

NEH Application Cover sheet (TR-293092)

Media Projects Production

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Field of expertise: History, Criticism, and Theory of the Arts

INSTITUTION

CATTICUS CORPORATION
Berkeley, CA 94710-3107

APPLICATION INFORMATION

Title: *You Should Never Blink*

Grant period: From 2023-10-01 to 2025-03-31

Project field(s): Art History and Criticism; Cultural History; Women's History

Description of project: You Should Never Blink, is a 90-minute documentary film chronicling the life and legacy of Corita Kent. Artist, nun, and educator, Corita Kent (aka Sister Corita) captivated mid-century America with her vibrant pop art and radical ideas, only to be largely omitted from the historical narrative until now. In her own words, and through the voices of contemporary artists and Kent's former students, You Should Never Blink resurrects and reconsiders the story of this cultural icon.

BUDGET

Outright request	700,000.00	Cost sharing	0.00
Matching request	0.00	Total budget	700,000.00
Total NEH request	700,000.00		

GRANT ADMINISTRATOR

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(A) Nature of the Request

Catticus Corporation, in collaboration with Jillian Schultz and Leah Thompson of Little Heart Film, submits this request for \$700,000 in funding from the National Endowment for the Humanities for the production of *You Should Never Blink*, a 90-minute documentary film chronicling the life and legacy of Corita Kent. Artist, nun, and educator, Corita Kent (aka Sister Corita) captivated mid-century America with her vibrant pop art and radical ideas, only to be largely omitted from the historical narrative until now. In her own words, and through the voices of contemporary artists and Kent’s former students, *You Should Never Blink* resurrects and reconsiders the story of this cultural icon. A \$700,000 production grant from the National Endowment for the Humanities is essential support for the completion of this project, which has a total production budget of \$753,474.

(B) Program Synopsis

“Long before those young men in New York invented pop art, a small nun in Los Angeles was showing her art students at Immaculate Heart College how to discover the novel and beautiful in popular magazines and packages from the supermarket. But Sister Corita is a different kind of pop artist. Whereas the New York boys deal in a certain brittle archness (they are *chic*), Sister Corita and her students unabashedly affirm and celebrate the here-and-now glories of God’s world—the words of Beatles’ songs, the pictures on cereal boxes, the sheen of stamps, the typography in movie magazines.” —*Look* magazine, June 28, 1966

You Should Never Blink presents the rebellious life of nun, pop artist, and educator Corita Kent, also known as Sister Corita (1918-1986), who harnessed creativity, activism, and faith to become a cultural icon in the 1960s. But half a century later, her contributions are too often overlooked and she is at risk of being forgotten. Combining archival footage; interviews with her students, friends, and scholars; and animated sequences that will bring newly digitized photographs by Kent to life, *You Should Never Blink* offers the definitive telling of Kent’s story while also investigating why her contribution to American art and culture has been largely overlooked.

She was born Frances Elizabeth Kent in 1918, the fifth of six children, in Fort Dodge, Iowa. In 1923, Kent’s family moved to Hollywood, where her mother worked around the clock and her father struggled with unemployment and alcoholism. Kent’s highschool yearbook revealed her dream of becoming an artist, and with few pathways available to escape her working poor roots, she surprised her family by entering the Order of the Immaculate Heart of Mary (IHM) at age 18, taking the name Sister Corita.

In 1947, Kent began teaching in the Art Department at her alma mater, Immaculate Heart College (IHC). Her formative years as an artist and teacher were influenced by Sister Magdalen Mary (Sister Mag), Kent’s self-appointed manager and colleague. The head of the Art Department, Sister Mag was credited with pushing Kent to submit her screenprints to competitions—even secretly submitting one of her earliest works, [*the lord is with thee*](#) (1952), to the Los Angeles County print competition, where it won first place—and managing Kent’s exhibitions, sales, and demanding cross-country speaking tours that took them to a different city every other day for a month at a time. Together, they transformed the tiny college into a thriving creative community, forming close relationships with preeminent thinkers like Charles Eames, Buckminster Fuller, John Cage, and Father Daniel Berrigan. By the late 1950s, her artwork and pedagogy were drawing ire from the local Cardinal. Kent taught her students to look at the world in new ways, and the Cardinal did not appreciate the ambiguity she introduced into this previously hierarchical and rote learning environment.

In the early 1960s, her artwork boldly pushed boundaries in the church and art worlds, and her teachings challenged her students to look at the world differently, to question and engage. Unlike her male counterparts in pop art, she went beyond mere subversion of sleek, glamorous commercial culture and created work that actively advocated for social change. In the mid-60s, Kent's art grew increasingly political as she responded artistically to local and national social movements. This political awakening informed the rest of her life and catalyzed a break with Sister Mag, who was concerned Kent's more political work would alienate supporters. Kent was tired of being controlled. Sister Mag was removed from IHC, and Kent took over the Art Department. They never spoke again.

Following this rift, Kent took over the planning and execution of the once-staid IHC Mary's Day celebration in 1964. Nuns wore flowered crowns and played guitar. Families danced in circles on the lawn, and a procession of young women carried colorful signs through the streets featuring repurposed supermarket advertisements to celebrate abundance while also calling attention to world hunger. The campus came alive as a proto-hippie "happening" with folk music and a social justice message.

In 1968, Kent's artistic and cultural influence reached new heights. Her iconic status was solidified on the cover of *Newsweek*—the picture of a modern nun—eschewing her habit for a Marimekko dress. But Kent's unrelenting work ethic found its breaking point. She was plagued by insomnia and depression. The demands of travel, teaching, and the Cardinal's wrath took their toll. Everything was further exacerbated by political violence at home and the continued war abroad, leading Kent to the difficult decision to seek dispensation from her vows and move to Boston.

Kent faced a new set of challenges living independently for the first time at fifty, but she finally realized her dream of making art completely on her own terms. This newfound freedom initially produced a flurry of provocative work, including the radical [a set of heroes and sheroes](#) in 1968-69, but her art became more contemplative as she settled into her new environs. Life in Boston unfortunately provided no respite from insomnia as Kent faced the first of three bouts of cancer and grappled with heartbreak and her standing in the art world. She experimented with mindfulness in attempts to cope and heal. In her later years, Kent created two of her most well-known works—the *Rainbow Swash* gas tank in Boston and the *Love Stamp*—and she began to reflect on how she had used art-making as a tool to combat depression throughout her life. While compiling a book of her pedagogy, Kent reconnected with teaching, building relationships with new and former students who became her closest friends. Until the last days of her life, Kent remained devoted to creating work for progressive social causes, including anti-nuclear proliferation, human rights, and global peace initiatives. She died in 1986.

(C) Humanities Content

You Should Never Blink engages deeply with humanities scholarship from the past decade that places Kent's work in a wider cultural, artistic, and historical context, adding depth to Kent's story as a product and catalyst of her social and cultural moment.

Corita Kent in Context: Rethinking the History of Pop Art

Cultural studies scholar Steven Henry Madoff writes, "The vast historical writings on Pop make one thing clear: the roster of artists generally considered members of the Pop camp barely included the mention of women. While history marks the 1960s as the era of liberation, you would hardly know it from the case study of Pop."¹ Kent's gender certainly contributed to her peripheral position in the art world, but her status as a nun and socially engaged artist marginalized her ever further. In the catalogue accompanying an exhibition of Kent's work at Harvard Art Museums in 2015, curator and art historian Susan Dackerman writes, "Although she participated in two heady cultural undertakings—the

¹ Steven Henry Madoff, "Wham! Bam! How Pop Stormed the High-Art Citadel and What the Critics Said," in *Pop Art: A Critical History* (Berkeley: University of California Press, 1997), xviii.

reformation of religion and art—during the 1960s, she was an outlier in both movements, seemingly, and paradoxically, because of her association with the other.”² For many decades, scholarship reified this marginalization, but recent work, most notably Dackerman’s catalogue and exhibition, reconsiders Kent’s contribution and adds her back into the conversation. Through an in-depth analysis and contextualization of Kent’s work in the 1960s, Dackerman and her co-authors make the case for including Kent as part of the pop art movement and canon alongside her male peers like Andy Warhol, Roy Lichtenstein, Robert Rauschenberg, Jasper Johns, and Ed Ruscha; *Corita Kent and the Language of Pop* is a seminal text in understanding her place in the pop art movement, as well as the broader cultural context of her work, from Vatican II to the Watts Uprising.

Our film will also explore the relationships between Kent and her fellow pop artists, including, most significantly, fellow Catholic Andy Warhol. Kent regularly brought her students to museum and gallery exhibitions in Los Angeles, and in July 1962 she saw the first showing of Andy Warhol’s *Campbell’s Soup Cans* at Ferus Gallery. She was later quoted saying, “... coming home you saw everything like Andy Warhol.”³ The next month, she made [wonderbread](#), her first pop art print. Throughout the 1960s, Kent had a yearly show at Morris Gallery in New York. After one opening, a fellow IHM nun, Sister Fleurette, reported: “The opening is crowded with her fans. Andy Warhol is there. (He *would* be captivated by the idea of an artist-nun, especially one who uses Wonder bread wrapping as a symbol for the Eucharist.)”⁴

The Word Made Flesh: Analysis of Process and Form in Corita Kent’s Work

To understand Kent’s significance to the pop art movement, we will also grapple more formally with her screenprints from an art historical perspective, in particular as they both situate and differentiate her from her peers in pop art.

Harvard University professor Jennifer Roberts takes on Kent’s use of text and its reversal and inversion, in particular with reference to her teaching, writing, and performances: “the goal was to train people to perceive transcendence in even the lowest and most debased forms—the spiritual in the material, the uncommon in the common, the wonder in the Wonder™... In Kent’s prints this duality is achieved through the reversal of letters, which hold open reciprocating circuits between the Word and the world.”⁵ Roberts cites the 1966 piece [give the gang our best](#) as an especially apt example of Kent’s use of text in her work, stating: “It performs a drama of essence and accident, abstraction and positionality, flesh and spirit.”⁶ Kent’s experimentation with textual and typographical reversal and inversion in her screenprints is emblematic of her work and its formal ambition.

The film will also explore Kent’s photographic practice. She was known for always having a camera dangling around her neck. We will examine how photography relates to her continued formal experimentation with incorporating the language of commercial visual culture into her screenprinting. In her doctoral dissertation on Kent, curator Kristen Gaylord states, “She was interested in translating three-dimensionality to the two-dimensional, as seen in the ways she photographed crumbled or bent words to flatten them before translating those shapes to her prints.”⁷ Both in content and style of the film, we’ll tease out how photography, filmmaking, and its appreciation, and even the camera’s viewfinder, were integral in Kent’s approach to creativity and appreciating the world around her. Gaylord

² Susan Dackerman, *Corita Kent and the Language of Pop* (Cambridge MA: Harvard Art Museums, 2015), 15.

³ *Ibid*, 36.

⁴ Elizabeth Bugental, “Corita: Connecting to Change,” in *A Pride of Women: A Life Full of Female Power*, unpublished manuscript, 1990, 84; Corita Art Center Archives, Los Angeles.

⁵ Jennifer Roberts, “Backwords: Screenprinting and the Politics of Reversal” in *Corita Kent and the Language of Pop*, (Cambridge MA: Harvard Art Museums, 2015), 67.

⁶ *Ibid*, 68.

⁷ Kristen Gaylord, “‘Infiltrating the Masses’: Corita Kent’s Didactic Pop,” PhD Dissertation, Institute of Fine Arts, New York University, 2021, 121.

further states, “Even before Corita reproduced original photographs in her prints, she was an avid photographer who saw the world photographically and taught her students to do so as well. Her use of ‘finders’—square or rectangular cutouts from paper or, sometimes, blank slides—replicated a simplified use of a camera viewfinder.”⁸

Referring back to her use of reversal in her printing (often achieved through slide projection and not dissimilar to the inversion inherent in a photographic negative), Roberts contends: “Kent’s works proclaim not so much the dissolution of form into ground as they do a structuralist awareness of the mutual constitution of form and ground, of the way each depends on the other even in opposition. And whereas abstract expressionism’s ‘push-pull’ had been largely associated with an apolitical stance of individual mythic retreat, Kent’s became a vehicle for dialogic political engagement.”⁹ Kent’s formal experimentation exemplified her thoughtful approach to artmaking, and her creative process was infused with a critical engagement with society at large.

A Democratic Form: Screenprinting, Commercial Culture, and Accessibility in Corita Kent’s Art

Kent wanted her art to be accessible in every meaning of the word. She used screenprinting, a traditionally commercial medium, to widely disseminate her work, and she playfully inverted and subverted the visual language of consumer and popular culture to reach a broad audience.

Director of the Grunwald Center at UCLA’s Hammer Museum, Cynthia Burlingham contextualizes Kent’s serigraph practice within the history of printmaking, writing, “by focusing her art practice on printmaking, she aligned herself with the history of a medium that had strong connection to her own progressive and democratic ideals.”¹⁰ Burlingham continues, “The populist aspect of printmaking was clearly important to Corita: ‘I’m a printmaker ... a very democratic form, since it enables me to produce a quantity of original art for those who cannot afford to purchase high-priced art...’”¹¹ Curator and artist Julie Ault describes Kent’s commitment to accessibility which initially undermined her reception in the art world: “She rejected what she perceived as an elitist distribution system and deliberately priced her large unnumbered editions of serigraphs inexpensively.”¹²

The form itself had commercial roots, and Kent also used text and images from consumer culture in her works to reach a broad audience. Her work reflects her general fascination with the abundance of visual language emerging at this time—from the arrival of billboards on Sunset Boulevard to the Market Basket grocery store next to her studio in Hollywood. Ault writes, “The free flow between discourses—scripture and advertising—in Corita’s imagination and experience, was evident in her philosophy and in her artistic output.”¹³ Kent’s pop art incorporated everyday language and culture—everything from billboards and pop songs to magazine ads and traffic signs—to spread God’s word and address social issues. In *wonderbread*, the white bread packaging now represented communion wafers and the twelve apostles. Tim Dulle, Jr., Manresa Teaching Fellow at Saint Louis University, writes, “The intent ... seems to have been to strip these logos, mottos, and slogans of their spiritually deadening functions, and to consider their messages as something akin to psalms.”¹⁴ In Kent’s piece *mary does laugh* (1964), she includes the Market Basket logo and a quote from one of her

⁸ Gaylord, “‘Infiltrating the Masses’: Corita Kent’s Didactic Pop,” 120-121.

⁹ Roberts, 72.

¹⁰ Cynthia Burlingham, “A Very Democratic Form: Corita Kent as a Printmaker,” in *Someday Is Now: The Art of Corita Kent*, eds. Ian Berry and Michael Duncan (Saratoga Springs, NY: Frances Tang Teaching Museum and Art Gallery at Skidmore College; Munich: DelMonico Books/Prestel, 2013), 24.

¹¹ Ibid.

¹² Julie Ault, *Come Alive!: The Spirited Art of Sister Corita* (London: Four Corners Books, 2006), 16.

¹³ Ibid, 23.

¹⁴ Tim Dulle, “Making New Wineskins: Commemorating the Life of Corita Kent,” in *American Catholic Studies*, Volume 129, no. 3 (2018), 117.

students, “Mary does laugh; and she sings and runs and wears bright orange today she’d probably do her shopping at the Market Basket.” She was making her faith accessible through commercial culture.

Let the Sun Shine In: Post War Catholicism and the Call to Create

Kent’s thirty-two years as a nun spanned a period of dramatic change in Catholic life in America. “The movement of white American Catholics from an insular and stable subculture into the comparatively dizzying freedom of American middle-class culture was a process fraught with uncertainty; Corita provided a banner to which many Catholics looked for inspiration,” argues Tim Dulle, Jr. in his recent dissertation on Kent. “[Her] work could help perform a distinct function amidst a changing culture: the blending of the sacred and the secular in vibrant and fresh new ways.”¹⁵

She believed both art and religion should respond to the world, and in 1962 Pope John XXIII’s Vatican II decree to “throw open the windows of the Church and let the fresh air of the Spirit blow through” felt like a confirmation of her faith. Kent and her IHM sisters were called to create art and address social issues of concern in their community. According to Kent’s former student Barbara Lose, who wrote a dissertation on Kent, Cardinal McIntyre, “had ideological conflicts with the IHM sisters as a result of the changes that initiated in response to the mandates of Vatican II. His displeasure was often personalized in Sister Corita.”¹⁶

When describing how Kent revolutionized the Mary’s Day celebration at the college in 1964, Julie Ault writes: “issues such as hunger and poverty, as well as finding joy, color, and inspiration ... in the relatively new language of advertising, were articulated in the name of Mary, bringing her ‘down to earth.’”¹⁷ Bringing faith “down to earth” was also a recurring theme in Kent’s screenprints, most notoriously in [the juiciest tomato of all](#) (1964). The piece makes use of a Del Monte tomato sauce slogan, and includes the following inscription: “Mother Mary is the juiciest tomato of all.” Dackerman argues: “Although ... [it] was interpreted as a challenge to church authority, for the Roman Catholic artist-nun the print was, to the contrary, an expression of the promised revitalization of church forms and functions by the Second Vatican Council. Her depiction of Mary offered an updated conception of female divinity, one rooted in contemporary life and described in current parlance.”¹⁸

We Have No Art: Corita Kent the Multimedia Artist and Designer

Kent’s overdue entrance into the pop art canon, and fine arts more broadly, allowed the design community to claim her contributions, and the community has celebrated and studied her work for over half a century. While teaching, Kent often made the following statement, which she attributed to Balinese culture: “They say we have no art. We do everything as well as we can. So you don’t have art off in a little niche someplace. You do everything as well as you can.”¹⁹ This type of thinking aligned her with the West Coast post-war design movement, which was engaging with the interdisciplinary experiments and collaborations Kent was practicing. She was close friends with the preeminent mid-century designers Charles and Ray Eames, and considered Charles Eames to be one of the two most important teachers in her life. In an unpublished manuscript titled “Charles Eames Taught Me,” Kent writes: “I can hardly distinguish between what he actually said and did from what he taught me to say and do myself. His teaching is still very living in me and I am still learning from that life in me, as well as from students and friends and every single contact with people and things. He taught me that too.”²⁰ Bobbye Tigerman,

¹⁵ Dulle, 110.

¹⁶ Barbara Marianne Lose, “Life Stories of Artist Corita Kent (1918-1986): Her Spirit, Her Art, The Woman Within,” PhD dissertation, Gonzaga University, 2000, 110.

¹⁷ Ault, 36.

¹⁸ Dackerman, 15.

¹⁹ Baylis Glascock, *We Have No Art*, film, 26 min., 1967.

²⁰ Corita Kent, “Charles Eames Taught Me,” Schlesinger Library, Folder 2.2.

curator of decorative arts and design at LACMA, described Eames and Kent as recognizing in each other a kindred spirit, with a similar determination and approach to life and work.

Kent's playful use of text as image in her art also earned her great attention in the field of graphic design. For Louise Sandhaus, a professor of design at California Institute of the Arts, Kent exemplifies the characteristics of California design, which Sandhaus defines in relation to the state's ever-shifting tectonic plates: "Without solid ground, tradition lacks secure footing; old rules go out the door and new motivations rush in, resulting in new and vibrant forms."²¹ In 1965, Kent organized the Great Men lecture series, which brought leading creatives to the Art Department at IHC. Participants included Eames as well as Buckminster Fuller, Saul Bass, Alfred Hitchcock, and Virgil Thompson, to name a few. In an oral history interview, Kent describes her criteria for participation in the lecture series, saying, "I think we were never too choosy about whether people were artists or just people with ideas," reflecting her fluid approach to art, design, and life.²²

The Immaculate Heart of Mary as a Female-Led Creative Community

Within her community of the IHM sisters, Kent found a unique support system, both financially and creatively, to allow her to continue pursuing her education and art. "The convent afforded Sister Corita opportunities to share her life with scholars and teachers, and to be supported by a circle of like-minded women,"²³ according to Barbara Loste. This open and collaborative environment buoyed Kent, and contributions by students and IHM sisters are seen throughout her art, even in the making of it. Julie Ault argues, "engaging in Corita's participatory environment involved not only contributing labor and technical assistance, and supplying references, but was bound to include aiding design, aesthetic, and content discussions and decisions. Many hands and minds may well have contributed to any given artwork, series of prints, or turn of method."²⁴

Kent describes the stimulating environment of IHC in her oral history: "I was surrounded by very literate people. That community had some of the best women you could ever meet, and there were people in all different fields."²⁵ In an archival interview held at the UCLA Film & Television Archive, Elizabeth Bugental states: "We came to lunch, historians, and political scientists, and artists, and English teachers all talked to one another about what was going on. We had this wonderful little college that was our own... Most of us taught six classes and we had to help one another. And it is a great crucible for creativity. We challenged and supported each other, and out of it came lots of good stuff."²⁶

Most notable to Kent's development as an artist was Sister Magdalen Mary, Kent's mentor, self-appointed manager, and predecessor as head of the Art Department. Ault writes, "Sister Mag, a strong-willed, ambitious, and vigorous force by all accounts, figures into Kent's story prominently as the key person who encouraged her to overcome anxiety and self-doubt."²⁷ Juliette Bellocq, graphic designer and professor at Otis College of the Arts, considers the legacy of Kent, Sister Mag, and their larger community, which she argues includes, "pragmatic examples of how to meaningfully intertwine personal

²¹ Louise Sandhaus, *Earthquakes, Mudslides, Fires & Riots: California and Graphic Design, 1936-1986* (New York: Metropolis Books, 2014), 11.

²² Bernard Galm, *Los Angeles Art Community: Group Portrait, Corita Kent*, UCLA Oral History Program, 1976, 115.

²³ Loste, 158.

²⁴ Ault, 30.

²⁵ Galm, 34.

²⁶ Jeffrey Hayden/Eva Marie Saint, *Primary Colors: The Story of Corita*, unedited interviews, 1990, UCLA Film & Television Archive.

²⁷ Ault, 27.

and professional lives, aggressively fund projects, or transform experimental visual exercises into powerful and engaging ventures.”²⁸

Kent’s art changed quite dramatically after she left the community and moved to Boston, living on her own for the first time at the age of fifty. Her art remained socially engaged, but became sparser and introspective in nature, and informed more by her watercolor practice. We attribute the change in her work in part to her separation from this community of women.

Consider Everything an Experiment: Kent as Pioneer of Progressive Pedagogy and Social Practice

Throughout her career, Kent actively experimented with how art and creativity were taught in a formal secondary education environment. She surrounded herself and her students with object d’art and ephemera from her travels around the world, building a rich visual fabric from which her students could draw both formal and spiritual inspiration. A student describes the whimsical environs of the IHC Art Department: “Walking into the main classroom of Sister Corita’s art department was like walking into a fairyland Santa’s toyland of art.’ The effect of this environment was that ‘[Students] rediscover a childlike joy and wonder in everything they see. And this, to Sister Corita, is art.’”²⁹ Additionally, we know from her own published writings on pedagogical approach that Kent considered the gathering of a vast and diverse array of sources a vital step in the creative process. These disparate sources would then be juxtaposed, decontextualized and recontextualized, and even appreciated one inch at a time until entirely new meanings or creative impulses would arise.

Moving beyond the physical surroundings of the Art Department, Kent’s pedagogical approach blurred the lines between high art and the everyday by moving out of the classroom and into the world—again finding sources everywhere from the car wash to the galleries along La Cienega Boulevard. Dackerman writes: “Exhibitions across the city demonstrated that artists from Los Angeles and elsewhere were redefining the parameters of art, offering Kent and her students a fresh artistic vision to incorporate into IHC’s inventive pedagogy and practice.” Students were surrounded by art and visual culture in the classroom, taken on field trips to immerse themselves in the burgeoning pop art scene of the city, and also actively collaborating with Kent in making art. Dulle states, “The creative atmosphere resulting from shared work on major projects made the Art Department legendary.”³⁰

Aside from empowering her students to “consider everything an experiment”³¹ and learn by doing, Kent was also actively producing a form of social practice art. As Dackerman points out, “Art projects and theatrical performances at Immaculate Heart College engaged contemporary themes, such as world hunger, and utilized forms and practices common to avant-garde artists and progressive educational theorists.”³² The planning of Mary’s Day in 1964 is an example of Kent’s boundary-pushing social practice. In the early 1960s, “happenings” were still quite niche occurrences mainly within the performance art community on the East Coast, and Kent’s Mary’s Day is one of the first examples of attaching a social justice message to such an event.

²⁸ Juliette Bellocq, “Ordinary Things Will Be Signs for Us: The Pedagogy of Sister Magdalen Mary Martin and Sister Corita Kent,” in *In the Canyon, Revise the Canon: Utopian Knowledge, Radical Pedagogy, and Artist-Run Community Art Space in Southern California*, ed. Géraldine Gourbe (Annecy, France: École Supérieure d’Art de l’Agglomération d’Annecy Editions/Shelter Press, 2015), 169.

²⁹ Dulle, 113.

³⁰ Ibid, 112.

³¹ Corita Kent, “Immaculate Heart College Art Department Rules,” in *Learning by Heart: Teachings to Free the Creative Spirit*, by Corita Kent and Jan Steward (New York: Bantam, 1992), 176.

³² Dackerman, 18.

Corita Kent's Humanism and Connection to Local Art Communities of Color

Professor of visual culture J.V. Decemvirale and curator Kristen Gaylord both explore how Kent's legacy is linked to the then burgeoning community of Los Angeles-based art centers, especially those outside of the "mainstream" art world and based in communities of color.

One of Kent's well-known students, Sister Karen Bocalero, founded Self Help Graphics & Art, a prominent East Los Angeles cultural institution that promotes printmaking by Chicana/o and Latinx artists, and reintroduced the lost tradition of Dia de los Muertos to Los Angeles. Decemvirale states, "Sister Karen was familiar with Dia de los Muertos from her time at IHC, where in Sister Corita Kent's classroom she would have seen a very well known film by Charles and Ray Eames, which was titled *Day of the Dead*, from 1957."³³ Gaylord's work compares the artistic and social justice approaches of Kent and Bocalero: "Corita's art embodies a more liberal, humanist approach to the world, compared to Sister Karen's entrenchment in a specific marginalized community."³⁴

Gaylord provides an important critique of some of her work in the realm of civil rights. While Bocalero embedded herself within a marginalized community, Kent remained an outsider who, according to Gaylord, "handled the struggles of marginalized people less deftly, and rarely broached issues that fell outside of a general humanist ideology."³⁵ In Gaylord's dissertation, she goes on to state: "Corita was aware of the world around her and, through the poster medium, was able to respond quickly and deftly to cultural and political events and movements with what she understood as a form of activism. Even though she was sympathetic to and supportive of the Civil Rights movement, her generally liberal, humanist beliefs did not equip her well to handle the intersectional issues of marginalized populations."³⁶

We are drawn to making a film about Kent because her art and ideas still feel so fresh and relevant—in fact it is in large part this humanist approach that allows her work to remain applicable to today's world—but we believe it is important to have a critical eye towards her handling of certain topics. We recognize Kent as a product of her times, and the film will contextualize how this informed her views on race and gender.

(D) Creative Approach

The film's title, *You Should Never Blink*, refers to Kent's teachings on how to both watch film and observe the world around us. This film will experiment with cinematic language in alignment with Kent's vibrant visual aesthetics. The film will fuse archival footage, screenprints, animation, and never before seen photographs by Kent (allowing viewers to see the world through her eyes) with contemporary interviews and observational footage of living artists. As much as possible, Kent will tell her own story through archival video interviews, audio recordings, correspondence, and notes. Throughout the film, we will meet contemporary Kent-inspired artists who will take the lead in retelling and commenting on aspects of Kent's life and work that resonate with their own. For example, David LaChapelle, who first learned of Kent from Andy Warhol, will illuminate how her early pop art playfully combined and inverted the sacred and the profane. Verite footage of these artists working in their studios and communities will accompany their interviews. As we reappraise Kent and her legacy, we will also hear from her friends, former students, and subject matter experts, through archival recordings and contemporary interviews. Recent films that will inspire this project include Todd Haynes' *Velvet Underground* (2021) for

³³ *Artbound*, season 10, episode 3, "Día de los Muertos," directed by Dignicraft, 56:18, aired May 31, 2019, PBS SoCal, <https://www.pbs.org/video/dia-de-los-muertos-day-of-the-dead-nhzmqq/>.

³⁴ Kristen Gaylord, "Catholic Art and Activism in Postwar Los Angeles," in *Conflict, Identity, and Protest in American Art*, eds. Miguel de Baca and Makeda Best (Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2015), 100.

³⁵ *Ibid*, 105.

³⁶ Kristen Gaylord, "'Infiltrating the Masses': Corita Kent's Didactic Pop," 109-110.

experimental, visual style, and Dayna Goldfine and Dan Geller's *Hallelujah: Leonard Cohen, A Journey, A Song* (2021) for narrative structure combining the story of an artist's life with the ongoing legacy of their creative output.

The film's animated sequences will gently pay homage to Kent's central pedagogical concepts that revolutionized how art and creative thinking were taught in postwar America. We are working with Kevin Dart and his team at Chromosphere to create a playful animation style that mixes bold graphic shapes with overlaid photographic elements, drawing inspiration from Kent's use of collage, photography, and bright, poppy color palettes. In developing the animation style, we imagined how Kent's work might move with a chunky, lively, and childlike sensibility. The animation has been given an aged look to match the archival footage. Furthermore, we rely heavily on the rich graphic language of Kent's serigraphy and late-60s Los Angeles visual culture to inform on-screen typography and color palette. Lower thirds, titles, and text credits will feature slip registrations and gradients inspired by screen printing techniques.

During Kent's lifetime, two filmmakers made short arthouse-style documentaries about her life and work. Baylis Glascock's *Mary's Day* (1964) and *We Have No Art* (1967) and Thomas Conrad's *Alleluia* (1967) offer invaluable archival footage that we will re-edit and contextualize for a contemporary audience. In 1991, filmmaker Jeffrey Hayden produced *Primary Colors: The Story of Corita*, a sixty-minute documentary hosted by Eva Marie Saint. Kent had died just five years earlier, and the documentary focuses on family and friends telling the story of her life. The re-evaluation of her contributions as an artist in a larger cultural context was still over a decade in the future, which provides an important new angle for our documentary. We will use excerpts of interviews from Hayden's film with subjects who are no longer living, most significantly Daniel Berrigan and Helen Kelley.

We will additionally rely upon the numerous collections we accessed during the research and development of the project, and more, including: The Corita Art Center archive; The Arthur and Elizabeth Schlesinger Library on the History of Women in America at Harvard University, which holds the majority of Kent's papers; The UC Santa Barbara Library; The Grunwald Collection at UCLA's Hammer Museum, which contains additional ephemera and process notes between Kent and Harry Hambly, the printer she worked with later in her career; The UCLA Film & Television Archive, which holds all the Jeffrey Hayden/Eva Marie Saint Primary Colors materials, including unedited interviews and archival television footage (KRON-TV and WNEV, now WHDH) of Kent not accessible elsewhere; The Archives of the Academy of Motion Picture Arts and Sciences, which hold Baylis Glascock's footage, including all trims and outs and sound reels; WGBH Archives, which includes *The Tom Cottle Show* that featured Kent in 1980; The Work of Charles and Ray Eames (photographs & negatives), Prints & Photographs Division, Library of Congress; and The Daniel and Philip Berrigan Collection at the Cornell University Library.

In 2021, *Rebel Hearts*, a documentary on a related subject, premiered. *Rebel Hearts* follows the conflict between the IHM Order and Cardinal McIntyre. While Kent was the most famous IHM, she is a tertiary character in this film, which instead focuses on Anita Caspary, who led over 300 sisters to seek dispensation from their vows in 1970 (two years after Kent left) and form the Immaculate Heart Community. We will not use material from this film but are excited that it provides a quick introduction to Kent that will pique greater interest among audiences.

(E) Rights and Permissions

Thanks to our longstanding collaborative relationship with the Corita Art Center, we have been granted exclusive permission to produce *You Should Never Blink* by the Immaculate Heart Community, of which the Corita Art Center is a project. Located in Los Angeles, the Corita Art Center serves as the primary estate of Corita Kent. It holds over 30,000 artworks and ephemera, as well as the copyright to her artwork. Fees surrounding usage of artwork and materials held in the Corita Art Center archive for which the estate controls the copyright, i.e. 18,000 newly digitized photographs shot by Kent, are being

brokered through Artists Rights Society (ARS). Leveraging Catticus Corporation's experience and expertise on negotiating with the Eames estate for *Eames: The Architect and the Painter*, we have modeled the arrangement with ARS and the Kent estate in a similar manner. The Corita Art Center/Immaculate Heart Community will not retain any editorial control of the film. This agreement will further ensure rights to feature select archival material and artwork in any outreach, marketing, or educational materials developed as part of a dedicated impact and community engagement campaign that will accompany the film.

Our archival producer worked on *Rebel Hearts* and *The Andy Warhol Diaries* and is thus familiar with many of the collections and estates we are accessing. Please see the Budget Justification section of the application for further details regarding licensing the Baylis Glascock material at the Academy of Film & Television Archive; Eames materials at the Library of Congress, brokered through the family estate; and Schlesinger Library and University of California Library Archives.

(F) Humanities Scholars

Juliette Bellocq is a graphic designer whose practice, Handbuilt Studio, specializes in artistic, cultural, educational, and civic work. Bellocq graduated from design schools in Paris and The Hague prior to earning a Master's degree from California Institute of the Arts. She has taught at the Southern California Institute of Architecture and more recently at Otis College of Design. Bellocq has served on the Corita Art Center's advisory board since 2005. She has written several articles about Kent's work and her scholarly research on Kent's mentor, Sister Magdalen Mary, informs our portrayal of their relationship. She has also conducted an exhaustive color study of Kent's prints, which informs the graphics and animation in our film. She is a great storyteller and we will feature her interview in the film.

Olivian Cha is Collections Manager and Curator for the Corita Art Center. Cha holds a Master's degree in Art History and a Master of Science degree in Library and Information Sciences, both from the University of California, Los Angeles. During her tenure at the Corita Art Center, she has made strong efforts to advance scholarly engagement with the organization's art and archival collections through exhibitions, publications, and digitization initiatives. She is currently overseeing efforts for a forthcoming catalogue raisonné of Kent's serigraphs to be published in 2024. Along with being an expert on Kent, with a unique interest in her later commissioned work, Cha is a wonderful reference and connector who will continue to open many doors to archival resources and interview subjects.

Susan Dackerman, until recently, was the John and Jill Freidenrich Director of the Cantor Arts Center at Stanford University, where she led a team re-envisioning the museum for the twenty-first century. She also organized the award-winning exhibitions *Prints and the Pursuit of Knowledge in Early Modern Europe* and *Corita Kent and the Language of Pop*. Dackerman's exhibition and catalogue on Kent have contributed greatly to how we now understand Kent as part of the pop movement, and have inspired a new generation of scholars to conduct further research on Kent from the fields of art history and religious studies. She is an invaluable resource, with great experience in the archives, and we will also feature her interview in the film.

John Vincent (J.V.) Decemvirale is the Weisman Postdoctoral Instructor in Visual Culture and the Presidential Postdoctoral Fellow in the Division of Humanities and Social Sciences at the California Institute of Technology. An Angeleno of Italian and Peruvian descent, he is currently working on his book project, (b) (4). Decemvirale's writings can be found online at the Smithsonian American Art Museum blog, Artsy, and Smarthistory. His expertise on Sister Karen Bocalero and community art spaces in Los Angeles informs our approach.

Tim Dulle, Jr. studies the cultural history of Roman Catholicism in the United States since World War II. He received his PhD from the Fordham University Department of Theology in 2021. His primary scholarly project focuses on the life, work, pedagogy, and activism of Kent. He is currently serving as a Manresa Postdoctoral Fellow for the Saint Louis University College of Philosophy and Letters, teaching in the Center for Ignatian Service. Dulle's focus on Kent from a religious studies perspective adds an important layer of complexity to our understanding of her.

Kristen Gaylord is Assistant Curator of Photographs at the Amon Carter Museum of American Art in Fort Worth, Texas. She previously worked at The Museum of Modern Art in New York, where she contributed to numerous exhibitions and publications. Her dissertation on Kent has been supported by grants from NYU, the Schlesinger Library at Harvard, and the Louisville Institute. Gaylord has specialized knowledge in the large public art projects and exhibitions Kent undertook with her students, like *Peace on Earth* at IBM's office in New York in 1965. This, along with her comparative study of Kent and her student, Sister Karen Boccacero, will continue to inform our documentary.

Eva Payne is an Assistant Professor of History at the University of Mississippi, focusing on women, gender, and sexuality in nineteenth- and twentieth-century US history. She received a Bachelor's degree from the University of Wisconsin and a PhD in American Studies from Harvard University. She has worked on exhibitions of art and historical objects at museums and galleries, including the Harvard Art Museum and the Arthur and Elizabeth Schlesinger Library on the History of Women in America. In 2015, she curated the exhibition *Corita Kent: Footnotes and Headlines* at the Schlesinger Library. Her familiarity with Kent's papers and the Berrigan archives has already helped the project a great deal.

Jennifer L. Roberts is Elizabeth Cary Agassiz Professor of the Humanities at Harvard University. She has particular interests in print history, material studies, the theory and practice of making, and the history and philosophy of science. She received her Bachelor's degree in English and Art History from Stanford and her PhD in History of Art from Yale. Roberts joined the Harvard faculty as an Assistant Professor in 2002. Her deep knowledge of printmaking greatly informs our humanities themes, especially in how Kent's process and form fits into the pop movement from an art history perspective.

Louise Sandhaus is a graphic designer and faculty at California Institute of the Arts (CalArts). She is the founder and co-director of The People's Graphic Design Archive, a crowd-sourced virtual archive that aims to expand, diversify, and preserve graphic design history. Sandhaus is a Letterform Archive board member, former American Institute of Graphic Arts (AIGA) board member, former Chair of the AIGA Design Educators Community steering committee, an AIGA Los Angeles Fellow, and in 2017 was recognized with the Design Icon Award from Los Angeles Design Festival. She is a 2022 AIGA medalist. Sandhaus and her book, *Earthquakes, Mudslides, Fires & Riots*, are of particular importance to our humanities themes, placing Kent and her legacy inside a larger context of the history of design. She has also facilitated our connection to Gere Cavanaugh, a celebrated designer and peer of Kent.

Bobbye Tigerman is the Marilyn B. and Calvin B. Gross Curator of Decorative Arts and Design at the Los Angeles County Museum of Art, where she focuses on modern and contemporary design and craft. She has curated or co-curated the exhibitions *Scandinavian Design and the United States (2021-23)*, *Beyond Bling: Jewelry from the Lois Boardman Collection (2016)*, *California Design, 1930-1965: "Living in a Modern Way"* (2011), and *From the Spoon to the City: Design by Architects in LACMA's Collection (2009)*. Prior to LACMA, she worked in the American Wing at the Metropolitan Museum of Art. She received a Master's from the University of Delaware Winterthur Program in Early American Culture, a Master's in Art History from the Courtauld Institute of Art, and an AB in History of Art and Architecture from Harvard

College. Tigerman has been pivotal in offering insight into Kent's relationship and connection with Charles and Ray Eames.

(G) Media Team

Alex Bushe (Editor) is an editor with 20 years experience in documentary and fiction. He recently completed the documentary *Bella* and is currently editing (b) (4). Bushe has worked on films for award-winning filmmakers including Werner Herzog, Lynne Ramsay, and Andrea Arnold. He has participated in the Sundance Institute's Documentary Edit and Story Labs, guest lectures at universities across southern California, and regularly leads workshops at the Doha Film Institute in Qatar. Bushe is experienced in editing archival documentaries, and he and Thompson previously collaborated on her 2017 short documentary *How to Start Your Own Utopia*. He will cooperate with relevant media team members to ensure the film is both formally ambitious and reflective with Kent's rich experimental creative practice.

Kevin Dart (Animation Director) is an artist and also the founder and creative director for Chromosphere, a boutique design and animation studio behind films such as *June*, and the visual direction of shows such as *Carmen Sandiego* (Netflix) and *City of Ghosts* (Netflix). He has previously worked as an art director and designer for *Steven Universe* (Cartoon Network), *Big Hero Six* (Disney), *Inside Out* (Pixar), *Her* (Annapurna/Warner Brothers), and *The Powerpuff Girls* (Cartoon Network). Chromosphere is a visual and creative laboratory that explores the space between art and technology. The studio is a space for like-minded artists to nourish unconventional, sometimes impossible-seeming ideas and work together to create something beautiful. Whether creating experimental animated films, interactive experiences, or title sequences, Chromosphere is always aiming to push the furthest visual possibilities of the craft and find the newest and raddest endeavors.

Juan Devis (Consulting Producer), born in Colombia, is the CEO of the newly formed Ninetythree Media, a cross-cultural content studio he founded with Jeff Berg. Before the creation of Ninetythree Media he was the Chief Content Officer in charge of creating and scaling the largest independent premium content studio for public television in Los Angeles. The series he developed and produced—*Artbound*, *Studio A*, *Broken Bread*, *The Migrant Kitchen*, *Earth Focus*—garnered local and national acclaim, with over 25 Emmys, James Beard Awards, and National Arts and Entertainment Journalism Awards, to name a few. Devis recently transitioned to independently advising PBS nationally on arts and culture content and has agreed to shepherd the film through the process of securing a PBS national broadcast, as well as to facilitate our connection to KCET SoCal, the local PBS affiliate.

Kathy Huang (Director of Photography) is a nonfiction filmmaker with a strong interest in issues of identity and belonging. Her feature-length directing debut, *Tales of the Waria*, received multiple Audience Choice Awards, and was broadcast nationally on PBS in 2012. Huang received a Bachelor's in History from Harvard University and a Master's in Documentary Film Production from Stanford University. She is a Fellow of Tribeca All Access, Film Independent, the WGBH Producers Academy, Chicken & Egg Pictures' Accelerator Lab, and Firelight Media's Documentary Lab. She also sits on the Steering Committee of New Day Films, a filmmaker-run social-issues film distribution company. Huang will continue to collaborate with the team to ensure the visual language of the film, as informed by the humanities themes, is represented in the contemporary footage and interviews captured during production.

Shirley Kessler (NEH Institutional Grant Administrator/Consulting Producer) is chief administrator of Catticus Corporation. Since the start of her tenure in 1986, Catticus has supported the production of

numerous award-winning PBS programs, including *Faces of the Enemy*, *The Rise and Fall of Jim Crow* series, *Capturing Grace*, *Eames: The Architect and the Painter*, *Hunting the Hidden Dimension*, and *The Ornament of the World*. At Catticus, Kessler is currently executive producing two other NEH-funded films: *Modernism, Inc.*, on the life and work of mid-century designer Eliot Noyes, and *Tezuka: God of Manga*, about the influence of Japanese anime on American literary and visual art. She will continue to work closely with Schultz and Thompson, advising on drafts and cuts, and offering direct financial oversight of the project through completion.

Gabriella Ortega Ricketts (Archival Producer) is a Colombian-American interdisciplinary artist and filmmaker. Working in both the documentary and fiction realms, her projects center on families' emotional legacies, as well as the intersection of memory and dreams. She works as an archival producer, and has been IDA's Manager of Artist Programs since April 2022. Her archival producing credits include *Rebel Hearts* (Sundance 2021), *The Andy Warhol Diaries* (Netflix 2022), and *Aum: The Cult at the End of the World* (Sundance 2023). A lifelong Angeleno, Ortega Ricketts attended Immaculate Heart Middle School, where she experienced firsthand Kent's lasting influence in the art program. Her deep and direct experience with Kent, as well as on recent comparable film projects, has already been invaluable as we negotiate a very archival-heavy project.

Jillian Schultz (Producer) is a producer, cultural organizer, and consultant with nearly twenty years of experience working at the intersection of art and activism. She has expertise in lens-based media, artist development, exhibition curation, and public programming. She produced the *New York Times* Op-Doc *My American Surrogate* (Leslie Tai, 2019), which won best short documentary at the San Diego Asian Film Festival. She is also producing Tai's forthcoming feature documentary debut, *How to Have an American Baby*, set to premiere on PBS's *POV* in 2023. Her career began at the Metropolitan Museum of Art, and she has curated exhibitions and produced public programs around the world. Schultz is fluent in Mandarin and has a Bachelor's from Tulane University and a Master's from Columbia University. She will continue to work closely with Thompson as they move into production, managing the team, budget, agreements, production schedule, and all administrative aspects of the project.

Leah Thompson (Director) is a documentary filmmaker, writer, and producer based in Los Angeles. She is particularly interested in how creative communities, both historical and contemporary, foster and advocate for social and environmental change. Her short documentary, *How to Start Your Own Utopia*, follows prominent Chinese artist Ou Ning and his ill-fated rural reconstruction effort in remote Anhui province. The film has been included in exhibitions at the Guggenheim Museums in New York and Bilbao and at SFMOMA. Thompson recently produced *COAL + ICE*, an immersive 50,000-square-foot multimedia documentary exhibition at the Kennedy Center in Washington, DC. She holds Bachelor's and Master's degrees in History from the University of California, Berkeley and San Francisco State University, respectively, with a focus on American cultural and intellectual history. Thompson's academic background and documentary filmmaking experience make her ideally suited to helm this project.

(H) Progress

Having collaborated with the Corita Art Center team from 2018 to 2020 on communications strategy and public programming, Jillian Schultz and Leah Thompson secured permissions to develop this documentary on Kent's life and legacy before approaching Catticus Corporation to partner in late 2020. In August 2021, Catticus Corporation was awarded an NEH development grant for the project, which concluded in July 2022. Research and development was broken into three phases: (I) Archival research and initial interviews; (II) Writing and continued archival assessment; (III) Sample reel development and

distribution engagement strategy. We are currently in the final phases of research and development, moving into pre-production in 2023.

Thus far, we have conducted preliminary interviews with Olivian Cha, Nellie Scott, Juliette Bellocq, Louise Sandhaus, Sam Eisenstein, Lukaza Branfman-Verissimo, L. Frank, Jeffrey Gibson, David LaChapelle, Lisa Congdon, Sara Campbell, Mickey Myers, Susan Dackerman, Eva Payne, Tim Dulle, Jennifer Roberts, and Barbara Loste. We have filmed formal, on camera interviews with Baylis Glascock, Harvey Cox, Liss LaFleur, and Sam Bebee.

(I) Distribution Plan and Audiences

Distribution and Marketing Strategy

We aim to produce a film that is ambitious in its storytelling and style, while being accessible to a wide range of audiences. Our distribution strategy relies on public broadcast platforms so that many will be able to see the film at low/no cost. We are confident this film is well suited for public broadcast, and we are actively pursuing local and national opportunities at PBS. (Please see the attached letter of interest from local PBS affiliate, KCET SoCal.) Through our collaboration with Juan Devis, longtime Chief Content Officer at Public Media Group Southern California who recently transitioned to independently advising PBS nationally on arts and culture content, we are well poised to secure an even broader reach on the national broadcast level, which also includes online streaming via PBS Passport. Devis has committed to shepherding our film through this process. We also believe there is a significant opportunity down the line for this film in the semi/non-theatrical space as part of programmed screening series at art museums and cultural institutions, especially those that may have the work of Kent or the film's featured contemporary artists in their collections. Our extensive team of scholarly advisors will be leveraged to secure opportunities in the semi/non-theatrical space. Finally, we have secured an enthusiastic partner for educational distribution. (Please see the attached letter of commitment from GOOD DOCS.) As Kent is more fully integrated into the canon and incorporated into curricula at various educational institutions, we see rich ground for educational distribution among universities and libraries. We rely on veteran producer Juan Devis and experienced documentary legal counsel George M. Rush for guidance as we carve out distribution windows outlined above and customize our agreements to optimize reach.

Intended Audiences

Kent is already celebrated among a niche art and design community both domestically and internationally, so this film comes with a readymade audience who respects her work and wants to know more. Kent is also familiar to an older generation of Americans, who are aware of her cultural influence from the 1960s onward. The film will speak to this audience (aged 65+), who will appreciate the historical reframing and archival aspects of the project, recognizing Kent's continued relevance more than fifty years later. That said, we are confident this film will appeal to many audiences, and our aim is to reach the younger generations (Millennials and Gen Z) for whom the impact of Kent's life and influence is hiding in plain sight. It will appeal to culturally and civically engaged people who may be surprised to learn about this habited "artist" who sampled text and image from dominant culture to ultimately subvert it. The intersectional identities of the contemporary artists interviewed in the film will further appeal to the wide range of communities they represent. We are also confident that the film will be well received by a wide audience that is eager to see greater equity in the art sector and beyond. As cultural institutions respond to public outcry to diversify, there is a groundswell of public interest in expanding how history is written and transmitted. Reclaiming Kent as part of the cultural narrative is part of rectifying how the contributions of those not in power have been diminished or even erased.

Community Engagement/Impact

We believe in the power of Kent’s teachings and techniques to foster creativity and cultivate joy while being of service. We hope the film will be a call to action, empowering audiences to actively participate in their communities. Kent’s use of art as a tool for both social justice and healing provides a robust framework to engage a range of audiences. We have witnessed firsthand how Kent’s approach to artmaking has been successfully used by service providers and educators working with formerly incarcerated individuals and the unhoused community, in particular via fruitful and durational collaborations with Corita Art Center. Furthermore, Kent’s rich creative practice and unique pedagogical expertise are primed for presenting arts education public programming for a range of ages and audiences.

We are forming a coalition of arts organizations, educational institutions, and individuals to partner on presenting interactive arts programming to accompany community screenings of the film and engage the audiences they serve. Additionally, we are working collaboratively with Matthew Burgess, author of the children’s book *Make Meatballs Sing: The Life & Art of Corita Kent*, to leverage and adapt his [Guide for Teachers](#) for educational community activations. (Please see the attached letter of interest from Matthew Burgess.) Working in close collaboration with the Corita Art Center, we have also identified specific funding opportunities to support the execution of a dedicated impact campaign, to supplement the production funding requested from the NEH.

(J) Fundraising Plan and Project Costs

The total production project budget is \$753,474 and will carry us through delivery of the film premiere at the end of the NEH grant period. Catticus Corporation is seeking \$700,000 in funding from the National Endowment for the Humanities. The additional \$53,474 will be covered by pending grants from Catapult Film Fund, California Humanities, and the Miller/Packan Film Fund.

We previously secured a \$75,000 Media Projects Research & Development grant from the NEH and provided \$25,000 in producer’s cash to get the project off the ground and carry us through the development process. Our previous documentary projects have received grants from numerous documentary funders, and we will apply to attend industry market events to pitch the project and explore funding opportunities. Finally, we are in touch with a number of individual philanthropists and art collectors who champion Kent’s work and could potentially be cultivated to provide equity investment in the project down the line. If we are able to raise additional funds, we will expand the scope of our vision for the film accordingly.

(K) Organizational Profile

You Should Never Blink is a project of Catticus Corporation in Berkeley, California. Catticus Corporation was established in 1980 as a 501(c)(3) nonprofit by Brian Fagan, a University of California, Santa Barbara professor of Anthropology. Our mission is twofold: to enable the creation of film and radio programs that enrich our understanding of the world around us, and to prudently manage the funds that foundations, endowments, and private donors entrust to our stewardship on the artists’ behalf.

Little Heart Film, a subrecipient of Catticus Corporation, is the lead production entity and a dedicated Limited Liability Company registered in the State of California. It was established in April 2021 via the film’s legal counsel, George M. Rush. In alignment with best practices of documentary filmmaking, Little Heart Film has its own dedicated EIN, bank account, and certificate of operation with the California Secretary of State and business tax registration certificate with the Los Angeles Office of Finance. Administration of Little Heart Film is overseen by Jillian Schultz and Leah Thompson.

You Should Never Blink—Work Plan

Catticus Corporation, on behalf of Jillian Schultz and Leah Thompson of Little Heart Film, requests \$700,000 from the National Endowment for Humanities to fund the production of the feature-length documentary *You Should Never Blink*. This funding will support pre-production, production, and post-production, preparing the project for delivery to premiere in the first quarter of 2025. We anticipate the grant period will be 18 months, from October 1, 2023 through March 31, 2025.

PRE-PRODUCTION

October 2023

- Director and Producer hold next phase of kick-off meetings with all academic advisors, grouped by the humanities themes related to their area(s) of specialization, to review detailed treatment, inform production plans, and identify any additional archival or research materials.
- Working closely with Archival Producer, Producer and Director continue ongoing logging and entry of archival materials into ArchiveOx database from Corita Art Center, Academy of Motion Pictures Archive, University of California Libraries, and Library of Congress.
- Working in collaboration with Catticus Corporation, Producer and Director apply for California Humanities production grant.
- Producer ensures all relevant information for production team is up-to-date in payroll system.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

November 2023

- Working closely with humanities advisors, Director and Producer continue to hone and update detailed treatment/shooting script in light of ongoing research and outcome of preliminary interviews.
- Producer continues to finalize logistics with interview subjects in Los Angeles, as well as on location in Boston/Cape Cod, Austin/Dallas, Albany/Burlington, Portland, and Oakland.
- Producer updates shooting schedule in light of interview subject availability, logistics, flight costs, etc.
- Working in collaboration with Catticus Corporation, Producer and Director apply for Miller Packan production grant.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

December 2023

- Follow up meeting is held with Director, Producer, Animation Director, Graphic Designer, and humanities advisors with expertise in design (Juliette Belloq and Louise Sandhaus) to further explore concepts generated during initial brainstorming session at the end of Research & Development phase of project. Takeaways from this meeting will inform production team going forward as they integrate Kent's aesthetics and pedagogy into the cinematic language of the film.
- Producer locks interview subjects and finalizes shooting schedule to commence in 2024.
- Producer updates General Liability insurance to kick off production next month, including equipment rider to cover camera kit, sound kit, and any additional gear.

- Producer identifies and engages sound recordist, B camera, grip, and gaffer for each shooting location.
- Producer submits quarterly (October-December) employer’s federal tax return via payroll system.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

PRODUCTION

January 2024

- 2-day shoot in Los Angeles, CA:
 - Prioritize interviews with elderly subjects, such as Gere Cavanaugh and Sam Eisenstein as well as local humanities advisors Susan Dackerman, Juliette Bellocq, and Louise Sandhaus.
 - To include: Director, Producer, Director of Photography, Sound Recordist, Gaffer (1 day), Camera Assistant/Grip.
- Director and Producer arrange for transcription of all interviews and observational footage from local shoot.
- Producer and Archival Producer oversee continued restoration and digitization of archival materials including 35mm still slide, photography, 16mm film, mag track audio, VHS, and beta cam tapes.
- Producer ensures all relevant information for crew is up-to-date in payroll system.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

February 2024

- 2-day shooting trip to Oakland, CA:
 - Interview and studio tour with artist subject Lukaza Branfman-Verissimo.
 - Verite footage of Bransfman-Verissimo leading their students on “finder walk” educational exercise.
 - To include: Director, Producer, Director of Photography, Sound Recordist, Camera Assistant (1 day), B Cam Operator (1 day).
- Director and Producer arrange for transcription of all interviews and observational footage from Oakland shoot
- Producer and Archival Producer oversee continued restoration and digitization of archival materials including 35mm still slide, photography, 16mm film, mag track audio, VHS, and beta cam tapes.
- Producer and Director, working closely with Corita Art Center, apply for NEA grant to support educational programming and impact campaign.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

March 2024

- 3-day shooting trip to Austin and Dallas, TX:
 - Interview and studio tour with artist subject Liss LaFleur.

- Interview with Austin Kleon.
- Interview with humanities advisor Kristen Gaylord.
- Verite footage of another experimental “mini opera” in LaFleur’s performance series inspired by Kent’s *a set of heroes and sheroes*.
- Including Director, Producer, Director of Photography, Sound Recordist (2 days), Camera Assistant/Grip (2 days), B Cam Operator (1 day).
- Director and Producer arrange for transcription of all interviews and observational footage from Texas shoot.
- Producer and Archival Producer oversee continued restoration and digitization of archival materials including 35mm still slide, photography, 16mm film, mag track audio, VHS, and beta cam tapes.
- Producer submits quarterly (January-March) employer’s federal tax return via payroll system.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

April 2024

- 3-day shooting trip to Albany, NY and Burlington, VT:
 - Interview with artist subject Jeffrey Gibson at the Tang Teaching Museum and Gallery.
 - Interview with Ian Berry, Director of the Tang Teaching Museum and Gallery.
 - Film prints from the collection of the Tang Teaching Museum with in-kind support from Skidmore film program.
 - Interview with Mickey Myers, former student and close friend of Kent.
 - To include: Director, Producer, Director of Photography, B Cam Operator (1 day), Sound Recordist, Camera Assistant (in-kind), Gaffer (in-kind), Grip (in-kind).
- Director and Producer arrange for transcription of all interviews and observational footage from NY/VT shoot.
- Producer and Archival Producer oversee continued restoration and digitization of archival materials including 35mm still slide, photography, 16mm film, mag track audio, VHS, and beta cam tapes.
- Having fully assessed the condition of all accessible archival material and finalized the treatment/shooting script, Director and Producer work collaboratively with Editor and animation team to determine which story segments are best presented as animated sequences.
- Producer renews annual Worker’s Compensation policy (initiated in April 2022)
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

May 2024

- 3-day shooting trip to Portland, OR:
 - Interview with Barbara Loste, former student of Kent who wrote her PhD dissertation on Kent.
 - Interview and studio tour with artist subject Lisa Congdon.
 - Film prints from the collection of the Portland Art Museum.
 - To include: Director, Producer, Director of Photography, Camera Assistant/Grip (1 day), Sound Recordist.

- Director and Producer arrange for transcription of all interviews and observational footage from Portland shoot.
- Producer and Archival Producer oversee continued restoration and digitization of archival materials including 35mm still slide, photography, 16mm film, mag track audio, VHS, and beta cam tapes.
- Working closely with Director and Producer, the animation team, led by Animation Director, begins preliminary character design per determinations made during last month's meeting.
- Producer and Director identify and interview potential composers and music supervisors.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

June 2024

- 2-day shooting trip to Boston, MA:
 - Interview with humanities advisor Professor Jennifer Roberts.
 - Interview with Sara Campbell, former student of Kent.
 - Drone footage of *rainbow swash* gas tank.
 - To include: Director, Producer, Director of Photography, Camera Assistant/Grip (1 day), Sound Recordist, Drone Operator (½ day).
- Director and Producer arrange for transcription of all interviews and observational footage from Boston shoot.
- Producer and Archival Producer oversee continued restoration and digitization of archival materials including 35mm still slide, photography, 16mm film, mag track audio, VHS, and beta cam tapes.
- Working closely with Director and Producer, the animation team, led by Animation Director, moves on to storyboarding for select animated scenes.
- Producer submits quarterly (April-June) employer's federal tax return via payroll system.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

July 2024

- 2-day shoot in Los Angeles, CA:
 - Interviews with humanities advisor Olivian Cha and Corita Art Center Director Nellie Scott.
 - Interviews with artist subjects David LaChapelle and Ramy Youssef.
 - To include: Director, Producer, Director of Photography, Sound Recordist, Gaffer, Camera Assistant/Grip (1 day).
- Director and Producer arrange for transcription of all interviews and observational footage from local shoot.
- Producer and Archival Producer oversee continued restoration and digitization of archival materials including 35mm still slide, photography, 16mm film, mag track audio, VHS, and beta cam tapes.
- On the heels of completion of archival digitization process and having assessed which materials are likely to be included in the film, Producer will work closely with Production Attorney to further concretize agreements, built off of lengthy ongoing collaborative conversations with various estates (ARS/CAC, Glascock, Eames, Conrad, Hayden, etc).

- Working closely with Director and Producer, the animation team, led by Animation Director, generates animatics for select animated scenes.
- Producer adds Editor and Assistant Editor to payroll system to kick off work next month.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

August 2024

- Working closely with Archival Producer, Producer and Director complete identification, logging, entry of archival materials into ArchiveOx database. Producer and Archival Producer complete preliminary negotiation of usage to be finalized upon picture lock in post-production phase.
- Producer and Director share animatics with graphic design focused humanities advisors for feedback.
- Assistant Editor processes all footage shot up to this point; Editor begins rough assembly in collaboration with Director.
- Consulting Producer reviews assembly cut in advance of teeing up meeting with PBS national (ITVS or comparable) next month.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

September 2024

- Producer and Director collaborate with Monti Creative studio to test and rig best way to shoot the screenprinting process.
- 3-day shoot in Los Angeles, CA:
 - Shoot analog screenprinting process in 4K.
 - Interviews with artist subject L. Frank and humanities advisor Tim Dulle.
 - B-roll of artist subject L. Frank art opening and event/activation at site of Kent's former studio, and additional pickups.
 - To include: Director, Producer, Director of Photography, Sound Recordist (1 day), Gaffer (2 days), Camera Assistant/Grip, B Cam Operator (2 days)
- Director and Producer arrange for transcription of all interviews and observational footage from local shoot.
- Producer and Director engage Composer and Music Supervisor to kick off next month.
- Animation team, led by Animation Director, update all animated segments per notes from advisors for inclusion in rough cut.
- Animation team and graphic designer collaborate on motion graphics and other on-screen visual effects.
- Assistant Editor processes remaining and additional shot footage; Editor continues rough assembly in collaboration with Director.
- Consulting Producer facilitates meeting with PBS national to review assembly cut to finalize distribution agreement.
- Producer, Consulting Producer, and Production Attorney collaborate to ensure harmony among various windows for festival premiere, PBS broadcast, educational distribution, and community screenings.
- Producer submits quarterly (July-September) employer's federal tax return via payroll system

- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

POST-PRODUCTION

October 2024

- Director and Editor work assembly cut into rough cut.
- As rough cut takes shape, Producer works with Production Attorney to finalize agreements with various estates from which archival materials will be licensed.
- Graphic Designer, in collaboration with animation team, designs titles and credits.
- As the date of PBS broadcast is finalized and festival strategy falls into place, Producer will collaborate with Corita Art Center team to build a high-touch marketing plan, including galvanizing an established network of 60+ partner organizations and 50+ artists and designers to disseminate information about opportunities to attend screenings, stream the film, and participate in accompanying community engagement programs.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

November 2024

- Director and Editor continue editing to rough cut.
- Producer identifies and engages Post Supervisor to lead on delivery and final stages of post-production.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

December 2024

- Rough cut is finalized and shared with all humanities advisors for feedback.
- Informed by feedback from advisors and Consulting Producer/PBS national team, Director and Editor edit to fine cut for festival submission.
- Working closely with Producer and Director, Composer scores the soundtrack.
- All animation and graphic elements are finalized.
- Producer submits quarterly (October-December) employer's federal tax return via payroll system.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

January 2025

- Producer and Archival Producer confirm and license all selected archival materials.
- Music Supervisor finalizes licensing for selected songs.
- Post Supervisor oversees online edit, color correction, and sound mix.
- Post Supervisor oversees closed captioning, packaging, and delivery of final cut.
- Producer, in collaboration with Production Attorney, engages various professional services consultants to run title clearance, obtain E&O insurance, and clear the film for festival release.

- Producer prepares to roll out educational programming and impact campaign with Corita Art Center and other service provider partners next month.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

February 2025

- Producer and Corita Art Center initiate impact campaign, including accompanying educational curriculum, community screenings via partnerships with a coalition of arts organizations, educational institutions, and individuals including Homeboy Industries Art Heals Program, The Center in Hollywood, Center for the Study of Political Graphics, Self Help Graphics, Monti Creative, Las Fotos Project, InnerCity Arts, Greetings from South LA, Metabolic Studio, JustSeeds Artist Collective, Coalition for Humane Immigrant Rights Los Angeles, Favianna Rodriguez, Nisha K. Seti, CalArts, Otis School of Art & Design, the Hammer Museum, and more.
- Producer continues to collaborate with Corita Art Center, and partner organizations/individuals outlined above, to roll out marketing plan.
- Producer works to align the above with GOOD DOCS' educational distribution plans.
- Launch website and social media promotional strategy to align with festival premiere, public broadcast premiere, and ongoing impact campaign.
- Contingent upon additional funds raised, Producer and Director may supplement any marketing and publicity that distributors can offer with their own additional, highly targeted communications tactics by creating high impact/low cost promotional campaigns via partnerships with NPR affiliates and art and design platforms that run parallel to social media outreach.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Produce a weekly cashflow forecast for the coming month and complete fund request form(s).

March 2025

- Continue impact campaign, marketing plan, and social media push rolled out last month.
- Producer submits quarterly (January-March) employer's federal tax return via payroll system.
- Producer and Director hold monthly standing meeting to review project progress with Catticus Corporation and generate monthly expenditure report. Completes final fund request forms. Complete comprehensive financial audit to ensure all allocated funds have been spent according to plan.
- Producer and Catticus Corporation generate final financial report and narrative progress report for submission on eGMS platform.

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You Should Never Blink—Description of Work Sample

***You Should Never Blink* Work-In-Progress Sample**

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This work-in-progress demo reel is the result of our NEH Research & Development grant. Please note it has temp audio, some temp archival, and has not been color corrected. We are continuing to work with our humanities advisors, animation team, and editor, to more fully bring Corita's pedagogy and visual language into the film, especially via on screen graphics and visual effects.

***How To Start Your Own Utopia* (Leah Thompson, 2017)**

<https://vimeo.com/229002852/41e5c4d400>

Leah Thompson (Director) directed, produced, and co-edited this 25-minute short documentary following Ou Ning and the Bishan Commune. The film premiered at the Guggenheim Museum in New York in 2017. The film was subsequently exhibited at the Guggenheim Bilbao and SFMOMA from 2018-2019. This short serves as a demonstration of Leah's previously completed work as a Director.

***My American Surrogate* (Leslie Tai, 2019)**

<https://www.nytimes.com/2019/09/24/opinion/china-america-surrogacy.html>

Jillian Schultz (Producer; Project Director) produced this piece, and was integrally involved in its formulation and preparing the pitch. This 24-minute documentary follows Qiqi, a Chinese surrogacy broker based in Irvine who decides to hire her own American surrogate. This short was commissioned by *NYTimes Op-Doc* and won the 2017 Tribeca Film Festival pitch contest, with support from The Pulitzer Center and Tribeca Film Institute. It was awarded Best Short Documentary at the 2019 San Diego Asian Film Festival. This short serves as a demonstration of Jillian's previously completed work as a Producer. She is also a Producer on Leslie Tai's forthcoming feature documentary entitled *How to Have an American Baby*, premiering on *POV* in 2023.

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Willick, Damon. "Handfuls of Creative People: Printmaking and the Foundations of Los Angeles Art in the 1960s," in *Proof: The Rise of Printmaking in Southern California*, ed. Leah Lehmbek. Los Angeles: Getty Publications in association with the Norton Simon Museum, 2011.

You Should Never Blink—Résumés and letters of interest or commitment

Humanities Advisors

- Juliette Bellocq, Graphic Designer, Handbuilt/Graduate Graphic Design faculty member, Otis College of Art & Design
- Olivian Cha, Curator and Collections Manager, Corita Art Center
- Susan Dackerman, Former John and Jill Freidenrich Director of the Cantor Arts Center, Stanford University
- John Vincent (J.V.) Decemvirale, Weisman Postdoctoral Instructor in Visual Culture and the Presidential Postdoctoral Fellow in the Division of Humanities and Social Sciences at the California Institute of Technology
- Tim Dulle, Jr., Manresa Postdoctoral Fellow for the Saint Louis University
- Kristen Gaylord, Assistant Curator of Photographs, Amon Carter Museum of American Art
- Eva Payne, Assistant Professor of History, University of Mississippi
- Jennifer L. Roberts, Elizabeth Cary Agassiz Professor of the Humanities at Harvard University
- Louise Sandhaus, graphic designer, faculty at California Institute of the Arts (CalArts), 2022 AIGA medalist
- Bobbye Tigerman, Marilyn B. and Calvin B. Gross Curator, Decorative Arts and Design, Los Angeles County Museum of Art

Media Team

- Alex Bushe, Editor
- Kevin Dart, Animation Director
- Juan Devis, Consulting Producer
- Kathy Huang, Director of Photography
- Shirley Kessler, NEH Institutional Grant Administrator/Consulting Producer
- Gabriella Ortega Ricketts, Archival Producer
- Jillian Schultz, Project Director/Producer
- Leah Thompson, Director

Additional Letters of Commitment/Interest

- Dwayne Bright, Senior Director, Programming & Scheduling, KCET/PBS SoCal
- Matthew Burgess, Associate Professor, Brooklyn College
- Sarah Feinbloom, Director, GOOD DOCS
- Raymond Mattes, IHM, Board Chair, Immaculate Heart Community

Juliette Bellocq

Handbuilt, Principal/Lead Graphic Designer T: (323) 475-8034, juliette@handbuiltstudio.com, www.handbuiltstudio.com

Education

- 2000 Master of Fine Arts, Major in Graphic Design
California Institute of the Arts, Valencia, California
- 1998 Degree of Advanced Applied Arts Studies, Major in Type Design & Type Setting
École Supérieure des Arts & de l'Industrie Estienne, Paris, France
- 1997 Eight-week Type Design Workshop Conducted by Frank Blokland and Peter Verheul
Koninklijke Academie van Beeldende Kunsten, Den Haag, Netherlands
- 1996 Degree of Applied Arts Studies (French Equivalent to a Bachelor Degree)
Major in Graphic Design & Illustration, École Supérieure des Arts Appliqués Duperré, Paris, France

Professional Experience

- 2001–Present Graphic Designer, Handbuilt Studio + Principal, NAC Architecture (since 2022)
- 2021 Graphic Design Teacher, UCLA Herb Alpert School of Music
- 2007–2019 Communication Art Senior Lecturer, Otis College of Art and Design
- 2006 Faculty, Southern California Institute of Architecture
- 2005 Faculty, HeArt Project in residence at the Southern California Institute of Architecture

Recent Exhibition Record — Group Shows

- 2020 Redcat Roy and Edna Disney/CalArts Theater
Inside Out & Upside Down: *Posters from CalArts 1970–2019*, curated by Michael Worthington
- 2015 A+D Museum
Pushing the Press, curated by David Mayes
- 2012 WUHO Gallery
November Almanac: A Book in Space, curated by Leonardo Bravo with Big City Forum
Collaboration with Jessica Fleischmann and River Jukes-Hudson of still room

Publications — Essays

Sisters of the Heart, A Conversation about Sister Corita, Her Own Work, and Sister Magdalen Mary Martin
(An Interview by Louise Sandhaus)

In: The Nest – The CalArts Poster Archive Print, Scott Massey / Slanted, published in 2022

Rule 6: Nothing is a mistake. There's no win and no fail. There's only make.

In: New Rules Next Week: Corita Kent's Legacy through the Eyes of Twenty Artists and Writers,
edited by the Corita Art Center / Chronicle Books, upcoming publication in April 2023

Ordinary Things Will Be Signs for Us: The Pedagogy of Sister Magdalen Mary & Sister Corita Kent

In: In the Canyon, Revise the Canon – Utopian Knowledge, Radical Pedagogy, and Artist-Run Community Art Space in Southern California, edited by Géraldine Gourbe, ESAA Editions / Shelter Press, published in 2015

Article contributed to: Someday Is Now: The Art of Corita Kent, Ian Berry
DelMonico Books / Prestel Publishing, published in 2013

Documentary — Interview

Corita Kent: The Pop Art Nun, Artbound | KCET, June 2021

Conference Speaking

- 2013 Integrated2013 — Biennial Art & Design Conference, Sint Lucas Antwerpen
Antwerp, Belgium, Speaker
- 2012 Typo San Francisco — International Design Conference, San Francisco, Speaker

Visiting Artist Lectures

- 2022 California Institute of the Arts, School of Art, Graphic Design Program

- 2022 German Designer Club, DDC Women's Table Program
- 2021 USC, Roski School of Art & Design, Graphic Design Program
- 2021 California Institute of the Arts, School of Art, Graphic Design Program
- 2020 Otis College of Art and Design, Communication Arts Program
- 2016 California Institute of the Arts, School of Art, Graphic Design Program
- 2015 University of Southern California, Roski School of Fine Arts
- 2014 San Diego State University, School of Art, Design and Art History
- [Community Workshops Leading](#)
- 2020 May the Stories We Carry Bring Us Closer, Self Help Graphics
Handbuilt led a silkscreen workshop for emergent artists, introducing the teachings of artist Corita Kent.
- 2017 A Time for Kinship, Palm Springs Art Museum
Handbuilt was asked to serve as artist-in-residence during the month of January and organize four participatory, transgenerational workshops for the community.
- 2015 Get with the Action: A Community Art Festival
A collaboration with the Corita Art Center, All Saints Pasadena/the Pasadena Museum of California Art
Art workshop relating to The Artwork of Corita Kent: Artist, Educator and Social Justice Activist
- 2015 The Music Center October Festival
Silkscreen Public Workshop: Kinship book – A Self-Portrait
- 2015 Little Tokyo Service Center
Sustainable Community – Silkscreen Workshop: Forever Sunshine
- 2015 Bresee Foundation
Connecting Community – Silkscreen Workshop: Flock of Hope
- 2015 K-Town YMCA
Growing Community – Silkscreen Workshop: My Own Food Tree
- 2015 The Wellness Center
Building Community – Silkscreen Workshop: Our City Is Where We Dream
- 2013 New Roads School
Ordinary Things Will Be Signs for Us, Collaboration with Jan Steward
Art workshop relating to The Artwork of Corita Kent: Artist, Educator and Social Justice Activist
- 2011 38th LA Korean Festival, Korean Cultural Center
Public Silkscreen Workshop
- 2011 Asian and Pacific Heritage Month, Pacific Asia Museum, Pasadena
Public Silkscreen Workshop
- 2009 California State University of Northridge, Art Galleries
Passion for the Possible: The Work of Sister Corita
Public Silkscreen Workshop
- 2009 Corita Art Center
Public Silkscreen Workshop

[Professional Organizations](#)

Corita Art Center
An organization dedicated to preserve and promote the work of Corita Kent

Project Food LA
A collective seeking to propose alternative nutrition choices to underserved communities



handbuilt

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ATTENTION:
NATIONAL ENDOWMENT FOR THE HUMANITIES

01.04.23 RE: JILLIAN SCHULTZ AND LEAH THOMPSON DOCUMENTARY

To Whom It May Concern,

My name is Juliette Bellocq. I have known Jillian Schultz and Leah Thompson for many years. During that time, they have continuously been supporting efforts to promote the legacy of artist Corita Kent. Their current project, the feature-length documentary *You Should Never Blink* on Kent's life, has become more needed than ever. As I stated when I committed to serve as a humanity advisor for it, this project is particularly important to me. I am determined to support it in all the ways I can as I know it will serve as an immense inspiration to many.

It has been thrilling to see this project advance. In the last two years, Schultz and Thompson have been sharing progress on many fronts. Their research uncovered exciting material that confirms Kent's relevance to anyone concerned with the complexity of our current social issues. We have also been sharing articles deepening our understanding of the impact Kent had on her students and community.

In their sample reel, they weave archival and contemporary recordings, revealing in a poignant way that Kent, through her art and pedagogy, initiated a movement of people cultivating their artistic faculties to participate in a more just society. I am particularly taken by their lovely use of animation to fluidly transport us to the Sixties, and right back to our time. They demonstrate how, in both eras, people who might feel despair facing the complexity of their times, still have the choice of creating justice and peace, through civic and artistic participation.

The animation cleverly allows Schultz and Thompson to contextualize the visual appeal of Corita's work. Together we discussed ways to create a color palette that would introduce the viewers to the thrilling hues of Corita's time when fluorescent and ultra-vivid colors took over the streets and television screens. This palette, then and now, remains in stark contrast with the dreariness of social themes at play, making their film all the more experiential.



handbuilt

A production grant would allow these fresh ideas and techniques to flourish and serve as a meaningful boost to this unique and invigorating project.

Their rigor and ambition could not be more purposed. Even though this reel is a beginning towards a feature-length piece, Schultz and Thompson have already been securing support to establish distribution pathways.

I look forward to developing this project as an advisor and collaborator and I thank you in advance for considering extending your support with a production grant.

Sincerely,

Juliette Bellocq
Graphic Designer, Educator
Handbuilt Studio

A black, handwritten signature that appears to read 'Juliette' followed by a stylized surname.

Olivian Cha

(b) (6)

Education

M.A., *Art History* (2016), University of California, Los Angeles

Specialization: Contemporary Art

M.L.I.S., *Library and Information Science* (2006), University of California, Los Angeles

Specialization: Archives

B.A., *Film and Visual Studies* (2001), University of California, Irvine

Grants, Fellowships, Awards

2015-2016

Division of Humanities Andrew A. Mellon Award

Ruth Nagle Watkins Scholarship

2014-2015

Edward A. Dickson History of Art Fellowship

Division of Humanities Andrew A. Mellon Award

UCLA-LACMA Art History Practicum Initiative Summer Fellowship

Professional Experience

CORITA ART CENTER

Los Angeles, CA

Curator and Collections Manager

Oct 2017 – current

Develop and implement external and in-house exhibitions and programs; liaise with museums, universities, commercial galleries, and private collectors. Serve as subject specialist; provide art historical and scholarly information on the life and works of artist, Corita Kent and related histories. Provide editorial and research support on major publications, including serving as the lead on a catalogue raisonné publication, to be printed Spring 2021. Manage permanent and sales collections, library, and archives (extent: 27.5 approx linear ft.). Update and maintain FileMaker Pro database. Oversee all exhibition loans and registrar duties: create condition reports; execute loan agreements; coordinate art shipping logistics. Apply to and implement external grants, including the NEH Preservation Assistance Grant and the Getty Marrow Internship Grant. Train and supervise staff, volunteers, and interns in standard collection management and visitor services procedures, and other special projects. Support public programs and educational initiatives; lead school classroom visits and VIP tours. Assist in fundraising, donor cultivation and other development endeavors, including 2019 capital campaign. Assist with social media, press, and active promotion of the Corita Art Center.

MUSEUM OF CONTEMPORARY ART

Los Angeles, CA

Curatorial Assistant

Oct 2016 – Jul 2017

Assisted with the production and management of several temporary and permanent collection exhibitions including: *Selections from the Permanent Collection: Catherine Opie and Sterling Ruby; Arthur Jafa: Love Is The Message, The Message Is Death; One Day at a Time: Manny Farber and Termite Art*; and others. Produced exhibition timelines and production budgets for artworks; composed loan requests, tour proposals, checklists, exhibition presentations. Corresponded with artists, studios, galleries and other institutions. Worked closely with TMS (The Museum System) database. Wrote exhibition didactics including object label copy and wall texts. Assisted with publications: created production timelines, conducted historical research, interviewed artists; secured image and essay reproduction permissions. Assisted with LUCE and Warhol Grant applications. Composed acquisition narratives; led exhibition presentations and walk-throughs; liaised and provided support to other MOCA departments; scheduled meetings and appointments for curators; reconciled credit card receipts and assisted with other administrative record keeping.

GETTY RESEARCH INSTITUTE

Los Angeles, CA

Research Assistant, Scholars Program

Feb – Jun 2016

Conducted research for art historian Monika Wagner on scholarship related to the Getty Research Institute's 2015-2016 theme, *Art and Materiality*. Provided editorial assistance with essays and lectures centered on architecture of the Weimar Republic.

LOS ANGELES COUNTY MUSEUM OF ART
Research Fellow, Contemporary Art Department

Los Angeles, CA
Jul– Sep 2015

Conducted exhibition research for *A Universal History of Infamy*, Permanent Collection Show (both forthcoming); corresponded directly with artists, galleries, and other art institutions. Provided assistance with the implementation stage of Getty *Pacific Standard Time* and Mike Kelley Foundation grants. Produced exhibition checklists; assisted with preliminary publication preparations. Conducted historical research on permanent collection works of Los Angeles artists from the 80s and 90s. Conducted general curatorial and administrative tasks including producing power point presentations, reconciling travel receipts and composing curatorial justifications for permanent collection acquisitions. Assisted Archivist with the evaluation, processing, and accession of an extensive collection of donated historic film posters.

LOS ANGELES PUBLIC LIBRARY
Adult Librarian II, Public Programs

Los Angeles, CA
Jan 2008– Aug 2014

Central Library: Art, Music, Recreation & Rare Books Department
Responsible for collection development in the subjects of film and photography. Provided reference assistance to patrons including instructions on the use of public access catalog and various online databases and bibliographic resources via telephone and in-person; created online and print reference guides. Supervised clerk typists and messenger clerks; assisted with scheduling; assigned projects related to collection maintenance and processing materials. Assisted with training interns and volunteers in reference procedures and various library resources. Initiated and curated an ongoing series of art programs titled, [Works Sited](#), featuring art installations, lectures, screenings and music performances from local and international artists. Created and maintained *Works Sited* website; oversaw all photographic documentation; composed interpretative texts, press releases, and exhibition guides. Applied to and oversaw programming grants. Assisted Library Foundation with various events and outreach programs including commissioning artists for annual fundraising event, Young Literati Toast.

Selected Publications

Peer Reviewed Publications

Exhibition review. [William Pope L.: Trinket](#). Museum of Contemporary Art (Los Angeles). *CAA Reviews*, May 2016.

Articles and Catalog Essays

Exhibition Text. [“Unconditional Surrender.”](#) Andrew J. Greene at The Modern Institute, Glasgow, UK, January 2019.

Essay. “HOT!: Frank Benson.” *Cura*, no. 29, October 2018.

Exhibition catalogue essay. “Déjà Vu All Over Again: On The Photo Realisms of Sayre Gomez.” *Déjà Vu: Sayre Gomez* (Francois Ghebaly: Los Angeles, 2018).

Feature. [“Between Seeing and Touching.”](#) *Flash Art*, no. 213, January/February 2017.

“How Wikipedia skews the story of art.” *Frieze*, no. 168, January/February 2015: 15.

“Retroactive Repositioning.” *The New Gravity* (Circle Press: Los Angeles, 2014).

Exhibition Reviews

[Harald Szeemann](#). The Getty Research Institute. CARLA online/in-print, Issue 12, August 2018

[Vija Celmins](#). Matthew Marks Gallery (Los Angeles). *Frieze* online/in-print, March 2018.

“Revolution in the Making.” Hauser, Wirth & Schimmel (Los Angeles). *Frieze*, May 2016.

Frances Stark. Hammer Museum (Los Angeles). *Frieze*, March 2016.

[Trisha Donnelly](#). Matthew Marks (Los Angeles). *Artforum critics’ picks*, October 2015.

Asha Schechter. Metro PCS (Los Angeles). *Flash Art* online, June 2015.

Selected Independent Exhibitions

[I Wish to Communicate With You: Corita Kent and Matt Keegan](#) (Potts, Alhambra, CA) Jan 2019

[Ben Sakoguchi: Bombs](#) (Potts, Alhambra, CA) Nov 2017

[New Gravity](#) (Overduin & Co., Los Angeles). Publication. Sep 2014

[Little Messages for Modern Shut-Ins](#) (Aran Cravey, Los Angeles) May 2014

[Works Sited, Reprised](#) (Cleopatra’s, Brooklyn) May 2013

[Edited for Publication](#) (Central Library, Los Angeles) Jun 2012

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los angeles, ca 90028



info@corita.org
323 450-4650
corita.org

you
should never
blink

January 6, 2023

National Endowment for the Humanities
400 7th Street SW
Washington D.C. 20506

To Whom It May Concern,

I am writing to confirm my commitment to serve as a humanities advisor on Jillian Schultz and Leah Thompson's feature-length documentary film *You Should Never Blink*, exploring the life and legacy of Corita Kent. My personal interest in Corita Kent began while studying contemporary art as a graduate student in the art history department at UCLA. While exposure to her work was surprisingly lacking within my formal studies and curriculum, it was through my conversations with LA artists and faculty in the studio art department that I was introduced to her work and came to know her significance as an artist, arts educator, and social justice advocate.

Currently, I serve as the Curator and Collections Manager for the Corita Art Center, a project of the Immaculate Heart Community, which preserves and promotes Corita Kent's art, teaching, and passion for social justice. The Corita Art Center supports exhibition loans and public programs, oversees image and merchandising rights, sells Corita's original prints, and serves as a resource of information about her life and work. I have been on staff since 2017 and during my tenure at the organization, I have worked to advance scholarly engagement with our art and archival collections through exhibitions, publications, and digitization initiatives. I've forged partnerships with organizations such as California Revealed and LA as Subject to digitize rare audio recordings, photographs, and publications. At present, I am working on producing a forthcoming catalog *raisonne* that will include the comprehensive collection of Corita's serigraphic output, which will be published in Spring 2021 with Atelier Editions. These efforts reflect my enthusiasm for and commitment to placing Corita in the canon of contemporary art history and pop art history. Additionally, as someone who is deeply familiar with her contributions to art, arts education, and social justice, I cannot overstate her significance within the larger fabric of American cultural history.

Aside from helping to solidify Corita's rightful place in the canon, I believe that *You Should Never Blink* will also accomplish much more by expanding public knowledge of Corita and the work of the Corita Art Center. Our organization maintains an incredible collection of archival materials including correspondence, press clippings, over 18,000 35mm slides that we are currently working to have digitized. These resources are not only useful for scholarly purposes with regard to art history but are also more broadly helpful for painting a picture of the unique relationship Corita, and her fellow IHMs, had to Los Angeles, the Catholic community, and the critical social movements that were unfolding in America during the 1960s. These photographic and visual resources are truly extraordinary - contextualizing these materials and making them accessible via an archival documentary film is a worthwhile contribution. I am dedicated to supporting the filmmaking team with access to our holdings at the Corita Art Center, as well as facilitating connections to colleagues at external institutions with related collections. Jillian and Leah have become essential to our efforts in digitizing and organizing many archival materials related to Corita and her legacy, notably with our audiovisual materials, while also sharing additional research resources they have found that we do not already have in our collection.



Our organization continues to work closely with Jillian Schultz and Leah Thompson throughout their research and development process for the documentary and fully support the production phase of their documentary project. We are excited to continue our collaboration as the film progresses.

Sincerely,

Olivian Cha

Olivian Cha, MA, MLIS
Curator & Collections Manager
Corita Art Center, Immaculate Heart Community

SUSAN DACKERMAN

(b) (6)

EDUCATION:

Bryn Mawr College, M.A., Ph.D., History of Art, 1995

Vassar College, A.B., Art History, 1986

MUSEUM EXPERIENCE:

Cantor Center for the Arts, Stanford University (2017 – January 2021)

- John and Jill Freidenrich Director

Getty Research Institute (2015 – 2017)

- Getty Scholar, Scholars Program
- Consortium Professor, 2017

Harvard Art Museums (2005-2015)

- Carl A. Weyerhaeuser Curator of Prints and Consultative Curator
- Director of Student Affairs, 2010-2014

The Baltimore Museum of Art (1995-2004)

- Curator and Department Head, Department of Prints, Drawings, and Photographs (1999-2004); Associate Curator (1998-1999); Assistant Curator (1995-1998)

SELECTED PUBLICATIONS:

Corita Kent – the Complete Screenprints, 2 vols., Montreal: Atelier Éditions (forthcoming 2021)

A Gallery Guide to the Melancholy Museum: Love, Death, and Mourning at Stanford – A Mark Dion Project, edited by Susan Dackerman and Paula Findlen, California: Cantor Arts Center, Stanford University, 2019

“Dürer’s Melencolia I: An Allegory of Creation,” in *Inspired: Essays in Honor of Susan Donahue Kuretsky*, Poughkeepsie: Frances Lehman Loeb Center at Vassar College, 2018

Jasper Johns: A Catalogue Raisonné of the Monotypes, with Jennifer Roberts, Matthew Marks Gallery and Yale University Press, 2017

Corita Kent and the Language of Pop, Harvard Art Museums, edited by Susan Dackerman, with essays by Julia Bryan-Wilson, Susan Dackerman, Richard Meyer, and Jennifer Roberts, Cambridge: Harvard Art Museums with Yale University Press, 2015

Prints and the Pursuit of Knowledge in Early Modern Europe, Harvard Art Museums, edited by Susan Dackerman, with essays by Susan Dackerman, Lorraine Daston, Katharine Park, Suzanne Karr Schmidt, and Claudia Swan, Cambridge: Harvard Art Museums with Yale University Press, 2011

“Dürer’s Etchings: Printed Drawings?” in *The Painter-Etcher in Early Modern Europe*, Pennsylvania State University Press, 2006

Painted Prints: The Revelation of Color in Northern Renaissance and Baroque Engravings, Etchings, and Woodcuts, The Baltimore Museum of Art, 2002, edited by Susan Dackerman, with essays by Susan Dackerman and Thomas Primeau, University Park: Pennsylvania State University Press, 2002

ACADEMIC AND TEACHING EXPERIENCE:

University of Southern California, Los Angeles (2016-2019)

- Adjunct Associate Professor, “Issues in Art and Anthropology” (Winter 2017)

Maryland Institute College of Art (2000-2004)

- Lecturer, Department of Art History

GRANTS AND FELLOWSHIPS:

Getty Foundation

- 2015-2017: Scholars Program, Gettry Research Institute
- 2007: Curatorial Research Fellowship for the exhibition *Prints and the Pursuit of Knowledge in Early Modern Europe*

National Endowment for the Arts

- 2015: Implementation grant for the exhibition and catalogue *Corita Kent and the Language of Pop*

National Endowment for the Humanities

- 2009: Implementation grant for the exhibition and catalogue *Prints and the Pursuit of Knowledge in Early Modern Europe*
- 2000-2004: Planning and Implementation Grants for the exhibition and catalogue *Painted Prints*

Clark Art Institute, Williamstown, MA

- Spring 2005: Clark Residential Research Fellowship for “Printmaking and Science in Early Modern Europe”

Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington

- 1999-2000: Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowship for Research in Conservation and Art History

Susan Dackerman

(b) (6)

16 December 2022

National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

Dear Selection Committee Members,

I write to express my commitment to serving as a humanities advisor on Jillian Schultz and Leah Thompson's feature-length documentary project, *You Should Never Blink*, an examination of the life and art of Corita Kent (1918-1986). Also known as Sister Mary Corita, Kent was until 1968 a nun of the order of the Immaculate Heart of Mary in Los Angeles, where she taught art at Immaculate Heart College.

Schultz and Thompson's film draws on *Corita Kent and the Language of Pop*, an exhibition I organized for the Harvard Art Museums in 2015, which was supported by the National Endowment for the Arts. The exhibition and its accompanying catalogue (published by the Harvard Art Museums and Yale University Press) situates Kent's work alongside that of such pop-art peers as Andy Warhol, Ed Rucha, and Roy Lichtenstein. The Harvard project was an interdisciplinary and collaborative one, engaging faculty and graduate students from art history, American studies, and religious studies. I'm happy to see the filmmakers also are working with a number those colleagues who contributed to *Corita Kent and Language of Pop*. Such a multidisciplinary team will support them in addressing Kent's varied artistic and cultural contributions.

The filmmakers' project also builds on the diverse publications and films which focus on Kent that have emerged since her death in 1986. Jeffrey Hayden produced the documentary, *Primary Colors: The Story of Corita* in 1991, and in 2009 Aaron Rose made the short, *Become a Microscope: 90 Statements on Sister Corita*. Schultz and Thompson intend to expand on these films, employing the wealth of archival and interpretive materials recently made available. In recent years, Julia Ault's publication *Come Alive! The Spirited Art of Sister Corita* (2007) and Ian Berry and Michael Duncan's exhibition catalogue, *Someday is Now: The Art of Corita Kent* (2013) have become standard references on the artist and her work.

By working closely with the Corita Art Center over the last two years, Schultz and Thompson have secured access to art works and archival materials, as well as the support of the Center in the development of their project. Schultz and Thompson will approach Kent's life, work, and

legacy from a range of perspectives, including the contemporary and ongoing influence of her print production and design work, her contribution to art pedagogy, and her role in the shaping the vision of a renewed Catholicism in the 1960s. Like *Corita Kent and Language of Pop, You Should Never Blink* seeks to reinsert the artist into her appropriate art historical and cultural contexts. While other treatments of Kent have focused on her extraordinary biography, the filmmakers intend to examine the cultural, artistic, and historical conditions which informed her artistic output, as well as her impact on those same conditions.

You Should Never Blink will be comprised of a range of documentary materials and be driven by diverse interpretive modes. Kent took thousands of slides over the course of her career, which are preserved at the Corita Art Center. The slides provide an intimate and revealing account of her practice, as well as her encounters with other artists, thinkers, and makers. These photographic images were incorporated into the hundreds of screenprints she produced, many of which also are preserved at the Corita Art Center. Kent was also the subject of a number of contemporary film projects, which offer Schultz and Thompson hours of footage of Kent articulating her vision, working with her students, and engaging in events, like Mary's Day. Combining her printed and photographic output with these filmic resources and creating animations to activate new interpretations of the materials, provides the team the opportunity to present the artist to a new generation. The team also plans to include interviews with living artists whose work has been influenced by Kent's, which is a canny way to acknowledge how her work lives on.

I look forward to working with Schultz and Thompson on this important project.

Sincerely yours,

A handwritten signature in black ink, appearing to read 'Susan Dackerman', with a stylized, cursive script.

Susan Dackerman

JOHN VINCENT DECEMVIRALE

Weisman Postdoctoral Instructor in Visual Culture and Caltech Presidential Postdoctoral Fellow,
California Institute of Technology

(b) (6)
(b) (6) | jdecemvi@caltech.edu

EDUCATION

- Ph.D. 2021 **History of Art and Architecture, UC Santa Barbara**
History of Art
Areas of Specialization: Latinx Art; African American Art; Contemporary Art; Community Art Space History; Museum Studies; Social Practice
Dissertation: *Knowing Your Place and Making Do: Radical Art Activism in Black and Latino Los Angeles, 1968-1984*
- M.A. 2010 **Curating Contemporary Art, Royal College of Art**
Curating Contemporary Art
Areas of Specialization: European and U.S. Contemporary Art; Museum Studies; Exhibition and Curatorial History
Thesis: *The Los Angeles Art Scene and the Inheritance of a Spiritual Crisis, 1965-1980*
- B.A. 2006 **College of Arts and Sciences, New York University (cum laude)**
Major: Art History

ACADEMIC APPOINTMENTS

- 2021- Weisman Postdoctoral Instructor in Visual Culture, California Institute of Technology

FELLOWSHIPS & AWARDS

- 2022 Arts Research in Communities of Color Fellowship, Social Sciences Research Council
- 2021-2023 Caltech Presidential Postdoctoral Fellow, California Institute of Technology
- 2020-2021 Faculty Fellow, Graduate Program in Museum Studies, School of Design, Syracuse University
- 2020 Samuel H. Kress Foundation and Smarthistory Honoraria for Art Historians Impacted by Covid-19
- 2018-2019 Predoctoral Fellowship in Latinx Art, Smithsonian American Art Museum and the Smithsonian Latino Center
- 2017-2018 Luce/American Council of Learned Societies Dissertation Fellowship in American Art, Henry Luce Foundation/ACLS
- 2017 Terra Summer Residency Fellowship in Giverny, Terra Foundation for American Art

2017	Rose Library Short Term Fellowship, Emory University
2016	Center for Curatorial Leadership/Mellon Foundation Seminar in Curatorial Practice
2013-2015	Mallory Departmental Fellowship History of Art and Architecture, UC Santa Barbara
2013	American Alliance of Museums Diversity Fellowship, American Alliance of Museums
2011	J. Paul Getty Graduate Intern Fellowship, Exhibitions and Public Programs Department, J. Paul Getty Museum

PUBLICATIONS

Book Chapters

“Because Night Time Is the Right Time: Tactics, Popular Resistance and the Formation of the Black Arts Council.” *Art as Life/Art as Idea: Complementary Modernisms in China and the United States*. Bruce Robertson and Zhang Jian, eds. Hangzhou: China Academy of Art Press, 2017, 498-510.

Forthcoming Publications

“Dibujando El Camino: Ibañez y Bueno and the Chicano-Mexican Public Art Tradition.” *Self Help Graphics and Art at Fifty*. Mary Karen Davalos and Tatiana Reinoza, eds., University of California Press, 2023.

Submitted Publications

“Surveying Sacred Sites and Ethnic Technologies in Caltech’s Landscape of Knowledge.” *Virtual Witnessing: Seeing Caltech Science*. Peter Collopy, ed., University of California Press, 2023.

Exhibition Catalogues and Essays

“Ruben Ochoa.” *C.O.L.A. 2021 Individual Artist Fellowships*. Los Angeles: City of Los Angeles Department of Cultural Affairs, 2021.

John Smith | Solo Show v. 1. London: Royal College of Art, 2010.

John Smith | Solo Show v. 2. London: Royal College of Art, 2010.

“The Origin of the Solo Show: An Art Historical Fantasy.” *John Smith | Solo Show v. 2*. London: Royal College of Art, 2010.

“The Play’s the Thing: An Interview with Rosten Woo.” *Kalfou: A Journal of Comparative and Relational Ethnic Studies*, 5:1 (Spring 2018): 142-159.

“An Interview With Triple Candy.” *John Smith | Solo Show v. 2*. London: Royal College of Art, 2010.

National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

January 1, 2023

Dear National Endowment for the Humanities,

This letter is to express my commitment to serve as a humanities advisor to Jillian Schultz and Leah Thompson's application for a production grant for their feature-length documentary, *You Should Never Blink*. I am the Weisman Postdoctoral Instructor in Visual Culture and the Presidential Postdoctoral Fellow in the Division of the Humanities and Social Sciences at the California Institute of Technology. My research centers on the aesthetic and activist histories of culturally-specific community art centers in Los Angeles in the 20th and 21st centuries. As an art historian, I believe this film promises to be an enormous resource for students, academics, and a general audience. A renewed interest around Corita Kent and the Immaculate Heart College community in Los Angeles is emerging and this film picks up on a cultural swell that will speak to a national audience's hunger for stories about women's creativity and activism, cross-racial alliances, and the radical democratic belief that all people have a creative role to play in building a just world.

I have conducted research on Los Angeles' art histories for 13 years. Both my MA thesis and PhD dissertation focused on Los Angeles modern and contemporary art history. I am currently preparing my book manuscript (b) (4) [REDACTED]. This academic text explores the intertwined histories of art and epistemic conquest in Los Angeles via historical excavations of significant sites of Indigenous, Black, and Latino congregation around art. My research has been generously supported by national research fellowships from the American Council of Learned Societies, the Smithsonian American Art Museum, Terra Foundation for American Art, and the Social Sciences Research Council, among others.

In studying Los Angeles' artists and cultural workers of color there are important stories of artists crossing racial and geographic boundaries to support communities of color. Los Angeles' oldest Latinx/Chicano art center, Self Help Graphics and Art, located in the predominantly Mexican-American Boyle Heights, was founded by the Italian-American Franciscan artist and nun Sister Karen Bocalero with two undocumented Mexican immigrant artists. Following a decade of research into Self Help Graphics' history, much of which will be published in a chapter for the upcoming anthology, *Self Help Graphics at Fifty* (UC Press, April 2023), I share many of my findings. Sister Karen, a native of Boyle Heights, studied under Sister Corita Kent in the early

1960s in the Immaculate Heart College Art Department. Through my research I have come to see that Bocalero's training at the Immaculate Heart College Art Department prepared her to cross racial, ideological, and religious lines in the work she did on behalf of the Chicano Art Movement. This unique mixture of liberation theology and radical creative politics that Kent and Bocalero develop lives on in unexpected places, and while felt, is not yet fully understood or mapped. The filmmakers' intention to explore this important connection between Chicano and White Los Angeles art history will further deepen Kent's importance to Los Angeles and introduce an American public to Kent as teacher and theoretician of art as an expanded social practice.

I look forward to being a resource to Schultz and Thompson on this timely project and I completely support the direction of their work.

Sincerely,

J.V. Decemvirale, PhD

Caltech Presidential Postdoctoral Fellow

Weisman Postdoctoral Fellow in Visual Culture

Division of the Humanities and Social Sciences

California Institute of Technology

jdecemvi@caltech.edu

Timothy J. Dulle Jr.
Saint Louis University
College of Philosophy and Letters
314-479-2596, timothy.dulle@slu.edu

Education

Fordham University, 2015-2021. Ph.D., History of Christianity.

Dissertation: "A Question Making Time: Corita Kent, the White Catholic Imagination, and American Catholicism," directed by James P. McCartin.

Boston College, 2013-2015, M.T.S.

Thesis: "A Guilty Conscience about Something: Catholics and Presidential Politics, 1960-2012."

Co-Advisors: Mark S. Massa, S.J. & James M. O'Toole.

Rockhurst University, 2009-2013, B.A.

Majors: English, History, Theology

Minor: Catholic Studies

Awards

- **Fordham GSAS Alumni Dissertation Fellowship**, AY 2020-21
- **Fordham GSAS Distinguished Senior Teaching Fellowship**, AY 2019-20
- **American Catholic Historical Association, Summer Research Grant**, 2019.
- **Fordham GSAS James F. Lawrence Endowed Summer Fellowship**, 2018.

Publications

- **"Making New Wineskins: Commemorating the Life of Corita Kent"** Invited cover essay, *American Catholic Studies*, Volume 129, Number 3, Fall 2018.
- **"Corita Kent and 'A Sort of Growing Up.'"** Published as part of the digital symposium "Catholicism Re-Visioned: Leaving the Church as an Authentically Catholic Act?" <https://politicaltheology.com/category/catholic-re-visions/>.
- **"The Witness of the Central American Martyrs: A Social Justice Aesthetic at U.S. Jesuit Colleges and Universities."** *U.S. Catholic Historian*, Summer 2021, Vol. 39 Issue 3.
- **Convener for Review Symposium: *American Catholics and the Church of Tomorrow: Building Churches for the Future, 1925-1975*** by Catherine R. Osborne *Syndicate*, Published September 12, 2019. Symposium Participants: Stephen Schloesser, Rebecca Berru-Davis, Peter Cajka, and Massimo Faggioli. Accessible at: <https://syndicate.network/symposia/theology/american-catholics-and-the-churches-of-tomorrow/>

Book Reviews:

- *American Catholics and the Church of Tomorrow*, *America Magazine*, July 22, 2019.
- *Corita Kent: Gentle Revolutionary of the Heart*, *American Catholic Studies*, Volume 129, Number 1, Spring 2018.

Courses Taught

Saint Louis University

- Ignatian Spirituality and Service, Fall 2022

Sacred Heart University:

- The Human Journey Seminars: Great Books in the Catholic Intellectual Tradition
 - o CIT 201: The Journey to God, Fall 2021
 - o CIT 202: Encountering the World, Fall 2021, Spring 2022

Fordham University

- "Protestant Texts," Spring 2020.
- "American Religious Texts and Traditions," Spring 2019, Fall 2019.
- "Faith and Critical Reason," Fall 2017, Spring 2018, Fall 2018, Fall 2021

Invited Lectures

- **"Erasing the Lines: Theology, Teaching, & Activism in the Work of Corita Kent,"** Bethel University, March 2020.
Closing lecture for the Olson Gallery exhibition *Corita Kent: There Should Be New Rules Next Week*. [Delivered via video, due to COVID-19.]

Conference Presentations

- **"Public Radio Ad Extra: WFUV and the Mission of Fordham University"** American Catholic Historical Association, Annual Meeting, January 2020.
- **"Tinseltown Catholics: The Development of White Catholic Identity in Los Angeles"** American Academy of Religion, Annual Meeting, November 2019.
- **"Corita Kent and Her Catholic Imagination"** Catholic Imagination Conference, Loyola University Chicago, September 2019.
- **"An Irradiant Irregularity: Making (non)Sense of the Immaculate Heart College Art Department"** Conference on the History of Women Religious, June 2019.
- **"Revolution and Resistance: Contested Reform in California and Beyond"** College Theology Society, June 2018, Panel organizer and presenter.
- **"The Shibboleth of American Catholicism: Fasting and American Catholic Identity"** College Theology Society, June 2016.



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College of Philosophy & Letters

National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

Greetings,

I am writing today to express my commitment to serve as a humanities advisor to Jillian Schultz and Leah Thompson in their application for a production grant, which will support their feature-length documentary project, *You Should Never Blink*.

In May 2021, I received my doctorate from the Department of Theology at Fordham University. My dissertation, titled “A Question Making Time: Corita Kent, the White Catholic Imagination, and American Catholicism,” analyzed the life and work of Corita Kent in conversation with the broader cultural history of American Catholicism since World War II. As it stands, though her name is generally well-known by scholars who study American religion, particularly Catholicism, I am one of the few actively studying the career of Corita Kent in detail. There is some literature in the field of religious studies which treats the conflict of Corita’s religious order, the Sisters of the Immaculate Heart of Mary (later the Immaculate Heart Community) with the Archbishop of Los Angeles, Cardinal James Francis McIntyre. Likewise, an encouraging amount of work is being done about Corita in fields relating to art and design. However, my own essay “Making New Wineskins: Commemorating the Life of Corita Kent,” published in *American Catholic Studies* in the Fall of 2018, is among the rare pieces focused solely on Corita Kent as a significant American Catholic. As such, I hope that my advisory work on *You Should Never Blink*, would help add nuance and complexity in introducing audiences to this significant and complex figure, whose story holds value not only for those interested in art, but for students of American religion, especially of the increasingly important group termed “religious nones,” a category with which Corita identified toward the end of her life.

In my estimation, Jillian and Leah are well-suited to helm this project. In addition to their distinguished previous work as documentarians, they have taken promising steps to establish a strong foundation on which to proceed. The list of humanities advisors they have assembled includes many scholars whose work on Corita Kent has deeply informed my own. I am optimistic, then, that their documentary will rely on the latest and most illuminating scholarship in crafting a portrait of Corita. Further, I watched with interest as they produced content in collaboration with the Corita Art Center from 2018-2020. While previously the Corita Art Center did much good work to preserve Corita’s legacy, making archives available to scholars, the center’s palpable turn toward community engagement was heartening. The videos created by Leah and Jillian, eye-catching, informative, and true to Corita’s own aesthetic sensibilities, were among the best parts of this campaign. Watching their short films and knowing that they have the backing of the estate gives me confidence in their ability to put together a first-rate documentary.

More recently, I have been impressed with the sample reel they have developed for the project. The footage thus far successfully blends contemporary and historical aspects, from the recent effort to protect Corita's former studio, to classic archival footage of earlier films about Corita, and interviews with those who knew Corita during her life. Additionally, I am glad to see the film using a style of animation similar to that which characterized the recent and related documentary, *Rebel Hearts*; I specifically praised this sort of animation in my 2021 review of that film in *American Catholic Studies*, one of the premier journals dedicated to the study of American Catholic culture.

In terms of research and preparation for the film, I have been in conversation with Jillian and Leah throughout the production process, and I am enthusiastic about their commitment to using the best existing scholarship on Corita as the basis for this project. In addition to the presence of the scholars doing this work on their advisory roster, they have consistently shown familiarity with the most important academic work, and I have been glad to discuss research questions and strategies with them, down to the level of specific folders in specific archival holdings. Beyond digging into the existing archives, they are also generating new knowledge for posterity by recording interviews with significant figures related to Corita, as when I was able to connect them with the renowned scholar of religion and Corita's good friend, former Hollis Professor of Divinity at Harvard University, Dr. Harvey Cox. I have also agreed to sit for an interview during a future stage of the production process. All of this will place the documentary on solid footing, making it useful to historians, in addition to general audiences.

A feature-length documentary on Corita Kent is long overdue. She is such a compelling subject that a faculty member at Fordham once suggested to me I should write a Hollywood film about her, something rarely said about the subject of a doctoral dissertation. As mentioned above, Corita is already widely known, though rather shallowly. Generations of Bostonians, for instance, cherish her *rainbow swash* which adorns a massive gas tank alongside a Dorchester expressway. Millions of Americans delighted in affixing her *Love Stamp* to their letters. In recent years, too, publications including the *New York Times*, *NPR*, *America* magazine, and *Hyperallergic* have all devoted space to short pieces on her. The idea of a dissident Catholic nun creating Pop art under the influence of Andy Warhol seems innately attractive to readers. These pieces all suffer, however, from brevity. I firmly believe, then, that a project such as *You Should Never Blink* would build on this general interest and attract a wide audience. From progressive Christians interested in a woman who made headlines for her eye-catching displays of culturally-savvy spirituality, to those interested in recovering the too-long-submerged legacies of female Pop artists, to older viewers (or younger!) interested in getting in touch with the spirit of the '60s, there are many groups of people who should be drawn to Corita's story. They merely need the chance to "get with the action," as Corita would say. *You Should Never Blink* would give them that chance. I welcome the opportunity to play any role in the production of such a film.

Sincerely,

A handwritten signature in blue ink that reads "Tim Dulle Jr." in a cursive, slightly stylized font.

Tim Dulle, Jr.
Manresa Postdoctoral Fellow
College of Philosophy and Letters
Saint Louis University

Kristen Gaylord

3501 Camp Bowie Blvd.
Fort Worth, TX 76107
kristen.gaylord@cartermuseum.org
817-989-5096

EDUCATION

- 2021 PhD in art history and archaeology, Institute of Fine Arts, New York University
Dissertation: “Infiltrate the Masses”: Corita Kent's Didactic Pop
- 2013 MPhil in art history and archaeology, Institute of Fine Arts, New York University
Fields: post-1945 art, history of photography, Latin American modernism
- 2011 MA in art history and archaeology, Institute of Fine Arts, New York University
Qualifying Paper: Reconsidering Cardboard: The Excavation of Corita and Immaculate Heart College at IBM
Qualifying Paper: The Afterlife in Eighteenth Dynasty Elite Mortuary Wall Scene Programs at Thebes and Amarna
- 2009 BA *magna cum laude* in English literature and art history, Westmont College
Coursework at the Studio Art Center International, Florence, Italy

SELECTED EXPERIENCE

The Amon Carter Museum of American Art, Fort Worth, Texas

Since 2021 Associate Curator of Photographs / 2018-2021 Assistant Curator of Photographs

The Museum of Modern Art, New York, New York

- 2015–18 Beaumont and Nancy Newhall Curatorial Fellow, Department of Photography
- 2012 Research Assistant, Department of Photography
- 2011 Curatorial Intern, Department of Photography

Ramapo College of New Jersey, Mahwah, New Jersey

- Spring 2015 Adjunct Professor, “Introduction to Non-Western Art Traditions” (ARHT 204)
- Fall 2014 Adjunct Professor, “Photography: Concepts and Histories” (ARHT 214)

Kingsborough Community College, Brooklyn, New York

- Fall 2014 Adjunct Professor, “Survey of Art History from Prehistory to the Present” (ART 31)

The Willem de Kooning Foundation, New York, New York

- 2013–14 Research Assistant
- 2010–11 Archival Intern

SELECTED PUBLICATIONS

- 2019 “James Van Der Zee” in *Among Others: Blackness at MoMA*, edited by Darby English and Charlotte Barat. MoMA, New York, 2019
- 2019 “Julia Margaret Cameron” in *MoMA Highlights: 375 Works from The Museum of Modern Art, New York*. MoMA, New York, 2019
- 2017 Texts in *Stephen Shore*, edited by Quentin Bajac. Exhibition catalogue. MoMA, New York, 2017
- 2017 “Walker Evans” in *Being Modern: MoMA in Paris*, edited by Quentin Bajac. Exhibition catalogue. MoMA, New York, 2017
- 2017 “Stories from the Archive” in *Arbus Friedlander Winogrand: New Documents, 1967*, by Sarah Meister. MoMA, New York, 2017
- 2016 “Catholic Art and Activism in Postwar Los Angeles” in *Conflict, Identity, and Protest in American Art*, edited by Miguel de Baca and Makeda Best. Newcastle-upon-Tyne, UK: Cambridge Scholars Publishing, 2016

- 2015 Texts in *Corita Kent and the Language of Pop*, edited by Susan Dackerman. Exhibition catalogue. Fogg Museum, Harvard University, 2015
- 2015 “A Royal Queer: Hatshepsut and gender construction in ancient Egypt.” *Shift* 8 (2015)
- 2015 “The controversy of *Peace on Earth*: Immaculate Heart College and IBM in 1965.” *Thresholds* 43 (MIT Department of Architecture, 2015): 46-55, 336-345
- 2012 “Robert Ryman” in *Notations: Contemporary Drawing as Idea and Process*. Exhibition catalogue. Mildred Lane Kemper Art Museum and The Fifth Floor Foundation, 2012
- 2011 Texts in *Art = Text = Art: Works by Contemporary Artists*. Exhibition catalogue. The Fifth Floor Foundation, 2011/2012
- 2011 “Corita Kent” in *Selections from the Permanent Collection: Celebrating 25 Years*. Exhibition catalogue. Westmont College, 2011

SELECTED PRESENTATIONS and INVITED TALKS

- 2020 “Looking In: Photography from the Outside.” Fort Worth Camera Club, January 2, 2020
- 2017 “Three? modes? of Queerness in Photography (?)” Belfast Photo Festival, Northern Ireland, June 6, 2017
- 2015 “Apprentices, assistants, or artists?: Corita and her students at Immaculate Heart College.” College Art Association, New York, February 14, 2015
- 2014 “Robert Heineken, Exposing the Negative.” IFA/Frick In-House Symposium. Institute of Fine Arts, NYU, January 31, 2014
- 2014 “Corita Kent.” Schlesinger Library, Harvard University, July 24, 2014
- 2012 “Queen, Regent, King: Hatshepsut and ancient Egyptian gender hybridism.” Bridges to New Worlds: Theoretical Archaeology Group (TAG) at University of Buffalo, May 18, 2012
- 2011 “A Royal Queer: Hatshepsut’s statuary and ancient Egyptian gender.” What about the Gaze? Queer Lens and Visibility in Art History: the Cornell University History of Art Annual Graduate Student Symposium. November 4, 2011
- 2010 “‘Words, words, words’: The Resuscitation of Corita Kent.” Rifts and Rivalries: the 14th annual “Expanding the Visual Field” USC Graduate Symposium. October 9, 2010

SELECTED FELLOWSHIPS and AWARDS

- 2020 Curatorial Mentorship Fellowship, Association of Art Museum Curators
- 2017 Getty Scholarship Program, California Association of Museums
- 2016 Robert V. Storr Research and Travel Fund, MoMA (twice)
- 2015 Dissertation Fellow, Louisville Institute (declined for Honorary Dissertation Fellow)
- 2014 Dissertation Grant, Schlesinger Library, Radcliffe Institute, Harvard University
with the Joan R. Challinor Award for distinction in the area of women and Catholicism
- 2014 Patricia Dunn Lehrman Fellowship, Graduate School of Arts and Sciences, NYU
- 2012–14 Lila Acheson Wallace Fellowship, Institute of Fine Arts, NYU
- 2010–11 Sheldon Solow Fellowship, Institute of Fine Arts, NYU
- 2009–12 Lilly Graduate Fellowship, Valparaiso University

SELECTED SERVICE

- 2020 Juror, *Annual Texas Juried Exhibition* (exhibition), Artspace111, Fort Worth
- 2019 Guest Juror, Awards to Artists, Dallas Museum of Art
- 2018 Juror, *Contemporary Photography 2008–2018* (exhibition), Site:Brooklyn, New York
- 2017 Portfolio reviews, Belfast Photo Festival, Belfast, Ireland
- 2017 Portfolio reviews, New York Portfolio Review (NYT and CUNY), New York
- 2016 Inaugural Curator, Duke House Exhibition Series, Institute of Fine Arts, New York
- 2014 Daniel H. Silberberg Lectures Coordinator, Institute of Fine Arts, New York
- 2014 Editorial Committee Member, *Shift: Graduate Journal of Visual and Material Culture*
- 2011–14 Inaugural Co-Editor, *IFA Contemporary*, Institute of Fine Arts, New York

January 6, 2023

National Endowment for the Humanities

To Whom It May Concern:

I write in enthusiastic support of Jillian Schultz and Leah Thompson's feature-length documentary *You Should Never Blink*. As one of the few art historians who has specialized in Corita's work, I have committed to serving as a humanities advisor for this project, which is an urgently needed reconsideration of the impact and legacy of this extraordinary artist's life and career.

Corita and the school where she taught, Immaculate Heart College (IHC), were my scholarly subjects for a decade, culminating in the dissertation "'Infiltrate the Masses': Corita Kent's Didactic Pop." My interest was first sparked as a young Californian when I learned of the Corita Art Center through the Getty Multicultural Internship program. A few years later, an essay for a graduate school class with Thomas Crow, Rosalie Solow Professor of Modern Art at NYU, turned into a Qualifying Paper for my Master of Arts degree, which convinced me how urgent and relevant Corita's work was, as well as how far the field still was from fully grappling with it. Over the next decade I presented conference papers, published articles, and wrote texts for the catalogue of the major exhibition *Corita Kent and the Language of Pop*, organized by Susan Dackerman for Harvard University Museums.

This work was all separate from my doctoral dissertation, which explicates the message-oriented underpinning of Corita's work and argues that shifting Corita to the center, instead of the periphery, of Pop yields more expansive definitions of the best-known American art movement. The first chapter examines the years when Corita was establishing herself as a printmaker, nun, and teacher, with an extended analysis of what she wrote about religious art, which is the first close reading of her many essays. The second takes on her best-known work, the Pop screenprints and installations of the mid-1960s, paying special attention to her use of words as both didactic message and graphic form. The third chapter puts Corita's activism in the context of Catholic radicalism, providing a sustained exploration of her activist prints and an analysis of her (dis)engagement with systems of power.

Even with a recent increase in attention, Corita remains underknown. Schultz and Thompson's project will be an important addition to the field by bringing to light new and rarely seen archival footage and recording important interviews and oral histories. It will also help expand Corita's influence among the general public, which was always the audience she cared most about. Schultz and Thompson are perfectly suited to undertake this project. They have worked with the Corita Art Center for years and understand the lay of the land, including the complex dynamics between the many communities who have a stake in Corita and IHC and their legacy. At the same time, they have sufficient distance from the subject to provide a critical eye and fresh understanding. Schultz and Thompson have also complemented their own academic and curatorial backgrounds by pulling together a team of expert advisers from many different disciplines and generations, as they clearly seek a full and nuanced understanding of Corita.

Although appreciation of Corita's importance is not yet widespread, she continues to be an important figure to many educators, artists, scholars, activists, and women religious. Her interdisciplinary appeal is just one of the aspects that proves Corita's continuing relevance. As an artist who was also an activist, she broadens the traditional definition of American Pop to include sincerity, engagement, and communication. As an artist who was also an educator, she was flexible in her medium but exacting in her standards, using whatever method encouraged the creativity and openness of her students. And as an artist who was also a nun, she lived out her ethical commitments in a unique way, embedding political messages not only within her work but also in the way she made it, including her refusal to treat art like a market commodity.

Corita's impact in her own time was extraordinary, but there are still new paths she forged that we have yet to explore. For all this and more, I eagerly look forward to collaborating with Schultz and Thompson throughout this process on their necessary documentary. I wholeheartedly support their application for NEH support and would welcome any further questions or conversation about it.

Sincerely,

Kristen Gaylord

Kristen Gaylord, PhD (she/her/hers)
Associate Curator of Photographs
Amon Carter Museum of American Art
3501 Camp Bowie Blvd., Fort Worth, TX 76107
kristeng@cartermuseum.org | 817.989.5096
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EVA PAYNE

Department of History, University of Mississippi
310 Bishop Hall • University, MS 38677 • (662) 915-7148 • ebpayne@olemiss.edu
January 6, 2023

EDUCATION

Ph.D., American Studies, Harvard University, 2017

M.Div., U.S. Religious History, Harvard Divinity School, 2010

B.A., Anthropology and Religious Studies (Comprehensive Honors), University of Wisconsin, Madison, 2006

ACADEMIC EMPLOYMENT

Assistant Professor, Department of History, University of Mississippi, 2017-present

Loeb Postdoctoral Fellow, Committee on the Study of Religion, Harvard University, 2017-2018

PUBLICATIONS

Book Manuscripts

Empire of Purity: Americans and the International War on Sex Trafficking (under review at Princeton University Press)

Articles

“Deportation as Rescue: White Slaves, Women Reformers, and the U.S. Bureau of Immigration,” *The Journal of Women’s History* 33 no. 4 (Winter 2021): 40-66.

“Demand: Biological Imperative, Deviant Desire, or Cultural Myth?” with Elisa Camiscoli, *Radical History Review* special issue, “Troubling Terms and the Sex Trade” (accepted with revisions)

Exhibition Catalogues

Catalogue entries, “handle with care” no. 23; “bell brand” no. 32; “enriched bread,” “round wonder,” and “soft whirled wonder,” no. 45; “peache bread” no. 46; “bread and toast” no. 47; “harness the sun,” and “fresh bread” no. 48, in *Corita Kent and the Language of Pop*, ed. Susan Dackerman (Cambridge: Harvard University Press, 2015).

Book Reviews

Review of Jimmy L. Bryan Jr, *Inventing Destiny: Cultural Explorations of U.S. Expansion* in *The Journal of American History* 107 (March 2021): 1017–1018.

Review of Michael Graziano, *Errand into the Wilderness of Mirrors* in *American Religion* 4 (Fall 2022): 110-112.

Other Publications

“Saving Victims, Punishing Criminals,” *Journal of Women’s History* Author’s Blog, December 2021,
<https://jwomenshistory.org/jwh-author-eva-payne/>.

“Research Notes: The Age of Consent and the WCTU,” Frances Willard House Museum and Archives
Blog, January 9, 2016.

“Layers of Meaning in Corita Kent’s Art,” *Schlesinger Library Newsletter*, Fall 2015.

CURATORIAL AND PUBLIC HUMANITIES EXPERIENCE

Co-Principal Investigator – *Queer Mississippi*

Supported by an Achieving Equity Grant, University of Mississippi.

Project Co-Director – *Invisible Histories Project – Mississippi*

Documents and preserves Mississippi’s LGBTQ history. Supported by a Mellon Foundation Grant.

Humanities Advisor – *You Should Never Blink*

Documentary film about Corita Kent supported by a National Endowment for the Humanities
Grant

Curatorial Fellow – *All The World Is Here: Harvard’s Peabody Museum and the Invention of American
Anthropology*

Peabody Museum of Archaeology and Ethnology, Harvard University, 2016–2017

Curator – *Changing Allston*

Harvard Ed Portal, Harvard University, 2016

Assistant Curator – *Faces of Divinity*, Harvard Divinity School Bicentennial Exhibition

Harvard Divinity School, Harvard University, 2015–2017

Organizer – “Corita Kent: Behind the Scenes”

Harvard Ed Portal, Harvard University, 2015

Curator – *Corita Kent: Footnotes and Headlines*

Schlesinger Library, Radcliffe Institute, Harvard University, 2015

Agnes Mongan Curatorial Intern – *Corita Kent and the Language of Pop*

Harvard Art Museum, Division of Modern and Contemporary Art, Harvard University, 2013–2015

FELLOWSHIPS, GRANTS, AND AWARDS

Achieving Equity Grant for “Queer Mississippi,” University of Mississippi, 2022-2023

Isom Fellowship, University of Mississippi, 2020-2022

Sub-award, Andrew W. Mellon Foundation and the University of Alabama for the Invisible Histories
Project-Mississippi, 2019-2021

Rockefeller Archives Center Research Grant, 2015

M. Louise Carpenter Gloeckner, M.D. Summer Research Fellowship, Drexel University, 2014



Eva Payne | Assistant Professor | ebpayne@olemiss.edu | (662) 915-7148

January 6, 2023

National Endowment for the Humanities

To Whom It May Concern,

I write to express my strong support for Jillian Schultz and Leah Thompson's feature-length documentary project *You Should Never Blink*. As a historian of women and gender in the US, I am committed to continuing to serving as a humanities advisor on the project because of its potential to introduce a broader public to Corita Kent, a woman whose life and work continues to raise pressing questions about the role of art and the artist in the contemporary world.

Corita Kent has been the subject of growing scholarly interest. I had the pleasure of working on exhibitions of Corita's art and her personal papers while completing my Ph.D. at Harvard University, through which I gained extensive knowledge of her artistic production and the archival collections that illuminate her life. I was a curatorial intern for the Harvard Art Museum exhibition *Corita Kent and the Language of Pop*, which positioned Corita as part of the Pop Art canon, and wrote entries for the accompanying exhibition catalogue. I also curated the exhibition *Corita Kent: Footnotes and Headlines* at the Schlesinger Library at Harvard University, which houses Corita's papers. This exhibition, which became one of the library's most popular, surveyed Corita's career, artistic process, teaching, and activism. Additionally, I organized public programming around the two exhibitions, including "Corita Kent: Behind the Scenes," an event at Harvard's Ed Portal, which invited members of the community to learn about Corita's artistic process and make their own screenprints. Another event I organized for Harvard Divinity School brought students to tour the exhibition alongside Professor Harvey Cox, a renowned theologian and close friend of Corita. From my experience, diverse audiences find Corita fascinating and a documentary about her life would generate widespread interest.

Jillian Schultz and Leah Thompson are the ideal filmmakers to undertake a documentary about Corita. In addition to their scholarly backgrounds in art history and cultural history, they have deep knowledge of Corita's life and work through their longtime collaboration with the Corita Art Center. The Corita Art Center houses a remarkable trove of slides and photographs taken by Corita herself, which provide unparalleled insight into Corita's worldview as well as her process as an educator, printmaker, and activist. Moreover, Schultz and Thompson have worked to introduce Corita to diverse audiences and communities, efforts that parallel Corita's own interest in using art as a tool for creating community and addressing social injustice.

As Jillian and Leah have worked on the film, I have been impressed by the depth of their research. They have kept in close touch over the course of the last two years, and through their diligent efforts have found out information about Corita that no previous researcher has uncovered. Moreover, the demo reel that they shared with me provided a fresh, new way of looking at the lasting effects of Corita's art that no previous book, exhibition, or film has documented. Jillian and Leah bring the research chops, the artistic eye, and the compassionate spirit necessary to make a film that captures Corita's art and its deep relevance for today. Collaborating with them has been a particularly rewarding

part of my professional life over the last two years and I look forward to continuing to advise Jillian and Leah as they complete *You Should Never Blink*.

Sincerely,

A handwritten signature in black ink that reads "Eva Payne". The signature is written in a cursive, flowing style.

Eva Payne
Assistant Professor of History
University of Mississippi

Jennifer L. Roberts

Elizabeth Cary Agassiz Professor of the Humanities
Department of History of Art and Architecture
Faculty Director for the Arts, Radcliffe Institute for Advanced Study

Harvard University
485 Broadway, Cambridge, MA 02138
roberts6@fas.harvard.edu

Education

2000 Yale University, Ph.D., History of Art
1992 Stanford University, A.B., Art History and English

Academic Positions

Harvard University

2018- Johnson-Kulukundis Family Faculty Director for the Arts, Radcliffe Institute
for Advanced Study
2013- Elizabeth Cary Agassiz Professor of the Humanities
2009-13 Professor of History of Art and Architecture
2007-9 Gardner Cowles Associate Professor of History of Art and Architecture
2002-7 Assistant Professor of History of Art and Architecture

Syracuse University

2000-2 Carole and Alvin I. Schragis Postdoctoral Faculty Fellow, Department of Fine
Arts

Publications

Single-Author Books

Transporting Visions: The Movement of Images in Early America (University of California Press, 2014).

Jasper Johns/In Press: The Crosshatch Works and the Logic of Print (Harvard Art Museums/Hatje Cantz, 2012).

Mirror-Travels: Robert Smithson and History (Yale University Press, 2004).

Co-authored Books; Edited Volumes

Jasper Johns: A Catalogue Raisonné of the Monotypes (New York: Matthew Marks Gallery and Yale University Press, 2017). With Susan Dackerman.

Scale (Edited volume: Terra Research Series in American Art, Vol. 2), Chicago: Terra Foundation, 2016.

American Encounters: Art, History, and Cultural Identity (Prentice Hall, 2007). With Angela Miller, Janet Berlo, and Bryan J. Wolf.

Books in Progress

Contact: Art and the Pull of Print (The 2021 Mellon Lectures, Center for Advanced Study in the Visual Arts, National Gallery of Art; under arrangement with Princeton University Press)

Life Signs: The Tender Science of the Pulsewave (co-authored with Dario Robleto) (under agreement with University of Chicago Press)

Selected Articles and Essays

"Casting Blind," in Scott Rothkopf and Carlos Basualdo, eds., *Jasper Johns: Mind/Mirror* (Whitney Museum of American Art and the Philadelphia Museum of Art), forthcoming 2021.

"Biography of a Wave," in *Dario Robleto: Unknown and Solitary Seas: Dreams and Emotions of the Nineteenth Century* (Radcliffe Institute for Advanced Study, 2019).

"The Art of Pressure," in *Willie Cole: Beauties* (Radcliffe Institute for Advanced Study, 2019).

"Open Span," in Anna Von Mertens, *Measure* (Radcliffe Institute for Advanced Study, 2018)

"On Misexpertise: the Art Historian in the Studio." Published online at mindingmaking.org.

"Things: Material Turn, Transnational Turn," *American Art* (summer 2017)

"Submergence," in Ethan Lasser, ed., *From the Philosophy Chamber: Art and Science in Harvard's Teaching Cabinet, 1766-1820* (Harvard University Art Museums, 2017)

"Sifted: Screenprinting and the Art of the 1960s," in Judith Brodie, ed., *Three Centuries of American Prints* (National Gallery of Art, 2016).

"The Veins of Pennsylvania: Benjamin Franklin's Nature-Printed Currency," *Grey Room* (Fall 2017).

"Backwords: Screenprinting and the Politics of Reversal," in *Corita Kent and the Language of Pop* (Harvard Art Museums, 2015), 60-73.

"The Currency of Ornament: Anti-Counterfeiting Lathework and the Dynamics of Value in Early Nineteenth-Century America," in *Ornament: Between Global and Local*, edited by Gulru Necipoglu and Alina Payne (Princeton University Press, 2016).

"Post-Telegraphic Painting: Asher B. Durand and the Nonconducting Image," *Grey Room* 48 (Summer 2012): 12-35.

"Failure to Deliver: *Watson and the Shark* and the Boston Tea Party." *Art History*, 34.4 (September 2011): 674-695.

"'Certain Dark Rays of the Sunbeam': Sunlight and the Decomposition of Landscape," in *The Pre-Raphaelite Lens: British Photography and Painting, 1848-1875* (National Gallery of Art, 2010), 60-69.

HARVARD UNIVERSITY
DEPARTMENT OF HISTORY OF ART AND ARCHITECTURE

485 BROADWAY
CAMBRIDGE, MA 02138

National Endowment for the Humanities

January 6, 2023

To Whom It May Concern,

I write with great enthusiasm to confirm my willingness to continue to serve as a humanities advisor on Jillian Schultz and Leah Thompson's feature-length documentary project *You Should Never Blink*, on the life of the printmaker and former Catholic nun, Corita Kent.

I am a scholar and professor of art history, specializing in postwar American art and in the history and theory of printmaking. I have been studying Kent's work for the past decade; I worked closely with curator Susan Dackerman in the planning and development of the exhibition *Corita Kent and the Language of Pop* at the Harvard Art Museums. I wrote the essay "Backwards: Screenprinting and the Politics of Reversal" for that exhibition catalog, in which I connected Kent's use of reversed text in her screenprints to the many forms of social and political reversal that characterized the late 1960s in the United States. The essay unpacks the peculiarities and possibilities of the screenprint medium – the modes of vision and expression that it uniquely enables – and argues that Kent saw the potential of the medium more clearly than anyone else at the time.

Since then, Kent's work has continued to be central to my teaching and research; I have routinely shown her work in course exhibitions at Harvard, and brought students to the study center to see the large collection of her screenprints at the Harvard Art Museums. Courses I've taught that feature her include *American Art and Modernity*; *Pop Art*; *Critical Printing*; and *Press, Reverse, Resist: Contemporary Art and the Logic of Print*. I have published an essay on screenprinting in the National Gallery of Art's exhibition catalog *Three Centuries of American Prints* (2016) that revolves around Kent's work. In the spring of 2021, I delivered 75th A. W. Mellon Lectures in the Fine Arts for the National Gallery. Titled *Contact: Art and the Pull of Print*, the lecture series featured Kent's work prominently in order to establish fundamental connections between the material process of screenprinting and American social life.

I am eager to work with Schultz and Thompson on the completion of this documentary. Although Kent's work was widely known in the 1960s, and inspired artists as well as social activists at the time, it had fallen out of visibility for much of the later twentieth

century. There has recently been a resurgence of art-historical interest in Kent's work, but this documentary will do the urgent work of bringing Kent's work into the broad multidisciplinary context where it belongs. It will also bring Kent's work back to a broad audience – not just art history students or routine museumgoers, but anyone who cares about progressive pedagogy, anyone who is looking for ways to navigate the world of commercial culture with grace and integrity, and anyone who understands the power of art to change people's lives.

Sincerely,

A handwritten signature in black ink, appearing to read 'JLR', with a decorative flourish extending to the right.

Jennifer L. Roberts
Elizabeth Cary Agassiz Professor of the Humanities
Director of Undergraduate Studies
Department of History of Art and Architecture

Louise Sandhaus

(b) (6)

sandhaus@calarts.edu
news.lsd-studio.net

Professional Experience (select)

2016-present

Founder and Co-Director

The People's Graphic Design Archive

Crowd-sourced, virtual archive of graphic design history. The Archive aims to: Expand graphic design history to uncover and include historically marginalized designers; to expand the canon beyond schools of design that are historically privileged and to expand the definition of graphic design.

2012-present

Half-Time Faculty

Graphic Design Program

California Institute of the Arts (CalArts)

Valencia, CA

Graduate/undergraduate studio and seminar class instruction. Classes include: Graphic Design Theory I; History of Motion Graphics; Designing for Spaces; Becoming an Educator: In Theory and Practice

2006-2012

Full-Time Faculty

Graphic Design Program

California Institute of the Arts (CalArts)

Valencia, CA

Graduate/undergraduate studio and seminar class instruction.

1998-present

Principal

LSD (Louise Sandhaus Design)

Los Angeles, CA

Design studio umbrella that includes various aspects of design practice, writing, thinking and instigation of events. Clients include Cultural Affairs of the City of Los Angeles, Cinnabar, Los Angeles Modern Auctions, Los Angeles World Airports, Pasadena Museum of California Art, and Natural History Museum of Los Angeles County

Select Recent Professional Activities

2022

American Institute of Graphic Arts (AIGA) Medalist

Interview with Juliette Bellocq. "Sisters of the Heart. A Conversation about Sister Corita, Her Own Work, and Sister Magdalen Mary Martin." Scott Massey, *The Nest—The CalArts Poster Archive Print*. Slanted Publishers.

Advisory Board Member. California Department of Education/AIGA LA Advisory Group, Arts, Media, and Entertainment, Standards for Design Pathway. Established standards graphic design education in California high schools and community colleges

2021

Committee Member. LA Design Commission, Mayor's Creative Advisory Board. Discuss how LA's creative community can impact economic recovery for small businesses in Los Angeles, and how the City can better support the creative community.

Keynote Speaker. Association of Registered Graphic Designers, Virtual Design Educators Conference

Contributing Writer with Sean Adams. *Baseline Shift: Untold Stories of Women in Graphic Design History*, ed. Briar Levit, Princeton Architectural Press

Contributing Writer. *With Eyes Opened: Cranbrook Academy Since 1932*, ed. Andrew Blauvelt, Cranbrook Art Museum

2020

Interviewee. "Crowd-Sourcing Graphic Design History," *Design Observer* (blog)

Co-Founder. Design History Fridays, an online community of design educators and historians working to expand graphic design history and change the way it is taught

Featured subject. *Slanted* (German design magazine)

Interviewee. KCET Artbound program on California Graphic Design

Essayist. Catalog essay, "Back to the Future," *Inside Out & Upside Down: Posters from CalArts 1980-2019*

Essayist. Catalog essay on John van Hamersveld for upcoming exhibition at Hoffmitz Milken Center for Typography

Presenter. Design Educators Typography Intensive event at Hoffmitz Milken Center for Typography importance of, and how to utilize design and typography archives.

Jurist. Art of the Title Top 10 Title Sequences 2020

2019

Board Member. Letterform Archive, San Francisco

Co-Author/Co-Designer. *A Colorful Life: Gere Kavanaugh Designer*, Princeton Architectural Press

Essayist. "Making Sense of Making Sense," The Graphic Design Reader, Eds. Leslie Atzmon and Teal Trigs, Bloomsbury: London, 2019

Presenter. "Text in Film," TYPOGRAPHICS, sponsored by Cooper Union and Letterform Archive

Co-Presenter/Moderator. "A Colorful Life: Gere Kavanaugh Designer," conversation and presentation with Gere Kavanaugh: Modernism Week, Palm Springs; Craft Contemporary, Los Angeles; Cranbrook Art Museum; Pacific Design Center; SF Design Week, Helms Design Center, Cooper Hewitt Design Museum

Press Coverage. *A Colorful Life*: Featured LA Times book review (print edition); Guardian (London); book review Eye magazine (London); Interior Design magazine; Architectural Digest; Santa Barbara Magazine; Communication Arts; LA Times Design

Presenter. "Bringing Delight to Business" (Gere Kavanaugh's corporate interiors in Southern California) Preserving the City of the Future, LACMA

Designer. UCLA Extension catalog cover

Co-founder. Design History Fridays

Essayist. CalArts Poster Archive book

Consultant and Subject. KCET Artbound program on California Graphic Design

Publications

Co-Author/Co-Designer. *A Colorful Life: Gere Kavanaugh Designer*, Princeton Architectural Press, 2019

Author/Designer. *Earthquakes, Mudslides, Fires & Riots: California and Graphic Design 1936-1986* (Metropolis Books), 2014

Awards and Recognitions

AIGA Medal 2022

Design Icon Award, LA Design Week 2015

AIGA Los Angeles Fellow

Palm D'argent for Best Book 2015 5th Annual Festival

International Du Livre D'art Et Du Film (Filaf)

50 Books/50 Covers

Print Regional Design Annual

I.D. Magazine Annual Design Awards

AIGA 365

Art Directors Club of New York

The Art Directors Club of Boston

Permanent Collections

San Francisco Museum of Modern Art, San Francisco

Bibliothèque Nationale de France, Paris

Education

1996

Post-graduate Laureate

Jan van Eyck Akademie

Maastricht, The Netherlands

1994

MFA Graphic Design

California Institute of the Arts

Valencia, CA

1993

BFA Graphic Design

California Institute of the Arts

Valencia, CA

1991-1993

Undergraduate coursework, critical studies

Massachusetts College of Art, Boston

Harvard University Extension, Cambridge, MA

January 4, 2023

National Endowment for the Humanities

To Whom It May Concern,

It is with great enthusiasm that I am writing to express my continuing commitment to serve as a humanities advisor on Jillian Schultz and Leah Thompson's feature-length documentary project *You Should Never Blink*. The moment seems ripe to introduce this remarkable artist to a wider audience and I can imagine no better or more appropriate means than a documentary film. I am impressed with how much they have accomplished with the project to date and are ready to move into production.

As author of *Earthquakes, Mudslides, Fires & Riots: California and Graphic Design 1936–1986* and co-author of *A Colorful Life: Gere Kavanaugh, Designer*, I've been able to expand on Corita's relevance from the perspective of the Los Angeles and California design communities.

I was first introduced to Corita's work in a design history class taught by Lorraine Wild during my graduate studies at California Institute of the Arts (CalArts), where I'm now on faculty. I'm continually amazed at the resonance Corita and her work has with the students. On many a studio wall one will find the "Immaculate Heart College Art Department Rules," created by Corita's 1965 class, that offer inspirational guidelines for creating uplifting experimental work.

Although Corita's work appears in two of the four *Earthquakes*' book themes, she easily fits in three. For "Sun-Baked Modernism," her work represents a new vocabulary for designers that was distinct from European and east coast modernism. In contrast to abstract, geometric refinement, Corita's graphic language pulled from the bright visual language of the commercial, the everyday, and the common. In "Sixties Alt Sixties" we see her political poster work that gave bold graphic voice—visually and verbally—to outrage and concern for the Vietnam War and its atrocities. The third section in which Corita's work appears is "California Girls" featuring her joyous expressions through the events that she organized and through her teaching. During the book's research I repeatedly encountered Corita and Immaculate Heart College Art Department's significance to the both the art and design communities of Los Angeles as a hub for inspirational gatherings with noted designers such as Charles Eames and Buckminster Fuller.

In my second book, *A Colorful Life*, I was able to further share the impact and influence of Corita on LA's design community. The subject of the book, Gere Kavanaugh, an accomplished designer who at 91 is still producing work, moved to LA at the encouragement of Corita to take a job as Head of Interiors at Victor Gruen Associates. Kavanaugh and Corita remained life-long friends and collaborators. One of the featured projects in *A Colorful Life* is a mural commissioned by Kavanaugh and created by Corita's students for the Soupçon restaurant located in the South Coast Plaza Joseph Magnin store designed by Frank Gehry.

The bottom line is that in the universe of design then and now, many roads lead from and to Corita. The indelible significance of her contribution cannot be overstated.

I was delighted when Jillian and Leah reached out for my support of this project as you can see in the passion that I have shared for this subject. For so many reasons they are the right people for this project including their own deep knowledge of Corita's life and work coupled with their experience in documentary filmmaking. Their own academic backgrounds in art history and cultural history play important roles in their scope of understanding and their longtime work with Corita Art Center and trust of the estate will be invaluable for the success of the project. You can also see the strong support they are garnering from others in a range of disciplines.

I have seen the sample reel and was enthralled by their accomplishment. Throughout the development process we've discussed the project and corresponded and as I've come across materials and individuals that may enhance the project, I've shared those with them and made introductions where it could help. I'm excited to potentially be interviewed for the film down the line.

There is still much to be shared about impact of Corita's work and her fascinating contributions. A documentary film in hands of Jillian and Leah will offer just the right creative approach to engaging new audiences and communities around Corita's life and legacy. The need right now to share an uplifting message embodied and realized by a passionate soul is a message we all thirst for in these times. *You Should Never Blink* must be realized!

I look forward to collaborating with Schultz and Thompson on its completion.

Sincerely yours,

A handwritten signature in black ink, appearing to read "Louise Sandhaus", written in a cursive style.

Louise Sandhaus
Faculty and former Program Director

Bobbye Tigerman

btigerman@lacma.org

(b) (6)

Experience

Los Angeles County Museum of Art Los Angeles, California
The Marilyn B. and Calvin B. Gross Curator November 2016–present
The Marilyn B. and Calvin B. Gross Associate Curator July 2012–October 2016
Assistant Curator July 2006–June 2012
Co-curated *Scandinavian Design and the United States, 1890–1980*, opening 2021
Co-curated *Beyond Blink: Jewelry from the Lois Boardman Collection*, 2016
Co-curated *California Design 1930–65: “Living in a Modern Way,”* opened October 2011,
followed by international tour to Japan, Australia, and New Zealand in 2013–14
Curated *“From the Spoon to the City”: Objects by Architects from LACMA’s Collection*,
Aug. 2009–Jan. 2010
Collaborated on reinstallation of American decorative arts and design collection, including
selecting and interpreting objects, designing contextual displays, and writing didactics
Worked with donors and Decorative Arts and Design Council to raise funds for acquisitions
and special projects
Responsible for maintaining and developing the modern and contemporary design
collection and seeking acquisitions in targeted collecting areas

Metropolitan Museum of Art New York, New York
Tiffany & Co. Foundation Curatorial Intern June 2005–May 2006
Organized “Making a Tiffany Lamp,” an installation of Tiffany Studios drawings
Cataloged collections of Tiffany & Co. presentation drawings, glass, porcelain, and silver

Education

Winterthur Program in Early American Culture, University of Delaware Winterthur, Del.
M.A., Early American Culture July 2003–June 2005
Lois F. McNeil Fellowship (full tuition scholarship and living stipend)

Courtauld Institute of Art London, England
M.A., with Merit Sept. 2002–July 2003

Harvard University Cambridge, Massachusetts
A.B., *magna cum laude*, History of Art and Architecture Sept. 1998–June 2002

Publications

General editor and contributor, *Scandinavian Design and the United States, 1890-1980*,
LACMA and DelMonico Prestel, 2020
“A Conversation with Bobbye Tigerman,” in Julia Christensen, *Upgrade Available*, Dancing
Foxes Press, 2020
Preface of *David Wiseman*, Rizzoli, 2020
“Day of the Dead, A Film by Charles and Ray Eames,” in *Found in Translation: Design in
California and Mexico*, LACMA, 2017
“Jonathan Olivares” (lead essay), *Jonathan Olivares 07–17*, Bedford Press, 2017
General editor, *Beyond Blink: Jewelry from the Lois Boardman Collection*, LACMA and
DelMonico Prestel, 2016
“Fantasy, Dreams, Directions, Possibilities, or Even Repudiations: Contemporary Studio
Jewelry on the West Coast,” *Beyond Blink: Jewelry from the Lois Boardman
Collection*, LACMA and DelMonico Prestel, 2016

Contributor, *Bloomsbury Encyclopedia of Design*, December 2015 (wrote entries on *Arts and Architecture* magazine, “California Design” exhibitions, LACMA, and Winterthur Museum, Garden & Library)

Guest editor, Special issue of *Design and Culture* (volume 7, issue 3) on the international influence of 20th-century Scandinavian design, November 2015

General editor and contributing author, *A Handbook of California Design 1930–1965: Craftspeople, Designers, Manufacturers*, LACMA and MIT Press, January 2013

“Design Museum Holon” (exhibition review), *Design and Culture*, July 2012

“The Heart and Soul of the Company: The Knoll Planning Unit, 1944–65,” *Knoll Textiles 1945–2010*, New York: Bard Graduate Center and Yale University Press, 2011

“Fusing Old and New: Émigré Designers in California,” *California Design 1930-1965: Living in a Modern Way*,” LACMA and MIT Press, 2011.

“From the Spoon to the City” *LACMA Insider*, Summer 2009.

“Reyner Banham Loves Los Angeles,” *Design and Culture*, July 2009.

“ ‘I Am Not a Decorator’: Florence Knoll, the Knoll Planning Unit and the Making of the Modern Office,” *Journal of Design History*, Spring 2007.

Regular posts on *Unframed*, LACMA’s blog (unframed.lacma.org), 2009–present.

Awards

Award of Excellence, Communication Arts Design Annual for *A Handbook of California Design*, 2013*

1st Prize, Books Category, American Alliance of Museums Publication Design Competition for *A Handbook of California Design*, 2012

Best Architecture or Design Show, 2011–12, International Association of Art Critics

Association of Art Museum Curators travel fellowship, 2009, 2011

Henry Luce Foundation travel grant, College Art Association, 2008

Victorian Society Summer School in London full tuition scholarship, 2006

Beverly Willis Architecture Foundation travel grant, 2006

Milka Bliznakov Prize, The International Archive of Women in Architecture, 2005

Dewey Lee Curtis Scholarship, The Decorative Arts Trust, 2004, 2005

Matthew Abramson Traveling Fellowship for Thesis Research, Harvard University, 2001

Service

Editorial Board, <i>Winterthur Portfolio</i>	October 2016–present
Exhibition reviews editor and peer reviewer, <i>Design and Culture</i>	Mar. 2008–Dec. 2012
Society of Winterthur Fellows alumni group	December 2006–December 2015
Board member, website developer and administrator, listserv founder and moderator	

Affiliations

American Ceramic Circle, Association of Art Museum Curators, College Art Association, Decorative Arts Society, The Decorative Arts Trust, Design Studies Forum, Society of Winterthur Fellows

*In addition to receiving several awards, *A Handbook of California Design* has been accessioned into the permanent collections of the Museum of Modern Art and the Cooper Hewitt Smithsonian Design Museum.

LACMA
5905 Wilshire Boulevard
Los Angeles, California 90036

December 20, 2022

National Endowment for the Humanities Production Grant Selection Committee

To Whom It May Concern:

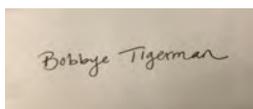
Please consider this letter documentation of my willingness to continue to serve as an advisor on Jillian Schultz and Leah Thompson's feature-length documentary project *You Should Never Blink* on the life of artist Sister Corita Kent.

In my role as Marilyn B. and Calvin B. Gross Curator, Decorative Arts and Design at the Los Angeles County Museum of Art, my work has largely focused on the design and craft of California. I co-curated the exhibition *California Design, 1930–1965: "Living in a Modern Way"* and edited *A Handbook of California Design, 1930-1965: Craftspeople, Designers, Manufacturers*, which includes Corita Kent among many peers and collaborators such as Charles and Ray Eames and Saul Bass. I have also researched and published on the Eameses' 1957 film *Day of the Dead* which documented the Mexican observance of the holiday long before it became widely known in the United States. Kent was a great admirer of this film and indeed all of the Eameses' films, screening them for her students at Immaculate Heart College. I can therefore support the project by providing information, contacts, and context about Corita's professional and personal relationships in Los Angeles art and design circles. I hope that I can bring all of this knowledge to the making of Schultz and Thompson's crucial and timely production.

Throughout my career, I have worked closely with the Eames Foundation and am happy to support the filmmaking team in understanding more about Corita's relationship to both the Eameses and the broader design scene which surrounded her in mid-20th century Los Angeles. From my conversations thus far with Schultz and Thompson, I am confident they will approach Corita's life, work, and legacy from a range of perspectives. Their project will recontextualize Corita Kent's life and work and show how it relates to the various cultural milieu of fine art, design, education, religion, and activism that she navigated. Additionally, they have clearly established a successful and fruitful relationship with Corita Kent's estate which will undoubtedly serve the project well in terms of access.

I look forward to supporting Schultz and Thompson on the completion of this important documentary project.

Sincerely,

A rectangular photograph of a handwritten signature in cursive script, which reads "Bobbye Tigerman". The signature is written in dark ink on a light-colored, slightly textured paper.

Bobbye Tigerman
Marilyn B. and Calvin B. Gross Curator, Decorative Arts and Design

ALEX BUSHE

(b) (6)

[imdb.com/name/nm3498639](https://www.imdb.com/name/nm3498639)

Alex Bushe is an editor with 20 years experience in documentary and fiction. He recently completed the documentary *Bella* and is currently editing *My Uncle the Fugitive*. Alex has worked on films for award-winning filmmakers including Werner Herzog, Lynne Ramsay, and Andrea Arnold. He has participated in the Sundance Institute's Documentary Edit and Story Labs, guest lectures at universities across southern California, and regularly leads workshops at the Doha Film Institute in Qatar.

Selected filmography:

(b) (4)

Death and His Daughter (2023) narrative feature, dir. Ben Wong (editor)

Bella, Citizen Artist (2022) doc feature, dir. Bridget Murnane (editor)

Guangzhou Love Story (in progress) doc feature, dir. Kathy Huang (editor)

Iago (2019) narrative short, dir. Amit Bhalla (additional editor)

You Were Never Really Here (2017) narrative feature, dir. Lynne Ramsay (assistant editor)

How to Start Your Own Utopia (2017) doc short, dir. Leah Thompson (editor)

Elevation Change (2017) doc feature, dir. Marion Mauran (consulting editor)

Into the Inferno (2016) doc feature, dir. Werner Herzog (associate editor)

Salt and Fire (2016) narrative feature, dir. Werner Herzog (associate editor)

American Honey (2015) narrative feature, dir. Andrea Arnold (associate editor)

Making a Murderer (2015) doc series, dir. Moira Demos & Laura Ricciardi (assistant editor)

Queen of the Desert (2015) narrative feature, dir. Werner Herzog (assistant editor)

Mr. Robot (2015) narrative series, dir. Niels Arden Oplev (assistant editor)

Tales of the Grim Sleeper (2014) doc feature, dir. Nick Broomfield (assistant editor)

Manhunt: The Inside Story of the Hunt for Bin Laden (2013) doc feature, dir. Greg Barker (assistant editor)

Discours de fou (2012) doc short, dir. Floris Schönfeld (editor)

Into the Abyss (2011) doc feature, dir. Werner Herzog (assistant editor)

Corman's World: Exploits of a Hollywood Rebel (2011) doc feature, dir. Alex Stapleton (assistant editor)

Cave of Forgotten Dreams (2010) doc feature, dir. Werner Herzog (assistant editor)

December 30, 2022

National Endowment for the Humanities

To Whom It May Concern,

I am writing this letter to voice my support and commitment as editor for Jillian Schultz and Leah Thompson's upcoming feature-length documentary, *You Should Never Blink*. I am an editor with many years experience in both fiction and non-fiction filmmaking. I am always drawn to films that feature strong archival film elements, and as such was immediately intrigued when I heard about this project from Leah a few years ago.

In 2017, I edited Leah's film, *How to Start Your Own Utopia*, and have known both Jillian and Leah for several years. I have also been working with them in the early stages of this new film, including in the editing of their fundraising reel. As filmmakers, I have every confidence in their ability to tell this story. In addition to their strong backgrounds in documentary film, they know well how to navigate the art world, and both have deep knowledge of art history. And because they have gained the trust of Corita Kent's estate, and unprecedented access to the archives of her life, there is no question in my mind that they will do her story justice. Having seen the materials they have thus far collected, both in filming new footage and meticulously gathering an enormous amount of archival film/video and still images, I very much look forward to seeing how this project unfolds.

I am thrilled to see this project coming together, and am looking forward to working with Jillian and Leah to bring Corita Kent's story to the screen.

Sincerely,

Alex Bushe

Kevin Dart

Creative Director

Kevin Dart

(b) (6)

kevin@chromosphere-la.com

Bio

Kevin is a multi-talented artist and entrepreneur with a lifelong passion for visual exploration and creating experiences with technology. Kevin's work has led him around the world as he's developed and nurtured collaborations with a wide variety of artists, technicians, and visionaries.

Experience

Chromosphere / CEO & Creative Director

JULY 2014 - PRESENT, Glendale CA

As founder and Creative Director, built the studio from a small freelance operation to a bustling studio of 20+ employees creating animation and design content for multiple award-winning productions.

Dreamworks Animation Television / Art Director

JANUARY 2014 - AUGUST 2016, Glendale CA

Oversaw the award-winning design team for the Netflix series "The Mr. Peabody and Sherman Show"

Cartoon Network Studios / Art Director

APRIL 2012 - AUGUST 2013, Burbank CA

Supervised the design teams for the series "Steven Universe" and the half hour special "Powerpuff Girls: Dance Pantsed"

Walt Disney Animation Studios / Visual Development Artist

APRIL 2011 - AUGUST 2011, Burbank CA

Contributed style-setting designs to the feature film "Big Hero 6"

Education

DigiPen Institute of Technology / Associate of Applied Arts, 3D Animation

2000 - 2003, Redmond WA

Studied 2D and 3D animation, foundational art skills, and undertook personal and team film projects.

Awards

2019 VES Awards / Outstanding Visual Effects in a Real-Time Project

2017 Daytime Emmy Awards / Outstanding Individual Achievement for Animation Production Design.

2016 Annie Awards / Outstanding Achievement in Production Design



2022.12.14

To Whom It May Concern,

We at Chromosphere are confirming our commitment to providing design and animation services to the feature-length documentary about the life and work of Corita Kent, currently titled *You Should Never Blink*. We had the privilege of creating the animated portions of the documentary's demo reel with Jillian Schultz and Leah Thompson—a process that was creatively invigorating and allowed us to dive further into the work of a legendary artist who has inspired our own work.

Our studio is a creative harbor for artists who like to do things a different way, and a place where unconventional ideas can flourish and grow into incredible things, which is exactly the kind of opportunity presented on this project. We are passionate about capturing the world around us and we aspire to the same kind of playfulness and joy with which Corita approached her work. Many of our projects center around real places, like the Netflix series *City of Ghosts* which takes place across the diverse neighborhoods of our home town of Los Angeles, or the short film *June* which takes the viewer throughout Chicago. We use digital tools to create moving illustrations which depict these places in vibrant shapes and colors but always with an eye for detail and accuracy. We're fascinated by everything we see around us and hope to use our work to inspire and spark curiosity and joy in others. Collaborating on the *You Should Never Blink* documentary falls in line with our ethos of motion and community oriented animation.

While creating the animated segments for the demo reel, we were not only awed and inspired by diving into Corita's timeless work again, but also by the direction and passion of Jillian and Leah. We drew inspiration from Corita's work with a mixture of graphic shapes and overlaid elements from Corita's own photo archive while choosing bright poppy colors to reflect Corita's vibrant palettes. Additionally, the animation style we executed imagined how Corita's work might move—with a chunky, lively, and childlike sensibility.

Jillian and Leah's commitment to honoring Corita's work while presenting her as a uniquely layered and human artistic voice perfectly suits them to tell this story. We look forward to collaborating with them and helping bring Corita's story to the screen.

Sincerely,

A handwritten signature in black ink that reads "Kevin Dart". The signature is fluid and cursive, with the first name being more prominent.

Kevin Dart / Creative Director

Juan Devis

Chief Content Officer

With over 25 years of experience, Juan Devis is a creative leader in public-media

✉ jdevis@kcet.org

☎ (b) (6)

📍 Los Angeles, United States

WORK EXPERIENCE

Chief Creative Officer

PUBLIC MEDIA GROUP OF SOUTHERN CALIFORNIA

2018 - Present

- Oversees production and development of all original programming on broadcast and digital for local and national distribution for two PBS Stations in the second largest DMA in the US - KCET and PBS SoCal - and the national satellite network LINK TV.
- Manages departmental budgets of over 2.5 million and a production slate of over 7 million in original programming, with more than 5 million secured in production funding.
- Secured national development and production deals with PBS, Tastemade, Participant Media, Reuters, KPCC/NPR among others.
- Executive Producer of numerous award winning TV series, documentaries and digital shorts. (partial list included)
- Develops strategic partnerships with funders, cultural institutions, news organizations and independent production houses.
- Spearheaded the content/production merger of KCET and PBS SoCal, bringing together a team of over 40-50 creatives into cohesive and competitive workflows and production models.
- Oversees the management and growth of all digital operations for PMGSC, including front and back end operations, and editorial.
- Directed and managed the merger of all digital operations and platforms, including CMS integration, front and back end development and editorial.
- Champions multi-platform content as a new model for public television.

Chief Creative Officer

KCETLINK PUBLIC MEDIA

2016 - 2018

- Oversaw production and development of all original programming on broadcast and digital for local and national distribution for KCET and LINK TV.
- Secured the funding and production of over 15 original series, digital shorts and social media series.
- Championed multi-platform production and distribution as a new model for public television.
- Oversaw all digital platforms for KCET and LINK TV, including front and back end operations, social and editorial.
- Created the most awarded broadcast network in Southern California.

Senior Vice President, Content Development & Production

KCETLINK PUBLIC MEDIA

2014 - 2016

- In charge of all program development and production for broadcast and digital for the largest independent public television station and satellite network in the United State.
- Spearheaded a multi-platform participatory model, shifting production from linear to digital.

AFFILIATIONS

PGA

DGA

SAG Afd. a

FILM AND TV (SELECTED)

187: The Rise of the Latino Vote (2020)

- Executive Producer - Feature documentary

In Concert at The Hollywood Bowl (2020)

- Executive Producer - TV Series - 6 episodes

Earth Focus (2018 - Present)

- Executive Producer - TV series - 4th seasons

Broken Bread (2018 - Present)

- Executive Producer - TV series - 2nd seasons

City Rising (2016 - Present)

- Executive Producer - Documentary series

The Migrant Kitchen (2017 - Present)

- Executive Producer - TV series - 4th season

Night Shift (2019)

- Executive Producer - Digital Series/Feature Documentary

Tending Nature / Tending the Wild (2016 - Present)

- Executive Producer - TV Series - 4th season

Artbound (2010 - Present)

- Executive Producer - TV series - 11th season

Lost LA (2016 - Present)

- Executive Producer - TV Series - 4th season

The Petty Curse of Having This Body (1993)

- Writer/Director - Feature Narrative

Hielo - Ice (1998)

- Writer/Director - Feature Documentary

Studio A (2015 - 2018)

- Executive Producer - TV Series - 8th season

WORK EXPERIENCE

Vice President of Arts and Culture Production + Programming

KCETLINK PUBLIC MEDIA

2007 - 2013

- In charge of all Arts and Culture programming and production for KCET and LINKTV: including: **Webstories: Cultural Journalism in Southern California**, the interactive documentary series **Departures**, **SoCal Connected Online**, CPB's gaming initiative **Participation Nation**, and **A Place of Our Own/Los Niños en Su Casa**.
- Developed strategic partnerships with funders and cultural institutions, creating a network of collaborators and co-creators across Southern California.

Writer/Director

ABC/DISNEY

2004 - 2007

- Winner of the ABC/DISNEY Talent Diversity Fellowship with the film, **Welcome to Tijuana**, optioned and developed under the auspices of the studio.
- Member of the writing/development team of the daytime show, **One Life to Live**.

Co-Executive Director

ONRAMP ARTS

2000 - 2003

- Co-director of **OnRamp Arts**, a digital media-arts organization in central Los Angeles producing community lead new media arts projects, including the on-line game **Tropical America**.

HONOR / AWARDS

Emmy - 18 wins (2014 - Present)

Television Academy

- Artbound (multiple)
- Broken Bread (multiple)
- Migrant Kitchen (multiple)
- Earth Focus
- Lost LA (multiple)
- Blue Sky Metropolis
- City Rising
- LA Foodways
- City Walk

RTNA Golden Mike - 6 wins (2017 - Present)

The Radio and Television News Association

- Artbound
- Lost LA
- Blue Sky Metropolis
- Migrant Kitchen

National Arts Journalism Awards - 7 wins (2007 - Present)

Los Angeles Press Club

- Artbound

James Beard Media Award - 2 Wins (2018 - Present)

James Beard Foundation

- Broken Bread
- Migrant Kitchen

EDUCATION

Masters of Fine Arts

California Institute of the Arts

1996 - 1998

Bachelor of Fine Arts

Emerson College

1989 - 1993

VOLUNTEER EXPERIENCE

Councilmember

California Arts Council

2018 - 2020

Councilmember

Participant Media Impact Council

2021 - Present

Board member

Arts For LA

2018 - 2020

Board President

LA Freewaves Media Arts

2002 - 2008

January 6, 2022

National Endowment for the Humanities
400 7th St, SW
Washington D.C. 20506

Media Projects Grant Evaluation Panel,

The letter confirms my commitment to serving as a consulting advisor on Jillian Schultz and Leah Thompson's feature-length documentary about Corita Kent, *You Should Never Blink*. Kent's invaluable graphic pop-art work has had an impact on generation of artists living in Los Angeles and beyond, yet her work has not been recognized in the way that it should.

I bring to the project twenty-five years of experience creating compelling arts-focused documentary content for public television audiences in Los Angeles and across Southern California. The series I developed and produced - *Artbound*, *Studio A*, *Broken Bread*, *The Migrant Kitchen*, *Earth Focus* - have garnered local and national acclaim, with over 25 Emmys, James Beard Awards, National Arts and Entertainment Journalism Awards. Additionally, I have recently stepped into an advisory role to develop arts and culture programming for PBS National and I am confident that *You Should Never Blink* will be well received by its audiences. I am looking forward to continuing to shepherd this project through the process of reaching those audiences.

Jillian and Leah are particularly well-suited to tell Corita's story. Working diligently over the last several years, they have secured the trust of the estate and Corita's remaining family and friends. They have years of producing experience, in the art sector and beyond. They have strong academic backgrounds in art history and American cultural history. They are passionate about Corita's legacy and dedicated to developing a film that is ambitious in its storytelling and style, while being accessible to a wide-range of audiences. I am keen to continue to support as they further integrate the dynamism of Corita's art and pedagogy into their filmmaking. Their vision to interweave a diverse group of contemporary artists who are inspired by Corita's legacy will ensure the film transcends standard biographical documentary, and adds a timely relevance. Furthermore, they have enlisted a topnotch team of humanities advisors and other industry professionals to creatively collaborate in this process.

A feature-length documentary about Corita Kent's extraordinary life is long overdue and I am excited to be part of it. Corita Kent's artistic pedagogy of empathy is more than needed in these divisive times.

Please let me know if I can answer any questions.

Abrazos,



Juan Devis
CEO
Ninetythree Media

Kathy Huang

Documentary Filmmaker

(b) (6)

| www.kathyhuangfilms.com | (b) (6)

FILMOGRAPHY

(b) (6)

ONGOING

GUANGZHOU LOVE STORY

ONGOING

Feature documentary, Director/Camera

A multi-year portrait of an African-Chinese family navigating life in mainland China during a time of rising xenophobia. Funded by Center for Asian American Media (CAAM), Jerome Foundation, Chicken & Egg Pictures, Firelight Media.

TALES OF THE WARIA

2011

Feature documentary, Director/Camera

A community of transgender women search for love in Indonesia, the world's largest Muslim country. National broadcast on PBS in 2012. Funded by ITVS, CAAM, Pacific Pioneer Fund. Honorable Mention Creative Promise Award, Tribeca All Access; Best Documentary Feature, San Diego Asian Film Festival; Audience Choice Award, Asian American Int'l Film Festival; Audience Choice Award, Barcelona International Gay & Lesbian Film Festival.

MISS CHINATOWN USA

2006

Short documentary, Director/Camera/Editor

A young woman competes in one of America's oldest ethnic beauty pageants and embarks on a journey of self-discovery. Tribeca Film Festival premiere. PBS broadcast 2007.

NIGHT VISIONS

2005

Short documentary, Director/Camera/Editor

A reflection on life and loss as seen through the eyes of a young soldier returning from service in Iraq. Official selection at Tribeca and SILVERDOCS. War & Peace Award, Media That Matters Film Festival; Grand Jury Prize, Independent Exposure; Director's Choice Award, Black Maria Film Festival. Current TV broadcast 2006.

JAYWALKING 2005

Short documentary, Co-Director/Camera/Editor

An exploration of the artistry, humor, and politics behind drag king performances. Official Selection at Frameline and Mill Valley Film Festival. Best Documentary, PlanetOut Movie Awards.

SCRIBBLE'S CREATIONS 2004

Short documentary, Director/Camera/Editor

A recent high school dropout and father-to-be living along the US-Mexico border traverses the rocky road to adulthood. Funded by Humanities Texas and the Rio Grande Valley Arts Council. Adopted by school districts throughout South Texas as a training tool for teachers.

ADDITIONAL CAMERAWORK

YOU SHOULD NEVER BLINK (DIRECTOR: LEAH THOMPSON) 2022

Feature documentary, Cinematographer

An investigation into the rebellious life of "pop art nun" Sister Corita Kent. A National Endowment for the Humanities project.

FORGIVENESS (DIRECTOR: RAISE YOUR FLAG PRODUCTIONS) 2022

Short documentary, Cinematographer

Formerly incarcerated youth find hope and community in arts-based re-entry programs.

TRY HARDER! (DIRECTOR: DEBBIE LUM) 2021

Feature documentary, Cinematographer

High school seniors at San Francisco's iconic Lowell High School compete to get into the elite college of their dreams. Sundance premiere. PBS Broadcast 2022.

UNDER THEIR SKIN: TATTOOS OF MEMORY AND RESILIENCE (DIRECTOR: CATHY FISHER) 2018

Feature documentary, Cinematographer

3 individuals make the controversial decision to tattoo their grandparents' concentration camp numbers on their bodies. A California Humanities project.

HOTEL U.S.A. (DIRECTORS: ANDREA MELLER, MARISA PEARL) 2017

Short documentary, Cinematographer

A roadside motel in Newark, New Jersey, harbors refugees during their first night in America. A New York Times Op-Docs.

READING WITH PATRICK (DIRECTOR: MICHELLE KUO) 2017

Short documentary, Cinematographer

A teacher revisits her time with a formerly incarcerated student in the Mississippi Delta.

EDUCATION

STANFORD UNIVERSITY 2006

M.A. Documentary Film Production

HARVARD UNIVERSITY 2001

B.A. History

KATHY HUANG

(b) (6)

December 22, 2022

To Whom It May Concern:

I am pleased to confirm that I will be serving as the Director of Photography on Jillian Schultz and Leah Thompson's feature-length documentary project *You Should Never Blink*. I have worked as a documentary filmmaker for nearly 20 years and have directed, shot, and advised on numerous award-winning productions. My debut feature documentary *Tales of the Waria* was awarded funding from ITVS Open Call, garnered several festival Audience Choice Awards, and aired nationally on PBS. I have also worked as a cinematographer on critically-acclaimed documentaries, such as *Try Harder!* (Sundance, Independent Lens) and *Hotel U.S.A.* (Tribeca, NY Times Op-Docs). In addition to ITVS, my work has been supported by the Sundance Film Institute, California Humanities, the Center for Asian American Media, Chicken & Egg Pictures, and the Firelight Media Documentary Lab. I look forward to contributing my experiences and skills to this most worthwhile project encompassing renegade artist Corita Kent's life.

I firmly believe that Jillian and Leah can successfully execute this project. Their deep knowledge of Corita's life and work, personal backgrounds steeped in the arts, longstanding collaborative relationship, and most importantly, infectious passion for Corita's life story guarantee that they will see the project through to the end. I am proud to join them, and to be part of a venture that promises to reintroduce such an important artist to audiences at a time when the world desperately needs more of Corita's innovative, revolutionary, and generous spirit.

Please feel free to contact me if you have any questions.

Sincerely,



Kathy Huang

Shirley Kessler

510-918-3181

skessler@catticus.org

<https://www.imdb.com/name/nm2436254/>

Education: Masters of Science, University of Minnesota

After working for ten years in education and counseling psychology in the Twin Cities area, Kessler has worked in the documentary film business from 1980 onward as Associate Producer, Producer and Executive Producer.

Since 1986 she's been the Executive Administrator of Catticus Corporation, a California based 501c3 that manages money on behalf of donors for the production of documentary films. During her tenure more than two dozen Catticus sponsored productions have earned prestigious awards and were broadcast on PBS. Productions are funded with public funding including the NEH, California Council for the Humanities, Virginia Humanities, private foundations including the Ford Foundation, Alfred P Sloan Foundation, Skoll Foundation and a host of smaller foundations, private donors and community philanthropic funds.



CATTICUS CORPORATION

2600 Tenth Street, Suite 249 • Berkeley, CA 94710 • 510-918-3181

EIN 95-3579940 <http://catticus.org>

January 9, 2023

To: Whom it May Concern
National Endowment for the Humanities

Re: *You Should Never Blink* film project

I am delighted to write this letter offering my firm support of producers Jillian Schultz and Leah Thompson and their film on Corita Kent, *You Should Never Blink*.

As my brief bio indicates, I have managed the sponsorship and oversight of more than two dozen PBS broadcast documentaries. Rarely have I had the opportunity to engage with producers so clear in their vision, dedication to completion of the production plus the talent and fortitude to make it happen. As any documentary filmmaker will tell you, fundraising is the greatest challenge, requiring talent in research, writing, networking and most importantly an undying commitment to completing the film. Jillian and Leah embody these qualities in spades.

It is a pleasure working with them. I believe in the importance of their film story being told. The Catticus team and I will be here to support them in every way that we can.

With confidence and all wishes for their success,

Shirley Kessler

Shirley Kessler
Consulting Producer and Executive Administrator
Catticus Corporation

GABRIELLA ORTEGA RICKETTS

ARCHIVAL PRODUCER & ARTIST PROGRAMS MANAGER

CONTACT

(b) (6)

gabriellaricketts.com

EDUCATION

WRITTEN ARTS – B.A.
Bard College
Annandale-on-Hudson, NY
2009 - 2014

SKILLS

- Archival Research
- Story Research & Development
- Archival Organization & Cataloguing
- Fair Use Reports
- Archival Licensing
- Grant Writing
- Educational Seminar and Program Development
- Arts Administration
- Film Programming
- Photoshop
- Proficient French & Spanish

PROFESSIONAL EXPERIENCE

ARCHIVAL PRODUCER

Aum: The Cult at the End of the World (2023) – Submarine Deluxe
July 2022 – Present

This exploration of Aum Shinrikyo, the cult responsible for the Tokyo subway sarin gas attack, involves the participation of those who lived through the horror as it unfolded.

ARCHIVAL PRODUCER

You Should Never Blink (in production) – Little Heart Film
May 2022- Present

Artist, teacher, and activist Corita Kent (Sister Corita) captivated mid-century America with her vibrant pop art and radical ideas, only to be omitted from the historical narrative until now. This film excavates and reconsiders the hidden legacy of this cultural icon

MANAGER OF ARTIST PROGRAMS

International Documentary Association

March 2022 – Present

.For 40 years, IDA has supported nonfiction and filmmaking through our major program areas. IDA provides production and development grants directly to documentary filmmakers, helps them fundraise, and also provides year-round programming and educational seminars.

ARCHIVAL PRODUCER

Andy Warhol Diaries (2022) – Abstract Submarine/Netflix
July 2021 – Present

A six-part series chronicling the life and times of Andy Warhol from the 1970s until his death in 1986, using his infamous diaries as a backdrop.

ARCHIVAL PRODUCER/ASSOCIATE PRODUCER

Rebel Hearts (2021) – Discovery+
November 2017 – April 2021

A look at Los Angeles's Sisters of the Immaculate Heart, nuns who challenged the patriarchal conventions of the Catholic Church fifty years ago and are still taking a stand today.

POST-PRODUCTION COORDINATOR

Bending the Arc (2017) – Global Health Documentary
August 2016 – April 2017

The extraordinary doctors and activists whose work 30 years ago to save lives in a rural Haitian village grew into a global battle in the halls of power for the right to health for all.

Jan 6, 2023

National Endowment for the Humanities

To Whom It May Concern:

I am writing to confirm my commitment as archival producer on the feature-length documentary *You Should Never Blink*, as well as my utmost support of filmmakers Leah Thompson and Jillian Schultz. I have been an archival producer for several years, and have worked on projects such as *The Andy Warhol Diaries* (Netflix 2022) and the upcoming feature *Aum: The Cult at the End of the World* (Sundance, 2023); and I am also currently the Manager of Artist Programs at the International Documentary Association. Most relevant to this project, however, I served as associate producer and archival producer on *Rebel Hearts* (Sundance 2021), a feature-length documentary about the Sisters of the Immaculate Heart, which Corita Kent was part of until her 1968 departure from religious life. I am beyond thrilled to bring extensive knowledge and expertise in this subject to Leah and Jillian, who have been so thoughtful in their approach to telling Corita's remarkable story.

Having worked with Jillian and Leah on this project since May of 2021, I have full confidence in Leah and Jillian's ability to make this film, and to bring Corita's story to life in a way that is captivating and moving, while also revealing to a greater audience the importance of her body of work to California's deep history and culture. Their backgrounds in both documentary filmmaking and art history make them a perfect filmmaking team for this project, but it's their passion and curiosity that set them apart. I have done extensive research on archival materials relating to Corita's life, and I am beyond thrilled to bring my expertise in this subject to Leah and Jillian, who have been so thoughtful and caring in their approach to telling Corita's remarkable story.

With the support of the Corita Art Center, the Immaculate Heart Community, and other filmmakers who documented Corita's work, they are poised to make a truly remarkable, timely film. I cannot wait to continue this journey with them.

Please reach out if you have any questions for me.

Sincerely,

A handwritten signature in black ink that reads "Gabriella Ortega Ricketts". The signature is written in a cursive, flowing style with a large, decorative flourish at the end.

Gabriella Ortega Ricketts

JILLIAN SCHULTZ

1300 N Alexandria, Los Angeles, CA 90027

(b) (6) / jillian@twotigers.co

EXPERIENCE

Two Tigers Productions, Los Angeles, CA
Co-Principal Consultant

November 2018-present

Current projects:

- Program strategy and execution for Magnum Foundation's Photography Expanded Documentary Program, a China-based photography and social justice mentorship fellowship funded by Open Society Foundation
- Production and community partnerships for *COAL + ICE*, an immersive exhibition documenting the climate crisis, scheduled for presentation at Asia Society Museum, New York in 2024

Film projects:

- Producer, *You Should Never Blink* (Director: Leah Thompson, forthcoming), a feature-length documentary about artist, activist, nun Corita Kent - Received NEH Media Projects Development grant in August 2021
- Producer, *How To Have An American Baby* (Director: Leslie Tai, forthcoming *POV* 2023), feature-length documentary on Chinese birth tourism supported by TFI, IFP, SFFILM, Cal Humanities, XTR, Fork Films
- Producer, *My American Surrogate* (Director: Leslie Tai, 2018), *New York Times Op-Docs* documentary short

Select recent projects include:

- Community outreach & route production for CicLAvia, a nonprofit car-free streets initiative
- Production, communication strategy, and community partnerships for *COAL + ICE* at the Kennedy Center
- Promotional videos and digital assets for Sun Valley Music Festival Summer Season 2020 online
- Arts festival feasibility study, report, and community engagement for the City of West Hollywood's Arts Division
- Brand elevation campaign, digital communication strategy, and community engagement for Corita Art Center
- Curated and produced art installation for United State of Women Summit 2018
- Acted as communications strategic planning & evaluation consultant for California Alliance for Arts Education

TaskForce, Los Angeles, CA
Producer/Consultant

November 2017-November 2019

- Produced multi-media traveling exhibit, *UCLA: Our Stories, Our Impact* as part of university's centennial initiative
- Managed 300 volunteers to power 10 day celebration of community power & cultural power for INTO ACTION
- Formulated impact metrics, generated surveys, supported data analysis & draft impact report for WE RISE

Emerging Arts Leaders/Los Angeles (EAL/LA), Los Angeles, CA
Managing Director

February 2014-August 2018

- Oversaw strategic planning and formulation of organizational objectives for multiple teams of 30 volunteers
- Served on CAL-Now statewide network of affinity arts organizations; lead DEI subgroup
- Planned leadership retreats, trainings, and onboarding processes for governing body and Advisory Board
- Recruited stakeholders across LA to formulate dynamic arts & professional development programming

Artivists LA (formerly Artivists Into Action), Los Angeles, CA
Steering Committee

April 2017-May 2018

- Organized collaborative volunteer art activist task force to foster social justice and community engagement
- Developed and produced creative and artistic activations surrounding protests, campaigns, and legislation

Smithsonian Student Adventures/Walking Tree Educational Travel, Denver, CO
2018 China Country Director

June 2012-August

- Facilitated leadership development training for staff, including creative breakout sessions & cultural awareness
- Collaborated with educators to plan immersive language & culture opportunities w/ global citizenship curriculum

Three Shadows Photography Art Centre, Beijing, China
Director of International Programming

January 2010-August 2013

- Curated/produced exhibitions of international photographers in China & Chinese photographers internationally
- Ran Artist-In-Residency program, establishing collaborations w/ embassies and international cultural institutions
- Produced public programs, including international photo festivals, screenings, artist's talks, lectures, symposia

Metropolitan Museum of Art, New York, NY

June 2003-July 2008

Collections Management Associate/Conservation Assistant, Department of Asian Art

- Coordinated all photography of Asian Art collection and managed image production for print/digital publications
- Acted as a courier, traveling abroad to oversee shipment and installation of art works from various departments

EDUCATION

- 2008-2009 **Inter-University Program for Chinese Studies**, Tsinghua University, Beijing, China
12 month intensive advanced Mandarin study, coursework in Modern and Classical Chinese
- 2005-2008 **Columbia University**, Graduate School of Arts & Sciences, New York, NY, Masters of Arts
Specialization in Art History/East Asian Language & Culture, cumulative Grade Point Average: 4.0
- 1999-2003 **Tulane University**, New Orleans, LA, Bachelor of Arts with honors in Art History & Asian Studies
Summa Cum Laude, cumulative Grade Point Average: 3.94

SELECTED EXHIBITIONS & EDUCATIONAL PROGRAMMING (PRODUCTION/CURATION)

- Docent training program for *Creative Resilience*, an artful community experience (October 2022)
Featured special exhibition of Corita Kent's serigraphy & photos at Printed Matter's Art Book Fair (April 2019)
COAL + ICE, Fort Mason Center for the Arts, San Francisco (September 2018)
Taking Temperature, Embark Gallery, San Francisco (September 2018)
Photo Folio Review, Jimei x Arles International Photo Festival, Xiamen (November 2015 & 2016)
COAL + ICE, Vanke Xuhui Center, Shanghai (March 2016)
From Artifice to Absurdity, Addis Foto Fest, Addis Ababa (December 2014)
New Irish Landscapes, Three Shadows Photography Art Centre (March 2013)
Remote Places, Close Spaces, Street Level Photoworks, Glasgow (March 2013)
Rebirth from Ruins: Photographs by RongRong & inri from 2002-2009, Kuhlhaus, Berlin (November 2012)
Words We Have Learned Since 9-11, Three Shadows Photography Art Centre (November 2012)
Che Photographer, Three Shadows Photography Art Centre (October 2012)
Fashion Photography & Self-Portraiture Workshop, Educational Program, Caochangdi (September 2012)
Future Curators Training Course, Educational Program (September 2012)
The Poverty Line, Caochangdi PhotoSpring—Arles in Beijing (May 2012)
The Photographers Bernd & Hilla Becher, Film Screening and Q&A w/ Hilla Becher (April 2012)
The Transportation of Place: Max Becher, Artist's Talk and Q&A (April 2012)
Malcolm Dickson: Scottish Photography, Lecture and Q&A (May 2012)
Through My Eyes: An Interactive Photography Installation by Mo Yi, Opposite House, Beijing (Fall 2013)
Depth of Field: Contemporary Photography from Belgium, Three Shadows (November 2011)
The Impossible Exhibition, Matthias Kuper Gallery, Caochangdi PhotoSpring—Arles in Beijing (May 2011)
Michael Cherney: The Sun Is Not So Central, Public Talk & Viewing (April 2011)
Daido Moriyama: "Tono Monogatari" & 70s Vintage Prints, Three Shadows (May 2011)
From Where There is No Return: Alberto Garcia-Alix Screening & Concert (September 2010)

HONORS

- April 2019 LA County Arts Commission Arts Ed Collective "Art of Leadership" Program
Oct 2018 Participant in FOCUS:LAX emerging photography curators convening
Aug 2018 Nominator for 8th cycle of Prix Pictet: The Global Award in Photography & Sustainability
May 2016 Nominator for 7th cycle of Prix Pictet: The Global Award in Photography & Sustainability
Feb 2015 Panelist for Organizational Grants Program at Los Angeles County Arts Commission
May 2014 Independent Curators International: Curatorial Intensive in Addis Ababa
Nov 2011 Participant in 29th annual Oracle Conference for Photography Curators, Haverford College
2008-2009 Blakemore Freeman Fellowship for Advanced East Asian Language Study, Beijing, China
2003 Phi Beta Kappa, Phi Eta Sigma & Distinguished Scholar Award
May 2003 Senior Scholar in Asian Studies & Outstanding Art History Student Award, Tulane University
April 2001 Newcomb Leadership Conference for Women
1999-2003 Dean's List, Tulane University

SKILLS/INTERESTS

- Fluent Mandarin (speaking, reading, writing), professional translation experience with fine art focus
Corresponding Secretary of East Hollywood Neighborhood Council, certified 200-Hour yoga instructor

National Endowment for the Humanities
400 7th St, SW
Washington D.C. 20506

January 9, 2023

To the Media Projects Grant Evaluation Panel,

This letter hereby affirms my commitment to serving as producer on the forthcoming feature-length documentary film, *You Should Never Blink*, directed by Leah Thompson. I am honored to be a member of the core team creating the definitive documentary on artist, activist, and educator Corita Kent. I first came to know of Corita's work from my friend and collaborator Ray Smith, the former Director of Corita Art Center, when she invited me to bid to produce the celebration for what would have been Corita's centennial birthday in November 2018. As I researched Corita's life and work, connected with her students and fans, and built partnerships with nonprofit community organizations that arose from her teachings, I was shocked: I have two degrees in art history, I work in the arts and culture sector in Los Angeles, I live one mile from the offices of her estate, and yet I had never previously heard of her. I was truly baffled at how this incredibly creative powerhouse with such an impactful career as both an artist and educator could have slipped by me. Throughout my collaboration with the Corita Art Center, I came to learn that unfortunately, my experience was not uncommon. While Corita was once a well known cultural figure, the impact of her art and teachings has been somewhat lost over the decades. I'm thrilled that in the years since my initial exposure to Corita Kent, there has been a groundswell of interest in her and growing recognition of her import, academically and beyond.

You Should Never Blink is a critical continuation of the ongoing movement to properly recognize Corita and her legacy. It is a vital step in acknowledging not only her significance, but that of the diverse creative communities from which she emerged and that she continues to inspire. Her artwork remains powerfully relevant more than half a century later, as we collectively continue to grapple with issues of racial inequality, poverty, climate, and gender inequity. Her legacy is very much alive in all of the artists and activists following in her footsteps.

I bring to the project nearly 20 years working in the art sector in a curatorial capacity producing exhibitions and large-scale public art festivals. I have a depth of experience in research, budgeting, production, communications/messaging, and community engagement. These skills have transferred seamlessly into more recent projects specific to the realm of non-fiction film, including producing an NYTimes Op-Doc and Leslie Tai's forthcoming feature-length documentary, *How to Have an American Baby*, set to premiere on *POV* later this year. With our range of experiences in documentary film, fine art, design, animation, and history, I am confident that we have built the best imaginable team to collaborate on this project. I am inspired by the prospect of continuing to learn from Corita as we move into production.

Sincerely,



Jillian Schultz
Producer

leah thompson

1300 N. Alexandria Avenue, Los Angeles, CA 90027 | (b) (6) | leah@twotigers.co | leahvthompson.com

work experience

Two Tigers Productions | 2018 – present

Co-Principal

- Co-founded arts consulting and production company.
- Recent clients include the Arts Division of the City of West Hollywood, Asia Society, Magnum Foundation, Sun Valley Music Festival, Corita Art Center, U-MA Studios, and Think BIG.

COAL + ICE | 2015 – present

Producer / Consulting Project Director

- Directed the planning and implementation of *COAL + ICE*, an immersive documentary photography exhibition and festival of events, presented by the Kennedy Center for the Performing Arts in Washington, D.C. from March 15-April 23, 2022. The exhibition served as a stage for over 20 events seeking to amplify the conversation about climate change and explore visionary solutions.
- Created and managed 2 million USD project budget.
- Sourced the fabrication and rentals for the 50,000 sq. ft. exhibition and coordinated the usage rights of photographs and video works by over 50 artists.
- Oversaw the development and execution of the *COAL + ICE* website, social media, and communications plan.
- Currently in the early stage of planning to bring *COAL + ICE* to the Asia Society Museum in New York for 2024.
- Previously executed exhibition installations in Paris (2015, COP21 climate conference) and in Shanghai (2015, Vanke Xuhui), and San Francisco (2018, Fort Mason Center for Arts and Culture).

Center on U.S.-China Relations, Asia Society | 2007 – 2015

Associate Director '13 – '15, Asst. Director, '09 – '13, Sr. Program Officer, '08 – '09; Program Associate '07 – '08

- Managed operations, staff, communications and strategic planning for the Center on U.S.-China Relations, an unconventional think tank and media outlet within the Asia Society in New York.
- Notable projects:
 - ChinaFile: Oversaw the development of ChinaFile.com, a non-profit online magazine broadening the scope of China news coverage.
 - Green Docs Forum: Organized a three-day documentary forum in Guangzhou, China, bringing together filmmakers from the U.S. and China to network and develop collaborations with Chinese environmental NGOs. Co-curated a related four-night environmental documentary film series in Hong Kong and New York.
 - U.S.-China Forum on the Arts and Culture: Collaborated with partners at the Aspen Institute and the U.S. State Department to organize two multi-day cultural exchanges in Beijing with leading American and Chinese artists including Meryl Streep, Michael Pollan, Yo-Yo Ma, Damian Woetzel, and others.
 - COAL + ICE*: Developed the photography exhibition with co-curators Susan Meiselas and Jeroen de Vries, and installed debut exhibition at Three Shadows Photography Art Centre in Beijing in 2011.
 - Tiananmen As History: Conceptualized and produced a symposium that reconnected student leaders from the 1989 democracy movement with Chinese and Western intellectuals for the 20th anniversary of the uprising.
 - Rivers of Ice: Vanishing Glaciers of the Greater Himalaya*: Produced exhibition of comparative photography by mountaineer and filmmaker David Breashears for Asia Society Museum in New York, and tour to Copenhagen and New Delhi.
 - Beijing Olympics: Covered the 2008 Olympics for the Asia Society. Co-produced daily videos from Beijing and coordinated media placement for Asia Society staff.

Graduate School of Journalism, University of California, Berkeley | 2005 – 2007

Assistant to the Dean

- Managed Dean Orville Schell's schedule and travel, and helped produce high profile public event series.
- Audited UC Berkeley graduate courses in multimedia storytelling, international policy, and American intellectual history.

education

- B.A. History and American Studies, University of California, Berkeley
- M.A. History, San Francisco State University (Phi Alpha Theta History Honors Society)

selected films and articles

- **How to Start Your Own Utopia**, 24 min. Documentary Short. Screenings: Guggenheim Museum, part of the exhibition *Art and China After 1989: Theater of the World*, October 6, 2017 – January 7, 2018 (premiere); Guggenheim Bilbao, May 11, 2018 – September 23, 2018; and SFMOMA, November 10, 2018 – February 24, 2019. Work-in-progress screenings: *Aarhus Rapport: Avantgarde as Network*, Kunsthall Aarhus, 2014; *Cloud of Unknowing: A City with Seven Streets*, Taipei Fine Arts Museum, 2014; *Designing Urban-Rural Interaction*, Shenzhen Hong Kong Biennale on Architecture and Urbanism, 2013 – 2014.
- **“Historical Value: A Chinese Town Appraises Its Past,”** Photo Essay, *ChinaFile*, Jan. 10, 2014; Chinese translation, “恢复徽州碧山村的旧日风华,” *The New York Times Style Magazine Chinese Edition*, March 6, 2014.
- **“Why Defenders of Killer Whales are Worried About China,”** Article, *ChinaFile*, May 29, 2014.
- **Down to the Countryside**, 11 min. Documentary Short, 2014. Published on *ChinaFile*, December 15, 2014. Syndicated by *Foreign Policy* and the *South China Morning Post*. Screenings: DC Environmental Film Festival, 2014; U.S. State Department’s Earth Day film series, 2014; Architecture Film Festival, Rotterdam, The Netherlands, 2015.
- **“There Goes the Neighborhood: Will a New Craze for Historic Houses Help Protect China’s Cultural Heritage—Or Do Just the Opposite?”** Article, *ChinaFile*, April 11, 2013; Chinese translation, “迁建, 徽州古建保护的下策,” *The New York Times Chinese Edition*, April 22, 2013.
- **“Unlikely Harvest: An Arts Festival in Rural China Beats the Odds,”** Article, *ChinaFile*, Dec. 17, 2012; Chinese translation, “一个被官方取消却意外成功的中国乡村艺术节,” *The New York Times Chinese Edition*, Jan. 7, 2013.
- **Behind the Scenes at COAL + ICE**, 3 min. Video, *The New York Times*, September 28, 2011.

selected lectures, podcasts, and honors

- Grant recipient, National Endowment for the Humanities Media Projects Development Grant, for feature-length documentary, *You Should Never Blink*.
- *A Lot to Learn with Austin Rogers*, Podcast guest, December 5, 2018.
- *The Brighter Side*, Podcast guest, July 13, 2018.
- Lusk Public Lecture, “Bishan Project: Reinventing China’s Emptying Countryside,” followed by three days as a guest lecturer at South Dakota State University’s School of Communication and Journalism, October 28-30, 2014.
- Grant recipient, Pulitzer Center on Crisis Reporting, for project “Bishan: Reinventing China’s Emptying Countryside,” 2013.
- Guest lecture, “Chinese Immigration to the US since WWII: The Emerging Ethnoburb,” Wellesley College, American Studies 211: Contemporary Asian American Immigration, March 14, 2013.
- Paper presentation, “Pragmatism and Its Limitations: Chicago Sociologists, Protestant Missionaries and the Survey on Race Relations,” Whitsett Graduate Seminar in California History, March 24, 2006.

technical skills

- Advanced videography and DSLR photography
- Advanced video editing: Adobe Premiere
- Proficient in Drupal and Wordpress CMS, basic HTML/CSS, Photoshop, InDesign, Lightroom, Microsoft Office Suite

leah thompson

1300 N. Alexandria Avenue, Los Angeles, CA 90027 | (b) (6) | leah@twotigers.co | leahvthompson.com

National Endowment for the Humanities
400 7th Street, SW
Washington, D.C. 20506

January 8, 2023

Dear Media Projects Selection Committee Members,

It is with great pleasure that I affirm my commitment to directing the forthcoming feature-length documentary film, *You Should Never Blink*, in collaboration with my producing partner Jillian Schultz. “Corita stands for a kind of festive involvement with the world,” wrote theologian Harvey Cox, in 1968. This quote almost perfectly sums up my interest in Corita. Her story asks us to engage creatively with the world around us, but maybe experience some joy while we do it. Over fifty years later, her art and message remain as relevant as ever, and I am honored to have the opportunity to make this much-needed feature length documentary about Corita’s colorful life.

When I first learned of Corita Kent in 2018, I immediately looked for a contemporary documentary about her. That there was one felt like a major oversight, especially with academic and public interest in her work clearly on the rise. The following year, the Corita Art Center hired me and Jillian to overhaul their communications and community engagement strategy. I enjoyed every minute I spent diving deeper into Corita’s work and ideas, and when the project came to a close, we broached the topic of independently producing a feature-length documentary. I am honored that her estate has entrusted us to tell Corita’s story. While my previous films have been smaller in scale, I have years of experience overseeing large-scale creative projects. I lead collaboratively—which feels appropriate for a film on Corita—and trust the members of our media team implicitly. We all live by Corita’s Rule #7: “The only rule is work.”

In 2017, I attended the History Film Forum that the National Endowment for the Humanities organized along with the National Museum of American History. Leaving that conference, I felt a renewed sense of direction that led me here. I am thrilled that this film is taking me back to my archival roots, giving me the opportunity to put both my academic background in American cultural and intellectual history and documentary filmmaking experience to use. I am grateful to the National Endowment for the Humanities for funding the research and development phase of *You Should Never Blink*. From digging through Corita’s papers at the Schlesinger Library and watching 16mm footage at the Academy Film Archive, to meeting Harvey Cox and all of the inspiring academics studying Corita, this project miraculously seems to provide as much creative energy as it asks of us. Thank you for considering *You Should Never Blink* for the Media Projects Production Grant. I look forward to continuing to excavate and share Corita’s story. Her moment in the spotlight is long overdue and as relevant as ever.

Sincerely,



Leah Thompson

PUBLIC MEDIA GROUP OF SOUTHERN CALIFORNIA

2900 West Alameda Avenue, Suite 600, Burbank, CA 91505

January 10, 2022

National Endowment for the Humanities
400 7th St, SW
Washington D.C. 20506

Greetings Media Projects Grant Evaluation Panel,

The letter hereby affirms KCET's interest in serving as a future distribution pathway for Jillian Schultz and Leah Thompson's feature-length documentary about Corita Kent, *You Should Never Blink*.

On-air, online and in the community, KCET plays a vital role in the cultural and educational enrichment of Southern and Central California. KCET offers a wide range of award-winning local programming as well as the finest public television programs from around the world. Throughout its 54-year history, KCET has won hundreds of major awards for its local and regional news and public affairs programming, its national drama and documentary productions, its quality educational family and children's programs, and its outreach and community services. KCET is a content channel of the Public Media Group of Southern California, formed by the 2018 merger of KCETLink Media Group and PBS SoCal.

Having seen the *You Should Never Blink* sample reel, we are certain that the resultant film will be a compelling portrait of Corita Kent, an artist whose legacy has had a major impact on art and creativity across Southern California and beyond. We are certain that this film will be well received by our audiences. Nearly two million viewers watch KCET in the average month in 11 Counties across Southern California: from as far north as San Luis Obispo, as far south to San Diego and as far east to the Nevada/Arizona border. We have also successfully distributed programs nationally to public media stations across the United States, in partnerships with N.E.T.A and Marigold Media. Several productions have achieved over 70% national carriage. We are confident *You Should Never Blink* could be one such production. We are also excited that the film's educational distributor is GOOD DOCS, whose work we are familiar with and with whom we have a track record of collaborating around distribution of documentary projects.

We are excited and inspired by Jillian's and Leah's unique vision for the film and the sharing of Corita Kent's message with a broader audience. KCET is eager to remain involved as the project progresses.

Sincerely,
Dwayne Bright
Dwayne Bright
Senior Director, Programming & Scheduling
KCET

January 6, 2022

National Endowment for the Humanities
400 7th St, SW
Washington D.C. 20506

Greetings Media Projects Grant Evaluation Panel,

The letter hereby affirms my interest in collaborating with Jillian Schultz and Leah Thompson to organize educational community activations to accompany their feature-length documentary about Corita Kent, *You Should Never Blink*.

I had encountered Corita's artwork as a child in Southern California, but I rediscovered her years ago at a family funeral from my sister-in-law, Professor Eva Payne, who coincidentally serves as a humanities advisor on this project. I had recently written my first picture book biography titled *Enormous Smallness: A Story of E.E. Cummings*, and Eva mentioned that Corita often incorporated lines from Cummings' poetry into her silkscreen prints. I began to research Corita's life and work, and the more I learned, the more I felt compelled to share her story with young readers.

In 2021, I published *Make Meatballs Sing: The Life & Art of Corita Kent*, featuring illustrations by Kara Kramer. Corita Kent lived a remarkable life as an artist, educator, nun, and activist. Unapologetically true to herself and her beliefs, she spread a powerful message of love, hope, and justice through her work as both artist and teacher—a message as relevant and inspiring to us today as it was to those whose lives she touched. Our picture book biography draws readers into the life of a singular woman whose boldness and sense of fun invite us all to observe the world with fresh eyes, to see beyond what is and imagine all that could be. Kramer and I again collaborated to create this [Guide for Teachers](#) to accompany the release of the book with Enchanted Lion Books.

During my research for the book, I often wondered when someone would create a fresh and definitive feature documentary on Corita, and I'm excited that *You Should Never Blink* is in the works. With the wholehearted trust and collaboration of the Corita Art Center, and years of experience fostering community around Corita's legacy, Schultz and Thompson are just the people to bring this film to life. I look forward to partnering with them to explore how *Make Meatballs Sing* and the accompanying Guide for Teachers can be adapted as part of the educational community activities that accompany the film's impact campaign.

I have personally experienced the endless reservoir of goodness and hope that runs through all of Corita's writing and artistic production. Anything we can do to bring this goodness and hope to a broader audience is time well spent. I look forward to continuing to collaborate as the project progresses.

Sincerely,

A handwritten signature in black ink that reads "Matthew Burgess". The signature is written in a cursive style with a long, sweeping underline.

Matthew Burgess
Associate Professor, Brooklyn College

www.matthewjohnburgess.com

Office of English
2900 Bedford Ave.
Brooklyn, NY 11210
TEL 718-951-5000
FAX 718-951-5000
www.brooklyn.cuny.edu

GOOD DOCS

Engaging and educating through the power of documentary

Dec 19, 2022

National Endowment for the Humanities
400 7th St, SW
Washington D.C. 20506

Greetings Media Projects Grant Evaluation Panel,

The letter hereby affirms GOOD DOCS' commitment to serving as the educational distributor for Jillian Schultz and Leah Thompson's feature-length documentary about Corita Kent, *You Should Never Blink*.

GOOD DOCS is an educational distribution company for documentaries that do good in the world. Our award-winning collection engages and inspires students by featuring rarely heard stories about individuals and communities working towards a more equitable world. We champion creative expression and complex films that provoke critical thinking. GOOD DOCS represents established documentarians and passionate new filmmakers driven by their experiences as educators, academics, journalists, artists, social workers, community members, and activists. Recent films include *Manzanar Diverted: When Water Becomes Dust*, *I Didn't See You There*, and *Say His Name: Five Days for George Floyd*.

Having seen the *You Should Never Blink* sample reel, I am confident that the resultant film will be an ideal fit for the GOOD DOCS collection. I have been doing this long enough to know that Jillian and Leah have a very lovely film in the works and I'm looking forward to collaborating with them to bring Corita Kent's story to a range of educational audiences. GOOD DOCS also has a successful track record serving as the educational distributor for films initially broadcast nationally on PBS and that have received major funding from public and private foundations and endowments.

Aside from a solid sample that demonstrates a well rounded and impactful film, the filmmakers also bring their rich experience in community engagement and impact campaigns to the table. Their experience in this arena, combined with their expertise on Corita Kent's innovative pedagogy and the impressive network of community arts education partners they are building, leave me confident that this team and this film are well suited to engage audiences around Kent's legacy in exciting and impactful ways.

Sincerely,



Sarah Feinbloom, Director, GOOD DOCS

sarah@gooddocs.net 415.310.0290



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Corita Art Center
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development process for *You Should Never Blink*. Throughout, they have been responsive, responsible, and dedicated to sharing their research and findings with the Corita Art Center for the benefit of future Corita researchers and scholars. The filmmakers have also assembled a stellar team of Humanities Advisors who are committed to supporting and guiding the project, including Corita Art Center's Curator and Collections Manager, Olivian Cha. Owing to their experience in successfully presenting other documentary projects in both art museum and public television broadcast arenas, we are confident that Jillian Schultz and Leah Thompson are the ideal partners in telling Corita's story and engaging a range of audiences around her cultural and historical impact.

This feature-length documentary about Corita Kent dovetails directly with the Corita Art Center's efforts to preserve and promote Corita's legacy as outlined above. It will serve to both update and concretize Corita's place in the art historical and cultural canon, while also underscoring the history of the Order of the California Institute of the Sisters of the Most Holy and Immaculate Heart of the Blessed Virgin Mary (which would eventually become the Immaculate Heart Community), wherein Corita's artistic and pedagogical skills were cultivated. As a documentary rooted in archival material, the film will elaborate upon ongoing multi-disciplinary scholarship while also highlighting the extraordinary photographic and visual resources held in the CAC archive. Fundamentally, it will aid in raising public awareness about Corita's remarkable creative spirit as an artist, advocate, and educator – amplifying her message of love and hope that remains powerfully relevant today, more than half a century later.

We are enthusiastic about ongoing opportunities to partner with the filmmakers on a series of community screenings and accompanying interactive educational programming once the film is released. We look forward to activating the Corita Art Center's robust network of service organizations to bring the film and related educational activities, rooted in the healing power of art and creativity, to audiences of all ages. The filmmakers



and Corita Art Center staff have already begun exploring appropriate funding opportunities to underwrite this community impact and engagement campaign.

Sincerely,

Raymond Mattes, IHM
Board Chair
Immaculate Heart Community

You Should Never Blink—Images Cover Sheet

- (1) Sister Mary Corita Kent at Immaculate Heart College, 1964
Archival photograph
Courtesy of the Corita Art Center, The Immaculate Heart Community, Los Angeles
- (2) Sister Corita's studio at Franklin and Western Avenues, ca. 1965
Archival photograph
Courtesy of the Corita Art Center, The Immaculate Heart Community, Los Angeles
- (3) Corita Kent
wonderbread, 1962
Serigraph
25 ½" x 30 ½"
Courtesy of the Corita Art Center, The Immaculate Heart Community, Los Angeles
- (4) Fred Swartz
Immaculate Heart College Art Department, ca. 1955
Photograph
Approx. 7 ¾" x 10 ½"
Courtesy of the Corita Art Center, The Immaculate Heart Community, Los Angeles
- (5) Corita Kent
Corita Kent and Sister Magdalen Mary mirror selfie, ca. 1959
Archival photography
Courtesy of the Corita Art Center, The Immaculate Heart Community, Los Angeles
- (6) Corita Kent
mary does laugh, 1964
Serigraph
39 ¼" x 29 ¾"
Courtesy of the Corita Art Center, The Immaculate Heart Community, Los Angeles
- (7) Baylis Glascock
Contact sheet of Corita Kent pulling prints, ca. 1966-67
From *Sister Corita*, by Sister Mary Corita Kent, Harvey Cox, and Samuel A. Eisenstein
Published in 1968, pg. 80
- (8) Corita Kent
my people, 1965
Serigraph
23" x 35"

Courtesy of the Corita Art Center, The Immaculate Heart Community, Los Angeles

(9) A small replica of the Boston Gas tank is given to Corita Kent, creator of the tank art in
Dorchester Bay, 1971

Archival photograph

Courtesy of WGBH

(10) Exhibition view from “Harness the Sun—Celebrating 100 Years of Corita Kent” exhibition, 2018

Digital photograph

Courtesy of Galerie Allen, Paris

(11) Corita Kent

untitled, 1968

Ink on paper with collage

11” x 8 ½”

Courtesy of Collection UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Corita
Kent Bequest.

[LEFT]

Corita Kent

w what every woman knows, 1968

Serigraph

23” x 23”

Courtesy of Collection UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Corita
Kent Bequest.

[RIGHT]



FC



COME TO
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NOVEMBER 5 6 7
IMMACULATE
HEART
WESTERN AND
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BE
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*From the man, I suffered, I was there
from the wounded slave, I sense
of the life of eggs
I do not see the wounded person
how he feels, I myself become
the wounded person.
At that I feel in calm, and in peace*

HE
HE
HE

What does it mean, anyway?

MORE
HANDS

THE
BIG
STANDS
FOR
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THE WOODS
FOOD
SALE

EVERY FRIDAY IN JULY

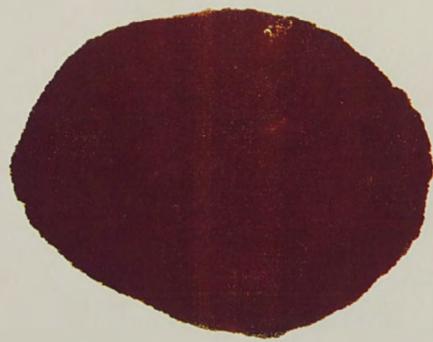
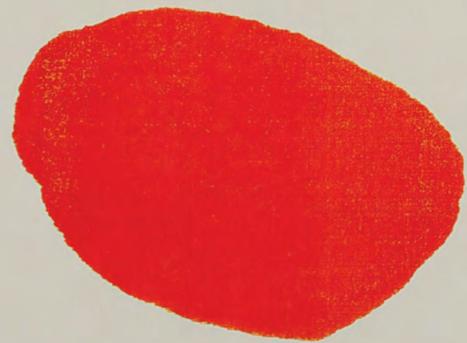
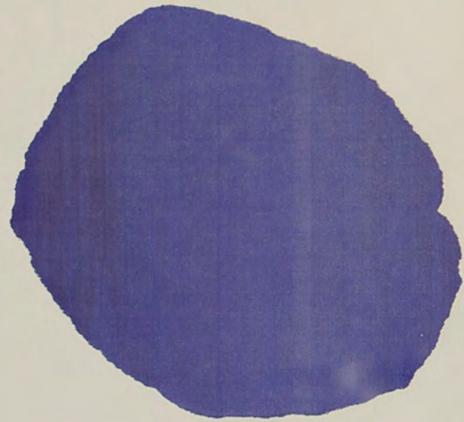
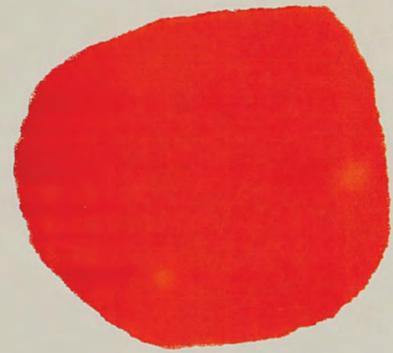
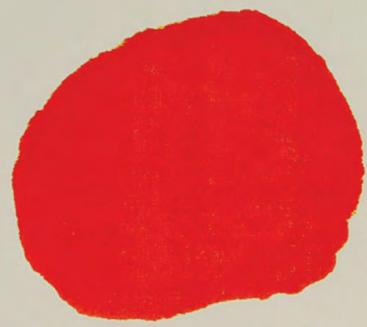
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MAY TOM
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al sirdi
ARTICH
MINDLES

ACROSS
STREET

FRESH
PEACH
FISH
SALE





Wendell

Richard Linn 1957



Age old truths
in the sun

LEARN
TO
ACHIEVE
THE
IMPOSSIBLE

ABCDEFGHIJKLM
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
LEARN TO LETTER

So
New

PASCO
TRANSPARENT
BASE





many does laugh, and she sings and runs and wears bright orange

today she'd probably do her shopping at the market basket maria petry

John Mary Carter 1960

maria petry



6 → 6A

7 → 7A

8 → 8A

9 → 9A

10 → 10A



11 → 11A

12 → 12A

13 → 13A

14 → 14A

15 → 15A



16 → 16A

17 → 17A

18 → 18A

19 → 19A

20 → 20A

EIGHT MEN SLAIN; GUARD MOVES IN

Guard Force From 40th Armored

2,000 Moved in; 3,000 More Wait in Nearby Counties

Times Staff Writer

At least 2,000 National Guard troops were moved into the South Los Angeles riot area Friday night and 3,000 more were bivouaced in nearby counties for use if needed.

Police Inspector John H. Kinling said he was told by Lt. Gen. Hodder L. Hill, state adjutant general, that all the first 2,000 would be organized by midnight and held on standby at San Diego, 1,000 at San Bernardino and 1,000 more at Ventura. Kinling said he was told the troops would wait at least until late today before being sent on their scheduled two-week encampment at Camp Roberts.

2nd Brigade
The first guardsmen assigned to Watts and other riot areas were the 2nd Brigade, which includes the 40th Armored Division's Burbank, Inglewood, Glendale, Long Beach and Santa Ana units. The 2nd Brigade has more than 1,000 officers and men, designated the 2nd Brigade, were formed up in two companies.

The 1st, 2nd and 3rd Armored Squadrons, 18th Armored Cavalry, and Inglewood's 1st Squadron, 111th Cavalry, paired up at the Inglewood camp.

THE WEATHER

Light rain today. U.S. Weather Bureau predicts rain today and tomorrow. High for today 70, low 50. High for tomorrow 70, low 50.



WARLINE SCENE—This scene reminiscent of wartime is in the 1800 block of E. 103rd St. as national guardsmen take up posts. Times photo by John Steinen

Scores of Fires Rage Unchecked; Damage Exceeds \$10 Million

Times Staff Writer

A white deputy sheriff and at least seven Negroes were killed by gunfire Friday night and early today and National Guardsmen moved into the area where riots raged for the third straight night.

A huge section of Los Angeles was virtually a city on fire as flames from stores, industrial complexes and homes lit the skies.

Shootings were being reported with increasing rapidity during the hot, early morning hours and rioting outbreaks were reported in Pasadena, Compton and Venice.

Several other people reportedly were shot on the hot, muggy night as Negro mobs fought bloody battles with police, looted stores and set fire to scores of buildings. Sniper fire and uncontrolled flames were reported over a widening area. It reached almost to City Hall from the south Los Angeles area 10 miles away where the violence began.

Well over 200 people were injured in the three days of terror, including more than 30 peace officers. Dep. Sheriff Ronald Ernest Ludlow, 27, was shot in the stomach at Imperial Highway and Wilmington Ave. at 9 p.m. and was pronounced dead on arrival at St. Francis Hospital, Lynwood.

Three suspects were arrested in the murder. Ludlow was the father of two.

Two Negroes died in Oak Park Community Hospital, 369 W. Manchester Blvd., as Negroes spotted outside. A hospital official said one of them might have been saved if the rioters hadn't prevented an ambulance from reaching the hospital.

Three other gunshot victims were being treated in the hospital.

Alleged looter, was shot by police in the 2800 block of S. Central Ave. and another was shot at 37th and Figueroa St.

Police made plans to reopen the old Lincoln Heights Jail as those arrested passed the 300 mark. Damage from fires exceeded \$10 million. Fires blazed from 41st St. to 108th St. A minor blaze was set at 9th and Main Sts., only nine blocks from City Hall.

The first of 2,000 guardsmen reached the riot area about 9:45 p.m. to bolster the overwhelmed force of 550 police, deputy sheriffs and highway patrolmen.

Another 3,000 guardsmen were on standby alert. Helmeted guardsmen in jeeps with mounted machine guns established a headquarters at Walter Pitt High School and others gathered at Manchester Playground. By 1 a.m. about 200 guardsmen with fixed bayonets had relieved 200 police officers in an area bounded by Century Blvd., 10th St., Grape St. and Compton Blvd.

Lt. Col. Thomas Haykin of the 4th Battalion called the devastated square "secure." He ordered his troops along streets and at intersections while fires still burned in ruined stores and buildings.

He said there was no immediate plan to expand the police area but he held 250 guardsmen in reserve at Manchester Playground.

EYEWITNESS ACCOUNT

'Get Whitey,' Scream Blood-Hungry Mobs

Times Staff Writer

BY ROBERT RICHARDSON (Robert Richardson, 51, Negro, is advertising salesman for The Times. He witnessed the rioting in South Los Angeles for nearly eight hours Thursday night—Ed.)

It was the most terrifying thing I've ever seen in my life. I went along with the mob, just watching, listening. The older people would say to me, "Here comes Whitey—get him!"

The white skin got out of there as fast as they could. I saw people with guns. Then the young men and women would rush in and start shooting. I saw a white man get hit in the head and beat them and try to get away.

EDITORIAL

Racial Unrest Laid to Negro Family Failure

Times Staff Writer

WASHINGTON—The administration is retreating from the South to large areas of the Negro family.

It is a wonder anyone with a conscience could see the Negro people in their early 20s. Then the young men and women would rush in and start shooting. I saw a white man get hit in the head and beat them and try to get away.

EDITORIAL

Anarchy Must End

Times Staff Writer

Race rioting has brought anarchy to a crowded area of south Los Angeles. Terrorism is spreading. Whatever its root causes, the chaos which has gripped the city for three days and three nights must be halted forthwith.

If the National Guardsmen belatedly sent to the relief of Chief Parker's outnumbered police, sheriff's deputies and California Highway Patrolmen are not enough, additional hundreds must be provided at once.

Now that kid-glove measures have failed, the sternest possible steps must be taken to quell the madness before mob violence becomes mass murder. During this all-out effort, citizens are requested to stay out of the riot area. If they live in the vicinity, they are urged to remain in their homes.

Only after anarchy is restored can there be any meaningful talk about long-range cures of the basic problems involved.

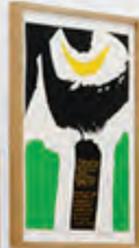
THE BODY OF CHRIST IS NO MORE COMFORTABLE NOW THAN IT WAS WHEN IT HUNG FROM THE CROSS.

THOSE WHO LIVE IN THE WELL ORGANIZED, WELL ORDERED, NOURISHED, CLEAN, CALM AND COMFORTABLE MIDDLE CLASS PART OF CHRIST'S BODY CAN EASILY FORGET THAT THE BODY OF CHRIST, AS IT NOW EXISTS, IS MOSTLY DISORGANIZED, DEVOID OF ORDER, CONCERNED WITH THE MATERIAL NEEDS, HUNGRY, DIRTY, NOT MOTIVATED BY REASON, FERMENTING IN AGONIZING UNCERTAINTY AND CERTAINLY MOST UNCOMFORTABLE.

YOUTH IS A TIME OF REBELLION. RATHER THAN SQUELCH THE REBELLION, WE MIGHT BETTER ENLIST THE REBELS TO JOIN THAT GREATEST REBEL OF HIS TIME — CHRIST HIMSELF. MARCEAU OUELLET

San Myrlene





61

W

W is for we

black words
& picture

damn every thing but the circus - e. e. cummings
... damn every thing that is grim, dull,
motionless, unripping, inward
turning, damn every thing that
won't get in the circle, that won't
enjoy, that won't throw its heart
into the tension, surprise, fear
and delight of the circus, the
round world, the full
existence... S. Helen Keller



W
background

damn every thing but the circus - e. e. cummings
... damn every thing that is grim, dull,
motionless, unripping, inward
turning, damn every thing that
won't get in the circle, that won't
enjoy, that won't throw its heart
into the tension, surprise, fear
and delight of the circus, the
round world, the full
existence... S. Helen Keller



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RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001
Expiration Date: 12/31/2022

UEI: (b) (4)

Enter name of Organization:

Budget Type: Project Subaward/Consortium

Budget Period: 1 Start Date: End Date:

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
	Jillian		Schultz						0.00	0.00	0.00
Project Role: <input type="text" value="PD/PI"/>											
	Shirley		Kessler						0.00	0.00	0.00
Project Role: <input type="text" value="Executive Administrator"/>											
	Natalie		Powers						0.00	0.00	0.00
Project Role: <input type="text" value="Bookkeeper"/>											

Additional Senior Key Persons: **Total Funds requested for all Senior Key Persons in the attached file**

Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Total Number Other Personnel						<input type="text"/>	
							Total Other Personnel	<input type="text"/>
							Total Salary, Wages and Fringe Benefits (A+B)	<input type="text" value="0.00"/>

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	<input type="text"/>
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	<input type="text"/>

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	<input type="text"/>
Total Participant/Trainee Support Costs	<input type="text"/>

F. Other Direct Costs

Funds Requested (\$)

1. Materials and Supplies	
2. Publication Costs	
3. Consultant Services	10,000.00
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	620,000.00
6. Equipment or Facility Rental/User Fees	
7. Alterations and Renovations	
8.	
9.	
10.	
11.	
12.	
13.	
14.	
15.	
16.	
17.	
Total Other Direct Costs	630,000.00

G. Direct Costs

Funds Requested (\$)

Total Direct Costs (A thru F) 630,000.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
de Mimimus	10.00	700,000.00	70,000.00
Total Indirect Costs			70,000.00

Cognizant Federal Agency
(Agency Name, POC Name, and
POC Phone Number)

I. Total Direct and Indirect Costs

Funds Requested (\$)

Total Direct and Indirect Institutional Costs (G + H) 700,000.00

J. Fee

Funds Requested (\$)

K. Total Costs and Fee

Funds Requested (\$)

Total Costs and Fee (I + J) 700,000.00

L. Budget Justification

(Only attach one file.)

Add Attachment

Delete Attachment

View Attachment

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		0.00
Section B, Other Personnel		
Total Number Other Personnel		
Total Salary, Wages and Fringe Benefits (A+B)		0.00
Section C, Equipment		
Section D, Travel		
1. Domestic		
2. Foreign		
Section E, Participant/Trainee Support Costs		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
Section F, Other Direct Costs		630,000.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	10,000.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs	620,000.00	
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

Section G, Direct Costs (A thru F)

630,000.00

Section H, Indirect Costs

70,000.00

Section I, Total Direct and Indirect Costs (G + H)

700,000.00

Section J, Fee

--

Section K, Total Costs and Fee (I + J)

700,000.00

Catticus Budget Justification – You Should Never Blink

Catticus Corporation: \$700,000

Catticus Costs:

Subcontract to Little Heart Films (\$620,000)

Humanities Adviser Honoraria (\$10,000)

De minimus Administration Fee (\$70,000)

This Budget Justification refers to the Catticus Corporation oversight of the project.

For subcontractor Little Heart Film production costs, please refer to the Little Heart Film Production Budget and accompanying Budget Justification uploaded as a separate attachment in this NEH grant application.

Catticus Corporation serves as primary grant recipient and ultimate insurer that grant funds are used for the additional reasearch, pre-production, production and post production as proposed in the NEH grant application for *You Should Never Blink*.

Upon awarding of the NEH grant, Catticus is responsible for working with Grants Management on final terms of the grant. Catticus is also responsible for creating and negotiating a Subcontract Agreement (\$620,000) with Little Heart Film that meets NEH guidelines and is acceptable to both Catticus and Little Heart Film.

Additionally, Catticus is responsible for the payment of honorariums to each of the humanities advisers on the *You Should Never Blink* project (\$10,000):

Juliette Bellocq	\$1,000
Olivian Cha	\$1,000
Susan Dackerman	\$1,000
John Vincent Decemvirale	\$1,000
Tim Dulle Jr.	\$1,000
Kristen Gaylord	\$1,000
Eva Payne	\$1,000
Jennifer L Roberts	\$1,000
Louise Sandhaus	\$1,000
Bobbye Tigerman	\$1,000

The Catticus Corporation de minimus fee is \$70,000. This fee covers all costs for administering the grant, including the creation of agreements, bookkeeping, accounting and reporting to the NEH.

Shirley Kessler is the Executive Administrator of Catticus, Natalie Powers serves as bookkeeper and Bregante and Company of San Francisco serve as accountant. On the *You Should Never Blink* Project Kessler also serves as Consulting Producer, assisting in the preparation of funding

proposals, including consultation on budgeting, proposal narratives and all other elements of an application.

For the duration of the grant and in final reporting to the NEH, Kessler maintains weekly, often daily, contact with Little Heart Film producers around work plans and funding requests to cover costs of said work. As the Little Heart Film Budget Justification indicates, Kessler is in regular communication via email, text and Zoom with Producers Jillian Schultz and Leah Thompson regarding all aspects of the work including most importantly, budget management and communication with NEH Accounting and Grants Management. As Consulting Producer Kessler offers feedback and engages in ongoing discussions on proposal narratives and film cuts.

The 10% (\$70,000) de minimis fee covers all of Catticus' costs for administration, including personnel, office, phone, internet, insurance (a portion of Liability plus Officers and Directors), legal fees, banking fees, bookkeeping, accounting and most importantly the ongoing engagement with producers Schultz and Thompson on every aspect of the production.