

U
MASS



RETAKEING THE STAGE

- > CHRONICLING
BLACK FEMINISM
- > WITHOUT WALLS:
50 YEARS OF
INNOVATION

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VOLUME 25 NO. 2 SUMMER 2021

In 2013 UMass joined the Real Food Challenge, with the goal of increasing the amount of locally sourced, sustainable, humanely raised, and ecologically sound food served on campus to 20% by the year 2020. UMass was the largest university in the United States to sign the agreement at the time, and since then, has not only met but exceeded that goal—29% of the UMass dining budget is committed to purchasing “Real Food.” UMass also has over 100 farm partners, and 74% of its produce is local, fair trade, and/or organic. “We eat a lot of carrots and potatoes, lettuce, and butternut squash, most of which comes from less than a mile away,” says Kathy Wicks, sustainability director for UMass Dining.

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On the cover: Mike O’Malley ’22 (left), a theater and communication major, and Lucy Bishoff ’24 (right), a theater major, do a drama exercise together in their Fundamentals of Acting class. Read more about performing during the pandemic on page 16.

Photo: John Solem

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Fresh reads every month on the minimum wage, diverse body types, and so much more—on Extra Credit: umass.edu/magazine/extra

MON 1:41PM > COVID-19 VACCINATION CLINIC CAMPUS CENTER

Ann Becker '17 shows off her vaccinated arm—and sense of joyful relief—at the campus COVID-19 vaccination clinic. She was inoculated by one of her own nursing students.

Becker is a clinical associate professor of nursing, public health director for University Health Services, and co-director of the UMass Public Health Promotion Center (PHPC). She works with the Massachusetts Department of Public Health and UMass leadership to continue planning the university's role as a regional COVID-19 vaccine clinic. "It is very important to me to walk the talk of public health, and getting vaccinated by my students as others watch is one way they get to witness my commitment to the COVID-19 vaccine," she says.



UMass nursing and public health students assist with COVID-19 testing and contact tracing: umass.edu/magazine/vaccine

HEARTENED BY THE PAST, ENERGIZED FOR THE FUTURE

If recent events have taught us anything, it's that to survive, we must innovate. We are finding new ways to do just about everything—from massively important activities such as learning (virtual, hybrid—HyFlex?!) to reinventing once-mundane social norms. (Is the foot tap the new handshake?) And we're bending in ways we never thought we had the flexibility for.

As we put together this issue, we were struck by the many ways UMass and its community have met dramatically changing needs in the past (from democratizing college degree completion programs to supporting veterans and commemorating those lost in battle). Revisiting this history gave us a renewed hope as we rebuild and reinvent our society to create some “new normal.”

And it bolstered our belief that UMass will continue to be an inspiring place to witness the emerging ideas that will help the world heal and reconnect, many of which you'll see discussed in these pages. Happy reading, Candice Pinault Novak, Editor
Lori Shine, Managing Editor

POLL



UMassers, UMies, Minutemen, Aggies?

What did students call themselves when you were on campus? Visit umass.edu/magazine/poll to let us know—and see how others responded!




NCAA Hall of Champions
@NCAAHoC Congrats to UMass Hockey on their first NCAA championship. We will have a banner for you in Indy! #ncaachampions



Alandra K. Ricci '22
@alandraricci UMass snare drumline @UMass Snareline, just checking the time.



Shawn Cioto '11 and Paige Christo '12 got engaged on the UMass campus last fall. Says Cioto, “I am an active Isenberg Alumni and currently serve on the Advisory Board for the HTM Program. My fiancé Paige Christo is currently enrolled in the online MBA program.” Congratulations and best wishes!



Allie Brady '15
@sirbubbithandco My cat Lester, in his favorite mode of transportation, and I decided to take photos near the pond for the Homecoming Pet Photo Contest. We didn't win sadly, but the effort was there!



Jason E. Abrams
@jasoneabrams This was a true iconic moment for me... meeting @angelay.davis at @umass in the 1990s. I took this photograph when I was about to greet her. She had such a presence.

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BOB RAMSAY '65: "This was taken at the 1962 Yankee Conference cross-country championship at University of Vermont on a muddy golf course; I think we won. I'm in the upper right, and future track and cross-country coach [Ken] O'Brien, who was a senior at the time and just retired a couple of years ago, is second from left in back."

LOOKING THROUGH MAROON-COLORED GLASSES

> ALEXIS ALI

We asked you—our UMass community—to share your memorabilia, and we were met with an overwhelming response! Hundreds of incredible, hilarious, and nostalgic items flooded in. We're thrilled to offer this glimpse into a few of the memories you shared.

> For many more mementos, and the chance to submit your own, see our online story: umass.edu/magazine/memento

TIMOTHY S. NUGENT '88: "This is a photo of when I was in the UMass Minuteman Marching Band during the 1984 and 1985 football seasons. During this game, I was at the front of the band kneeling down while playing my clarinet. Great memories of my time in the UMMB. Go! Fight! Win!"



LYNN GOONIN DUNCAN '72: "Was the class of '72 the last class to be given beanies? Our freshman year of 1968–69 was a year of momentous change at the university and in the country."

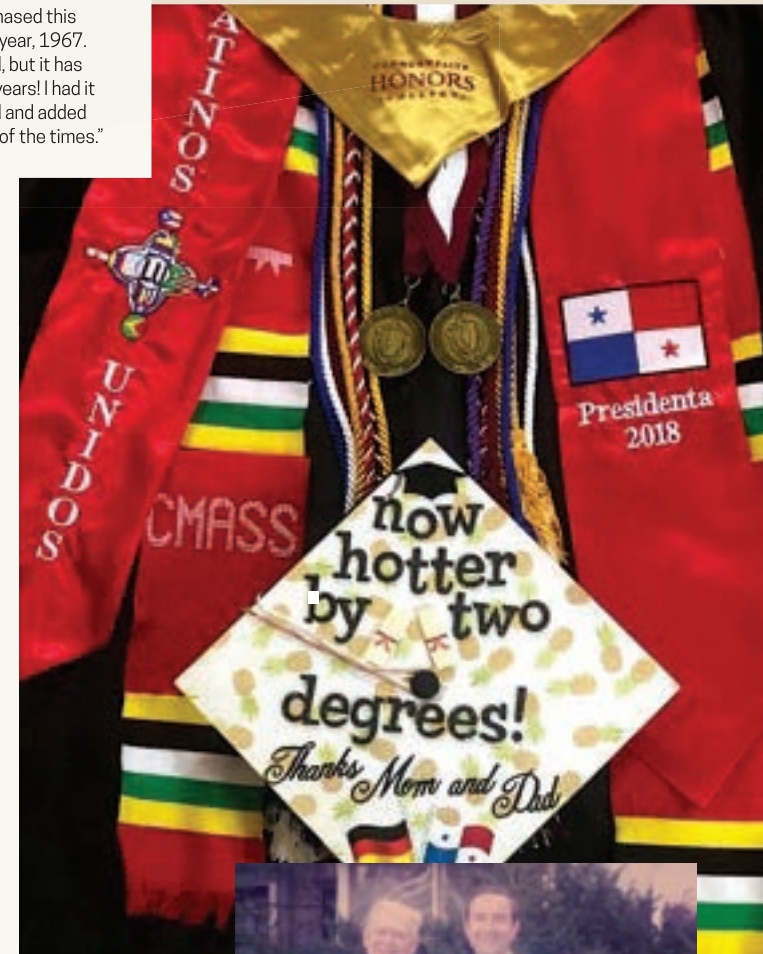


MARIA SUCHER '18: "Picking just one memento was so difficult, but this one most closely captured the opportunities I was offered at UMass. I'm so grateful to have had the experience I had at UMass and look forward to staying connected—UMass, you'll always have a piece of my heart!"

PATRICIA AMBER CHIANG '71: "I must have purchased this flag my freshman year, 1967. It is quite tattered, but it has survived over 50 years! I had it on a bulletin board and added those pins, a sign of the times."



JOHN E. HUNNEMAN '80: "This was our first Christmas together, in 1977, living in North Village in married student housing. I was a freshman, just out of the navy. We bought the tree from a Boy Scout troop, strapped it to our little Fiat, and drove it home. The tree took up about half of the apartment. I understand North Village is gone, but we're still together and celebrating our 44th Christmas together."



MEL YOKEN '60, '72PhD: "I graduated from UMass Amherst in June 1960, and during the entire time I was there, Dr. Stowell Goding was not only my professor in every French class I took, he was my mentor, advisor, and friend. I am delighted to have the honor and pleasure of remembering a man who enriched and enhanced so many lives, especially mine."



JOHN WISEMAN '79: "I lived on floor 13 of John Quincy Adams in Southwest, and for some reason I found out that I fit between the walls and could work my way up them to the ceiling. I got pretty good at it and could make my way down the hall doing this. When I went back for a tour with old dorm-mates 43 years later, I discovered the old skills were still there!"



A LOVE WITH DEEP ROOTS

UMass brought them together. Now they're giving back.

> HEATHER KAMINS



UMass has always been part of the love story of Hilary Ratner '76MS, '79PhD and Stuart "Stu" Ratner '81PhD. It's where they met as PhD candidates—Hilary in psychology and Stu in entomology. "We both moved into the graduate dorm," says Hilary, where there were regular Tuesday night coffee hours. "I went with a friend and we scoped out the room and said those guys over there look interesting, so we talked to those guys, and we never went back to coffee hour!"

After that first meeting in 1974, Hilary and Stu had their first kiss under the tree in front of the Student Union building. They married in 1978. "Some of the happiest years of our lives were here," says Stu, on a recent visit to campus. "It's where we started our lives together, it's where we really started doing research together and realizing research is for us. It's probably the most beautiful place we've ever lived."

As in many graduate research programs where students have relocated from other parts of the country or the world, the lab can become like a family. "UMass was a community," says Hilary. "There were many reasons those years were among the best of our lives, mainly because we met each other, but it was also because of the departments and programs we were in. Incredibly supportive."

After Hilary completed her PhD, she joined the faculty of Wayne State University in Detroit, eventually becoming associate provost and dean of the graduate school and vice president for research. Stu did postdoctoral research on insect immune systems at Texas A&M University, later transitioning to the Karmanos Cancer Institute of Wayne State University to research cancer immunology. In 2005, he began studying law and went on to practice patent law with a focus on biotechnological inventions.

ONLINE



Read more about the Ratners' love story and legacy: umass.edu/magazine/roots

GIVING BACK TO THE UMASS COMMUNITY

Because of their personal and professional connections to UMass, the Ratners hold a special place in their hearts for the university. Through a number of financial gifts, they've sought to help current and future students have positive experiences like theirs. As undergraduates, Hilary notes, "Stu and I both had to work our way through college, so the fact that we could come here and somebody paid us to go to school was just amazing."

Stu adds, "I'd like to make sure the facilities are first-rate and cutting edge. I see a lot of that has been done, but things are always changing."

To that end, the Ratners have supported the Light Microscopy Core Facility training programs. James Chambers, the facility's director, emphasizes the value of this facility in training students and faculty alike, and explains, "Students can get experience with top-of-the-line equipment and have that in their back pockets when they leave here."

There's another, more personal motivation behind the Ratners' gifts as well. In 1993, Hilary and Stu's daughter, Gena, was born. Gena had Rett syndrome, a rare progressive neurological disorder. Although she only lived to the age of eight, Gena brought much love and happiness to the Ratner family. "This is another way to leave a legacy for her," says Hilary. The Ratners have allocated a percentage of their estate to support students within the Developmental Disabilities and Human Services program, and to continue to support student research within the light microscopy center.

RETURNING TO WHERE IT ALL BEGAN

Both Hilary and Stu think fondly of their time at UMass. "We truly love the university and all that the university has given us," says Hilary. "We've talked about how lucky we have been in our lives and that UMass was a big part of that good fortune." They frequently return to campus to spend time with friends, and in 2018, they got a gift of their own: a plaque commemorating their first kiss under the tree. Hilary and Stu got to view the plaque on a recent visit and reenact that first kiss. Some things—like a deep connection to UMass and to each other—never change.

F A R O U T

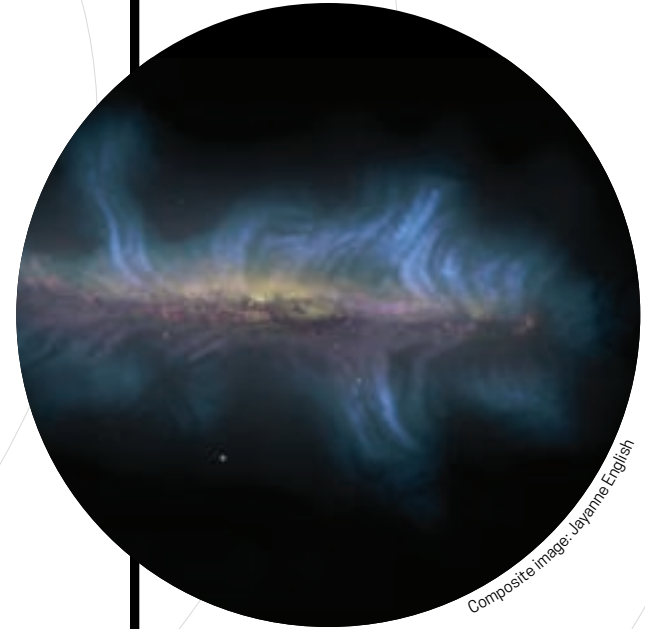
A new burst of cosmic breakthroughs

By Alexis Ali

W

When you look up at the night sky, searching the heavens for planets, stars, and galaxies, you're actually looking at the past—sometimes thousands, millions, and even billions of years into the history of the universe. That's because the light from those celestial bodies takes that long to reach Earth. Astronomers can use this to their advantage as they seek to answer questions about the early universe and its evolution. Ironically, it is the pursuit of understanding the past that is driving innovation in space technology. With only 10,000 professional astronomers in the world, and just 35 faculty astronomers at UMass Amherst (one of only 10 programs in the state), our scientists have been a part of an astounding number of groundbreaking collaborations.

MAGNETIC FIELDS? THERE'S A MAP FOR THAT



Composite image: Jovanne English

NGC 4217 may look like a license plate number, but it is actually the identification number for a galaxy roughly 67 million light-years from our own that's making waves in the study of galactic-sized magnetic fields. NGC 4217 is similar to our Milky Way in that both are spiral galaxies. New observations about the magnetic fields associated with these spirals is providing clues to their formation. An international research team that includes UMass Astronomy Professor Daniel Wang was able to successfully map the magnetic fields in and around galaxy NGC 4217 and released the first composite image last summer—a beguiling series of brushstrokes extending in tufts from the galaxy. Wang, who studies the flow of energy within and around galaxies, believes that being able to map the magnetic fields in interstellar space could be the key to understanding the seemingly chaotic processes of galaxy formation and evolution.

IN A MONSTER GALAXY FAR, FAR AWAY

When Christina Williams '10MS, '14PhD and Assistant Professor Katherine Whitaker '05 made observations at the Atacama Large Millimeter Array (a collection of 66 radio telescopes in Chile) over a year ago, they had no idea they would actually make a field-altering discovery—12.5-billion-year-old light from inside a “monster” galaxy. Roughly the size of the Milky Way, this galaxy challenges the notion that early galaxies were small and slow to create stars. Williams had noticed a dim light: “It was very mysterious, but the light seemed not to be linked to any known galaxy at all. When I saw this galaxy was invisible at any other wavelength, I got really excited, because it meant that it was probably really far away and hidden by clouds of dust,” she explains. This new find ignites even more questions, including “How common are these hidden galaxies and how does their prevalence change our understanding of galaxy formation?”

Williams and Whitaker plan to continue studying their newly discovered galaxy with the help of NASA’s James Webb Space Telescope, which is expected to launch later this year. This high-powered infrared telescope will allow them to peer through the dust veil around the galaxy to study the properties of the stars within it and start answering some very old questions about the universe.



Photo: Instituto Nacional de Astrofísica, Óptica, y Electrónica

AN EARTH-SIZED TELESCOPE

For space buffs out there, images of black holes are old news. In fact, over a year and a half ago, the international Event Horizon Telescope collaboration released its first image of a black hole that’s big enough to comfortably swallow our entire solar system. Fortunately, it’s over 55 million light-years away.

But how on earth did astronomers achieve this? For starters, they used the *whole earth*. By synchronizing eight radio telescopes around the globe, the Event Horizon Telescope team recorded and combined many petabytes of data (one petabyte is equal to one million gigabytes, or more than 66 billion Facebook photos) to create that one image.

After their success, they were awarded a \$12.7 million NSF grant to design and build a next-generation telescope to further their studies of the mysteries of black holes. UMass’s own Astronomy Research Professor Gopal Narayanan, who led the team that ran the Large Millimeter Telescope in Mexico that was part of this collaboration, will be researching and creating prototypes for the new telescope installments. “It’s very gratifying and immensely exciting to see the results coming out after years of work,” Narayanan explains. “At times it looked like an impossible task. But we showed that you can collaborate on this scale and get results.”



More photos and videos of UMass astronomers' amazing work: umass.edu/magazine/farout

NATIONAL ACADEMY OF SCIENCES GETS ANOTHER UMASS MEMBER

Daniela Calzetti, professor and head of the Department of Astronomy, has been formally inducted into the National Academy of Sciences, one of the highest honors in the scientific community. This well-deserved recognition highlights her remarkable career of award-winning original research focused on star formation, and on galaxy formation and evolution. Calzetti is known worldwide for “Calzetti’s Law,” a tool she developed in the mid-1990s that, among other things, allows astronomers to estimate how much information they are missing due to dust obscuring probes of very distant galaxies.





THE PASSING SHOW: A THESIS TURNED ART DISPLAY

At first glance, the reimagined 1924 carousel installed in the Studio Arts Building last winter may have looked like an ordinary merry-go-round. But it was actually *Vimoksha*—part of the senior thesis exhibition titled *The Passing Show* by Kathryn Fanelli '20MFA, who describes it as an “interactive, kinetic sculpture.”

“This is the culmination of a three-year focus that considers bigger questions in our universe of time, illusion, impermanence, and perception,” says Fanelli. Visible to passersby, the carousel lit up from 6 p.m. to 7 a.m. each day. “It’s a beacon of light in dark times,” she says, “which I think we all need.”

Vimoksha (Sanskrit for release, or liberation) also has a sound component—making metallic squeals

and creaks when it turns—that Fanelli describes as “unexpected yet intrinsic.”

Though she grew up in the carnival business, Fanelli never had to reassemble a 7,000-pound carousel before. With no manual, no help, and plenty of doubts, she pressed on. “I rewired the electrical components, learned welding to repair parts, consulted with a metallurgist, sandblasted the entire body, grinded, polished, resurfaced, and laser cut mirrors,” Fanelli explains.

Fanelli’s vision took over a year to manifest. “I greatly appreciate the opportunity to work toward something so meaningful to me,” she says. “It has been a gift.”

Photo: Kathryn Fanelli

FORECASTING THE FUTURE—IN ORDER TO CHANGE IT

Climate change can feel very conceptual, straining our imaginations to visualize problems and potential solutions. Carolina Aragón, artist and assistant professor of landscape architecture, works with her students to design attention-grabbing art installations that highlight the impacts of climate change.

The installations aren’t just beautiful—and ominous—they’re accurate depictions of our future based on current calculations of climate change progression. For example, the FutureWATERS installation shows how high flood waters could reach in East Boston, allowing the public to physically understand and digest the information. “Our program is a wonderful blend of science and art that gives students unique opportunities to explore how they can directly contribute to improving our shared environment,” Aragón explains.

Joyia Smikle '22 worked with Aragón on the FutureWATERS project. She says, “Bringing awareness to climate change in a manner that visualized

the rising sea levels really put art and its intersection with landscape architecture into perspective. This experience started my love for resilience planning, which I hope will be incorporated into my future career.”

Nigel Cummings '21MLA, who participated in several projects, says, “I find the challenges unveiled by climate change to be exciting to solve. The necessity for such interventions requires designers to throw out what we think we know and open our minds to possibilities we may have never imagined.”



Photo: John Solem

STUDENT-FOCUSED RENOVATIONS

The Student Union has remained almost constantly in use and largely unchanged since its construction in 1957. Back then it was the largest building on campus, and was designed to provide the student population of 4,800 with state-of-the-art facilities. Since then, the campus has grown substantially and so has the need for an upgrade. Fortunately, after two years of renovations, the new Student Union opened its doors this spring and can now meet the needs of 21st-century students.

Updates include a rain harvesting system, new information technology infrastructure, and a “Main

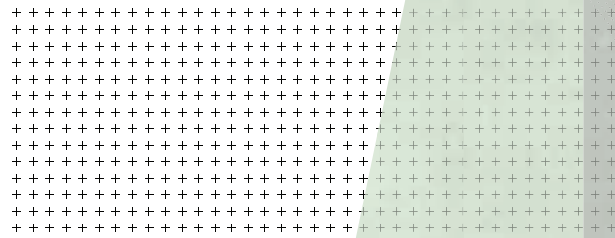
Street” promenade. The Student Union will also be home to 25 student organizations, including the Bike Co-Op, Student Bridges, and the *Massachusetts Daily Collegian*.

“The Student Union renovation offers us a new beginning,” says Morgan Reppert '21, editor in chief of the *Collegian*. “The *Collegian* is a place for every student to share their passion, tell their story, and most importantly, be heard. I’m looking forward to continuing that in the new space. On a less serious note, I am very excited for quicker access to Earthfoods.”

Earthfoods Café has also received a face-lift. In their previous location, they were separated from the kitchen and had limited storage areas. Now, with their new resources, the food stays fresher longer and less ends up in the trash. Seamus Cusack '22, the manager of Earthfoods since 2019, shares his take: “This has shown us that students have a voice and that UMass sees us as a legitimate business. This new space makes us feel like this is a fresh start. We are grateful to the university for giving that to us.”

RETAKE THE

STAGE



There's no longer safety in numbers. In fact, it's been downright dangerous to gather together at theaters and music venues. So, how have artists—especially collaborative creators and those whose art is contingent on engaging an audience—worked in a world that's gone remote? The performing arts have been particularly hard-hit economically by COVID-19, but fortunately, artists have applied their inherent creativity and innovative spirit toward finding new mediums for self-expression. And as many artists innovate their craft and how the public enjoys it, they are finding solutions born out of adversity that may persist even after the pandemic is long gone.



PANDEMIC PERFORMANCES SHOWCASE INNOVATION

BY ALEXIS ALI

R

REACHING A WIDER AUDIENCE

The group of UMass alumnae working on a play at the WAM Theatre based in Berkshire County, Massachusetts, knew they needed to rethink their approach after the pandemic hit. Focused on producing art paired with activism, they had long been planning a fall 2020 debut of their play *ROE* about the pivotal Supreme Court decision that protected reproductive rights, including access to abortion. Not wanting to postpone the performance—and the conversation that comes with it—they decided to release the play as a digital production on their website.

Though the transition from onstage to online was a challenge—especially for actors who feed off the energy in the room—according to Talya Kingston '08MFA, WAM's associate artistic director, this new medium allowed for greater audience access. She explains, "Over 1,000 people were able to 'attend' from around the United States and internationally." WAM also offered closed captioning for the first time, reaching audiences who are hard of hearing. Kingston notes, "The ability to watch from home opened up attendance for those who are caregivers and not able to attend such events in person. Working on a digital platform also made it easier to share information about the charities and causes WAM works so hard to promote." Kingston believes that incorporating this medium in the future could present interesting opportunities even after the pandemic ends.



CREATING IN NEW PLACES AND SPACES

UMass faculty also adjusted their approach to performing arts classes. Courses that couldn't be taught remotely were taught on campus, but with a notable change of scenery: Large white tents were erected over open spaces ready for choirs, bands, and music classes to use as weather permitted. Just large enough for social distancing, the tents still offered protection from the elements and—perhaps more importantly—a feeling of togetherness.

This next generation of musicians is getting an early lesson in changing directions and overcoming obstacles. As music major Julia Blackwood '23 explains, "I think that any life experience (especially adversity) impacts the way musicians approach music. When I read the stories of the composers that we appreciate and love to this day, I increasingly realize that most of them did not have smooth paths. And of course, because these composers put their hearts and souls into their works, we can gain a sense of how they viewed themselves and the world around them at the time."



leadership of our grad students, we took a big leap in that direction, which also allowed us to come up with programming responsive to this moment in history."

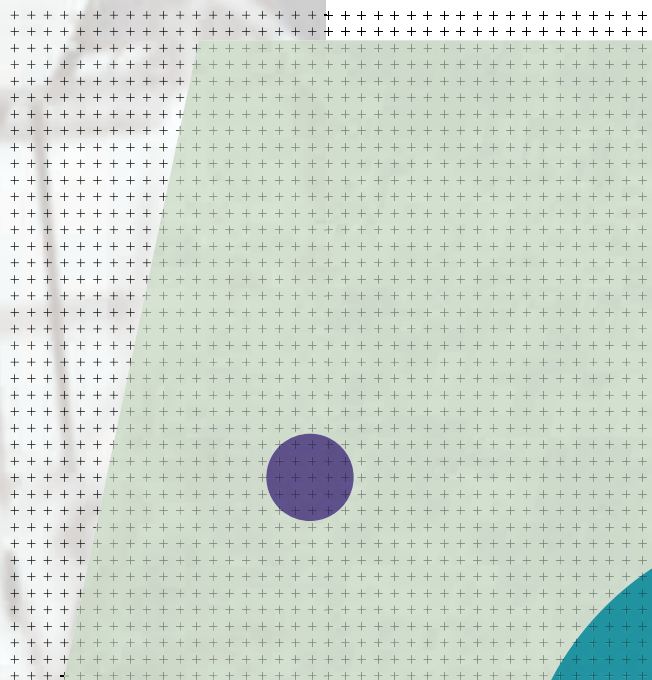
Music and dance concerts followed suit. Instrumental and vocal ensembles used combinations of recording music outdoors, streaming live, and playing together virtually over Zoom to create performances—examples of which are shared with the public on their YouTube channels. Both the Department of Music and Dance and the Department of Theater plan to continue hosting performances online. Despite the setbacks, they are grateful for the push to stream their content, which was something they had wanted to do before, but the pandemic supplied new urgency.

Beyond performances, some students took a new direction entirely to meet their course requirements. Senior dance major Rachel Marchica '21 explains, "Pre-pandemic, I was planning to create a senior thesis





performance—historically that is the norm for dance majors. I was also exploring the idea of creating a podcast about dance but didn't even consider having that be my senior thesis." Once things changed, she says, "I felt it was really important to make the podcast and to be a part of the rise in arts advocacy work and speak out about important topics in the dance community (such as mental health, eating disorders, and injuries)." The podcast became her senior thesis project, and it's continuing, even though the requirement is complete.



Pictured in this article: Sophie Schilling '24, p. 17; Lili Greenberg '24, p. 19; Ryah Lichtenstein '23, p. 20—captured by John Solem. Eric Montgomery '21MA, p. 18, captured by Eric Berlin.

ART AS AN OUTLET

Artists like indie rocker and poet Sad13, also known as Sadie Dupuis '14MFA, reevaluated their creative processes. "I think a lot of us are using this time for emotional work and self-reflection," Dupuis tells *Fader* magazine. The sudden halt in touring forced her to confront the many losses she's suffered—and she now uses that to fuel her work. Dupuis hosts an online poetry journal through her label Wax Nine Records and released her new album *Haunted Painting* in September 2020. She's also focused on how to improve the industry by working with the Union of Musicians and Allied Workers steering committee. Leave it to artists to find meaning—and opportunity—in the face of chaos.

“ANY LIFE EXPERIENCE (ESPECIALLY ADVERSITY) IMPACTS THE WAY MUSICIANS APPROACH MUSIC.”

FINDING A NEW RHYTHM

Drummer Kenny Aronoff, who studied at UMass in the '70s, has used this time to really dig into the digital gig economy. Mainly pushed by budget cuts in music production, Aronoff had already traded his hectic travel recording schedule—and drum sets at studios all over the country—for a stationary studio in Los Angeles. Now, when clients like John Mellencamp, the Rolling Stones, or Paul McCartney reach out to him to play on a track, sharing music files is all done online. On his website, Aronoff discusses his process and how he now records up to five songs a day: "I make a chart before I even walk in ... I mean a really detailed chart

... mostly to accommodate the engineer." As one of the most prolific rock drummers, Aronoff is a master at laying down tracks in just three or four takes.

Though performing artists and their audiences will someday embrace traditional venues again, the innovations sparked by the pandemic will continue to provide new ways to reach patrons and inspire fresh possibilities for performances. And the UMass students and alumni tested by these times will be key to a thriving future for the performing arts.



More arts innovations in the works: umass.edu/magazine/performing



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IN BRIEF | INQUIRING MINDS >



WHO'S THE REAL IMPOSTOR?

Why we doubt ourselves, and how to overcome it

> VALERIE YOUNG '77, '85PhD

Four years into a doctoral program at UMass in the College of Education, I was procrastinating terribly on writing my dissertation. One day in class, another student began reading aloud from an article by psychologists Pauline Rose Clance and Suzanne Imes titled, "The Impostor Phenomenon in High Achieving Women." Clance and Imes uncovered a pervasive

pattern of dismissing accomplishments and believing that their successes would disappear once others discovered the awful secret that they were in fact "impostors" who might one day be found out.

I started nodding like a bobble-head doll. "Oh my God," I thought, "She's talking about me!" We talked about how intimidated we felt when we discussed our research. We agreed that these feelings of fraudulence were holding us back. The impostor phenomenon became the impetus for my doctoral research and then the foundation for a workshop I would go on to lead at over 100 universities and at a huge range of companies around the world. A broad cross section of people—women and men—have experienced impostor syndrome. But what can you do?

NORMALIZE IMPOSTOR FEELINGS

Take stock of situational factors that can make you more susceptible to impostor syndrome. Research shows that being a student, working alone, or being the first generation in your family to go to college can be factors. Stereotypes about competence based on gender, race, ability, class, or age may influence it. Ironically, impostor syndrome is rampant in higher education, not just in students but among faculty and staff as well.

Once you understand the reasons you may feel like a fraud, you can do more contextualizing and less personalizing.

REFRAME

The next time you have an impostor moment, hit the pause button and take a moment to reframe the conversation in your head.

Instead of responding to a new, unfamiliar assignment with "Yikes, I have no idea what I'm doing," tell yourself, "I've never done this before, but I can figure it out," or "I'm going to learn a lot." Instead of being crushed by criticism, choose to see it as a gift that allows you to address your blind spots. Instead of hesitating to ask a question because you don't want to sound stupid, raise your hand with confidence, because you understand that no one knows it all, including you.

KEEP GOING REGARDLESS OF HOW YOU FEEL

We all have moments of self-doubt and fear, especially when faced with a new challenge. You must first change the way you think by normalizing impostor syndrome and reframing your thoughts. Then you have to act like you believe those new thoughts. Trust that the more you stretch, the more confident you will feel.

The goal isn't to never feel like an impostor again but to use information, insight, and tools to talk yourself down faster. That way you can go from living an impostor life to just having an impostor moment. The only way to stop feeling like an impostor is to stop thinking like one.

Valerie Young is now an internationally known expert on the impostor phenomenon. She shares her insights as a speaker, writer, and author of the book *The Secret Thoughts of Successful Women*.



THE ROAR OF THE CARDBOARD CROWD

Athletes feed on the energy of their fans—even when it’s simulated

> MICHAEL C. CAROLAN '09MFA

It’s hard to picture game day at the Mullins Center without cheering fans packed in the seats. What to do when you can’t root for your team in person?

To fill the void, UMass Athletics offered “The Home Suite” program—fans who would normally attend games filled their seats with two-dimensional 18-by-30-inch cardboard likenesses of themselves instead. “Despite not being able to host any fans, we wanted to keep a definitive game atmosphere,” says Matt Houde, assistant athletic director for communications and public relations. “We wanted to give fans a way to support their team and have the team feel that boost from the stands.”

Fans sent in photos of themselves in UMass jerseys, or photos of their kids, which were made into life-size cutouts and set up in the stands, mostly behind the team bench. Fans also received a photo of their cutout so they could see themselves in their seats.

UMass Director of Sport Psychology Nicole Gabana explains, “When you’re used to competing in certain environments, with the cheering and

people in the stands, it brings up the energy of the room, which can be really motivating, and that’s why simulating that a bit with cutouts makes a difference too.”

Without fans, UMass women’s basketball guard Sydney Taylor ’23 says some energy is definitely missing. “Instead, we rely on each other, we rely on the bench and our teammates to hype each other up,” says Taylor. “We just try to keep each other confident and motivated since we don’t have the fans cheering us on. I think our bench plays a very key part, cheering, yelling, and standing up.”

According to Gabana, the pandemic meant a totally new ball game for student-athletes, literally. “There’s definitely been a lot of anxiety, changes in mood, dealing with a lot of decisions,” she says. “And for those students graduating, feelings of sadness because their careers might not end up like they expected.”

There were *some* benefits of having fanless games. “Some athletes get anxious when there are bigger crowds,” says Gabana. “There’s more pressure, especially knowing there are lots of people in the stands

watching. Then there may be hecklers making noise during foul shots. The benefit of having no one there depends on the individual athlete.”

Gabana arrived at a critical moment last May, amid COVID-19 shutdowns, and became the first full-time, dedicated sports psychology specialist for athletics. “The pandemic has presented challenges to athletes and coaches alike. Between the sudden changes in practice and game schedules, fears of COVID-19 itself, not being able to socialize as normal—there’s been no shortage of adversity,” she says. “But they’ve been very resilient and I’m excited to work with them as we get back to normal.”

As for when games open back up to fans, Taylor says, “We’ll be very excited. We’ll have people on our side cheering us on, but we’ll also have people on the opposing side, maybe some boos here and there. But it’s all part of the game, and honestly, the boos motivate me to work even harder.”



Display your fandom with a Zoom background from UMass Athletics: umass.edu/magazine/roar

A CENTURY IN SERVICE

Memorial Hall celebrates 100 years

> SCOTT WHITNEY

With the official end of World War I still months away, the dark clouds of war remained over Europe's skies. Yet thousands of miles away in Amherst, Massachusetts, students and alumni were already taking stock of their fallen friends, classmates, and soldiers. How best to remember them?

Dean Edward M. Lewis invited a group of alumni to envision a campus building that would honor those who served—while also serving those who lived. The vision for Memorial Hall was soon born: an Italian Renaissance-style structure that would stand in remembrance to those lost and become a vibrant hub of campus activity. The building opened its doors to students, alumni, and the public in 1921.



Children of those who served in WWI line up along Memorial Hall's staircase, waiting to register to fight a new global threat. A total of 144 students and alumni joined the effort; 41 of them would not return. In 1962, the building is rededicated to the memory of those lost in WWII.

1940s



Following a campus address in memory of Martin Luther King Jr., Vice President Hubert Humphrey visits Memorial Hall, where he shakes the hands of thousands of students.

1969

Ten UMass alumni are lost in the attacks of 9/11. A plaque commemorating their lives is installed in 2003.

2001

After serving the campus community for nearly a century, Memorial Hall temporarily closed in 2020, in need of repairs befitting a building of its age. Though it celebrates its 100-year anniversary in silence, a renewed future awaits: Campus leaders are planning the restoration and reopening of Memorial Hall as a meeting place for past and present students. A century since its founding, this classical building and its visitors continue to, as is inscribed on its exterior, "keep faith with you who lie asleep."

2020s



1920/21

The Associate Alumni raise funds for Memorial Hall, including 15 service members who donated their \$100 veteran bonuses to the cause. Plans for the new building include inscriptions on the exterior facade memorializing three battles in Europe—St. Mihiel, Aisne Marne, and Argonne—as well as the names of the 51 service members lost in "The Great War" to be carved above the Memorial Room fireplace. When it opens in 1921—true to its mission as a campus hub—the hall offers students a ballroom, barbershop, post office, and bowling alley.

1964

An ongoing Visiting Writers Series is launched by the university's Master of Fine Arts program for poets and writers. In the decades to come, Memorial Hall hosts readings from renowned writers and thinkers, including Fred Moten, Joy Williams, and Charles Simic. Readings are open to the public and free of charge.

1993

The newly formed Student Alumni Relations Society, now known as the Student Alumni Association, calls Memorial Hall home as a meeting and planning center. The class of 1968 installs a granite Vietnam War memorial on the building's east side.



2009

The Student Alumni Association holds its inaugural Student and Alumni Networking Night at Memorial Hall, giving alumni another chance to give back by sharing their expertise with current students. This event continues as one of the Alumni Association's signature events.



Read more about Memorial Hall's history: umass.edu/magazine/mhall



◀
Sean Greene,
Gather, 2017,
 54 × 72 inches,
 silica on canvas.

Photo: Jim Gipe/
 Pivot Media

“
If you’re an artist, your role is to keep zeroing in on what makes you you, what makes this the work that only you can make.”

However, “The more I develop a body of work, the more defined it gets, and that’s when I start getting restless because I can predict the outcome. I like being in an unknown territory.” In those times, Greene recalls advice from UMass professor Hanlyn Davies to “invite a foreigner into your work. By which he meant, do something different, break one of your own rules.” Greene points out that “it’s a great way to keep learning and growing as a person and an artist.” His attitude has proven fruitful: He shows work frequently in New England and occasionally in New York; Washington, D.C.; and Oakland, California. In 2014 Greene was awarded a Massachusetts Cultural Council Fellowship.

For viewers who might feel intimidated by abstraction, he notes, “We’re reacting to everything—an outfit, the color of a car on the street.” Greene’s advice is to pay attention to the response the artwork is evoking. “The artwork is an attempt to make a connection—to connect my own human experience to everyone else’s human experience. The art is in the exchange between the artist, the object, and the viewer.”

More recent work shows Greene thinking about ways to “move away from my use of color

transparency illusions.” Where he previously “used color as a kind of light,” the newer work makes opaque color statements and uses iconography and pattern for very different effects. His statement about a recent show divulges, “For me, color composed in these abstract formats conveys inexpressible feelings similar to the way music does.”

The important work to make, Greene emphasizes, is *your* work. Frida Kahlo, for example, “made really courageous work that only she could make—it’s so personal.” As he’s painting, colors, patterns, certain shapes, or even compositions can echo things—perhaps a tapestry he remembers hanging in his grandmother’s bedroom, for example. “For me, that’s where the emotional power comes from,” Greene says. “If you’re an artist, your role is to keep zeroing in on what makes you you, what makes this the work that only you can make.”

COLOR CODE

Sean Greene ’04MFA paints himself out of corners

> LORI SHINE ’04MFA

From indigenous Mexican art to skateboarding and graffiti to Marimekko prints, the evolving visual vernacular in the paintings of Sean Greene ’04MFA is personal, on purpose. Growing

up in the San Francisco Bay Area and later in Connecticut and Vermont, Greene was surrounded by artists—an early immersion that he pulls from when making his own work.

Even so, he reached a point where “I didn’t know how to take it further,” he says. Coming to UMass for his MFA “proved to be a great experience,” Greene adds, and at the core of that was the color class taught by Ron Michaud, based on the teachings of Josef Albers. “I was able to

really understand color in a way I had never considered before,” Greene explains. “Colors affect one another when they are near or surrounding or next to each other, just like people do.”

An incredible sensitivity to color is at the center of Greene’s work, as he keeps discovering new expressions. A series of works from around 2006 feature looping, overlapping lines influenced by the scrawled graffiti alongside New York City’s Metro-North trains and the swooping

paths of skateboarders. Where the lines cross, the colors seem to mix like luminous overlaid transparencies—an illusion that Greene extended and expanded in several bright, gorgeous murals, including those he created for Facebook’s Cambridge offices in 2014.

“I’m tempted to say color is the through line in my work,” he explains, “but in a way, color correlates the most with emotion for me, so it could be that emotion is really the through line.”



More works by Sean Greene ’04MFA:
umass.edu/magazine/greene

THE LITTLE RADIO STATION THAT COULD

WMUA then and now

> NAOMI SHULMAN

“When I was growing up, UMass was this city of cool kids that was in our town,” recalls Jim Neill ’86, who is now the marketing director at Iron Horse Entertainment Group and a DJ at The River (WRSI). “When I was a high school senior, some friends and I went to a WMUA meeting on a hillside just outside Marston Hall to see if we could get a show.” They did. And though he didn’t know it then, Neill’s career arguably began that day too.

Neill shares a radio origin story with many other alumni of the UMass student-run radio station, WMUA. Just ask Dan Ferreira, chief operating engineer. Some of the people who learned to edit tape from Ferreira have gone on to illustrious careers—think National Public Radio’s Audie Cornish ’01. “I’m pretty sure I taught her,” Ferreira says, “I can’t say I remember for sure.” After all, he’s taught a *lot* of students—he’s been in this role for more than 30 years. When Ferreira first arrived, radio was still one of the biggest music platforms. That’s changed, both

at WMUA and across the radio scene. “Radio is not what it was in the ’80s. It’s turning toward sports, news, and information,” Ferreira explains. One thing that hasn’t changed at WMUA is the ownership the students feel over the station. “They run it. Everything we do—things from as simple as what’s on the air to events to budgeting—they have full control.”

Director of Student Broadcast Media Carson Cornelius agrees, and says that connection extends beyond the student body. “There’s a strong passion for WMUA not just among students but among the community,” he says. Take Neill—he got his first show before he even matriculated at UMass. “Not all schools support their stations the way they do here,” Cornelius acknowledges. “Alumni are really actively engaged. We have quite a few prominent alumni that work in media and mentor students, make themselves available.”

Justin Maccagnan ’21, the current general manager, says that even in the past four years he’s been

on campus he has seen the station change and grow. “I think WMUA has reinvented itself, looking forward to the future,” he says. One of those reinventions includes adapting to the world of podcasting; Maccagnan points out that their new Student Union space includes studios dedicated to podcasters.

One thing that hasn’t changed, Ferreira says, is its sense of intimacy. “When you get a call from someone listening or get comments on something you said, that’s a connection. With the more centralized location in the Student Union and a window to the master control room, now people won’t just hear it, they’ll *see* it too.”



Watch the documentary *WMUA: I Was a '60s College DJ* produced by Stuart Goldman '70: umass.edu/magazine/wmua

- 1948** ▶ Fender releases the first mass-produced electric guitar
- ▶ 650 AM, WMUA, is established on the dial
- 1952** ▶ Ralph Ellison’s novel *Invisible Man* is published
- ▶ WMUA migrates to 91.1 FM
- 1954** ▶ Viet Minh defeat French troops in Vietnam
- ▶ WMUA station moves to Marston Hall
- 1973** ▶ Aerosmith releases debut album
- ▶ FCC boosts WMUA’s signal to 25-mile radius
- 2000** ▶ Y2K fails to materialize
- ▶ Audie Cornish ’01 is WMUA student news director
- 2021** ▶ Global COVID-19 vaccination campaigns begin
- ▶ WMUA moves to central location in new Student Union building

STARS OF THE AIRWAVES

Have you been on a subway in New York City? If so, you’ve heard the dulcet tones of Charlie Pellett ’77, widely considered to have the most recognizable voice in the city. Other WMUA luminaries include ESPN reporter Mike Reiss ’97; the late Dave Strader ’77, NHL play-by-play announcer; and sports talk show host Marc Bertrand ’07. Keep tuning in to find out which of today’s student broadcasters are headed for the big time.



Without

Walls

Tearing down barriers to higher education

By Heather Kamins



Over the past year, the concept of “flexible learning” is one that many students (and their parents) have suddenly become familiar with. But it’s not a new idea. For half a century, the UMass Amherst University Without Walls (UWW) program has been offering students of all ages and learning paths the option to learn in flexible and nontraditional ways. This year, UMass celebrates 50 years of bringing innovative educational strategies to its students, even as it continues to evolve.

*** Building a foundation**

In 1971, a consortium of colleges and universities from around the United States came together to increase access to higher education for nontraditional students, such as working people, veterans, and older adults—a revolutionary proposition at the time. UMass Amherst was one of these institutions, and with funding from the U.S. Department of Education, these 19 colleges and universities began UWW programs across the country.

It may have been radical, but it was a welcome idea for the millions of nontraditional students who stood

to benefit. When the UMass UWW program opened, first in Hampshire House and then in a farmhouse on the edge of campus, it was immediately inundated with calls from people who wanted the opportunity to get—or finally finish—their undergraduate degrees.

*** Meeting students where they are**

In the early days, UWW consisted solely of its degree completion program and students mostly attended classes on campus. They received close advising and support to help them design their own degrees.

Over the years, UWW began offering a part-time student experience, and as online learning became possible, created blended courses and completely online degrees. Today, students can complete a bachelor’s degree, MBA, master’s degree in nursing, and other degrees entirely online.

In the last five years, the UWW degree completion program has seen a steady increase in the number of first-generation students it serves, with over 45% of current students in that group. It’s a significant marker of success in meeting UWW’s mission to remove barriers to higher education. Erica Medina Serrano ’21 was only one >

Photo: @soundtrap via Unsplash

semester away from graduation at the University of Puerto Rico at Aguadilla when Hurricane Maria hit the island in 2017. “I really wanted to finish what I started,” says Serrano, who was planning to get a bachelor’s degree in elementary education with certificates in music and special education. When she contacted UMass, they recommended the UWW program, which Serrano was relieved to discover would accept most of her credits. At first she was skeptical about doing coursework online, but now she prefers it. “It’s at my own pace. Being a full-time working person, I can decide if I want to do it at 8 in the morning, 2 in the morning, or 11 at night.” Another positive surprise for Serrano was the community in the program. “There’s a large variety. It doesn’t matter your age, it doesn’t matter where you come from, it doesn’t matter what stage you’re in. They’re very, very helpful and very positive.”

Other students come to UWW for certifications and professional development to move their careers forward. Jessica Fugaro '20 is a dentist who graduated from the online Certificate in Professional Translation and Interpreting program. Although raised and educated in both English and Spanish, she realized there was more to translation than simply speaking two languages. “I can state, without a doubt, that studying translation and interpreting at the university level has opened my eyes to many different subjects that require a wide spectrum of knowledge.” She uses her expertise to better serve patients in her dental practice.

* **Moving into the future**

With a half-century of history behind it, UWW has come a long way from its humble roots in the farmhouse. The interdisciplinary studies degree

completion program that was once the sole focus of UWW remains at the program’s heart (and is still one of the biggest majors at UMass), but the program continues to expand and evolve to serve more types of learning.

UWW now encompasses all continuing and professional education at UMass. From pre-college programs and graduate degrees to professional development, UWW continues to expand to reach students in flexible new ways. Recent additions have included the Bachelor’s Degree with Individual Concentration program; the Exploratory Pathways Program, which lets students complete general education requirements while figuring out the degree path they wish to pursue; and the alumni Lifelong Learning Connection (see sidebar).

Troy Santulli, currently in training with the Kansas City Ballet, has started his college career with the Exploratory Pathways Program. “The ballet is my main focus right now. I’m going to get my degree, so I wanted to get a head start on that. I can’t go full time right now, but at least I can get some of my general education requirements out of the way, so when I’m ready to go full time I can jump right in.”

Thanks to the vision and expansion of UWW, Santulli and many others have an array of options to meet their educational needs and help them reach their dreams. “By bringing our world-class educational opportunities to new platforms, we are at the leading edge of a higher education revolution and delivering on our public education mission as a land-grant institution by helping to democratize higher education,” says Chancellor Subbaswamy. “Through UWW, the university is expanding its reach and becoming a lifelong resource for our alumni anywhere, achieving new levels of flexibility and access to a UMass education.”



Photo: Lea Beth Anderson

A lifetime of learning

Whether alumni are looking to advance their careers by developing their professional skills in a key area, or working toward a degree, the newly launched Lifelong Learning Connection offers a variety of personally and professionally fulfilling opportunities, including:

- + Management workshops for leaders at various stages of their careers
- + Professional development certificate programs
- + Specialized postgraduate degrees and certifications
- + An online MBA program that’s ranked number one in the country
- + Resources for families and students considering colleges ... and much more!

UMass alumni have the option to work one-on-one with an advisor to help plan a course of action. Through the Lifelong Learning Connection, alumni are eligible for exclusive benefits, including tuition discounts, testing and application fee waivers, and priority enrollment.

> umass.edu/magazine/lifelong

FORWARD— INNOVATING TOWARD A BETTER FUTURE

600 real-world courses adapted to online platforms? *Check.* Outdoor tents and the social distancing of thousands of students? *Check.* Breadth and depth of continuing quality contributions to a changed world? *Check.* From entire departments to specific individuals, on campus and in the wider world, UMass takes pride in its ongoing innovative spirit.



TOP 40

“UMass has been a pioneer in providing support,” says Genny Beemyn, director of the UMass Amherst Stonewall Center, an LGBTQIA+ Resource Center, noting that the center was only the third of its kind on a college campus when it opened in 1995. The national youth support and advocacy organization Campus Pride has again recognized UMass as one of the top 40 campuses in the country for LGBTQIA+ students. **“Our programs help students feel a sense of belonging on campus, which contributes to their well-being and to their retention,”** Beemyn says.

2,800

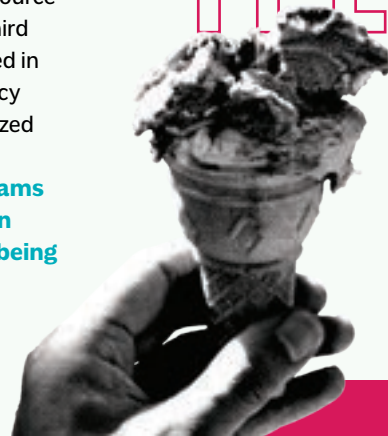
A paper by Armstrong/Siadat Endowed Professor Nianqiang “Nick” Wu in the Chemical Engineering Department **was cited a whopping 2,800 times in a single year.** Wu was featured on the esteemed research analysis group Clarivate’s 2020 “Highly Cited Researchers” list along with eight other UMass faculty.

100K

When the threat of COVID-19 initially shut down the UMass campus in March 2020, researchers found it impossible to sit on their hands. Peter Reinhart, director of the Institute for Applied Life Sciences, says, “People were very excited about helping in this crisis both nationally and very locally.” His initial call for campus volunteers resulted in the formation of more than a dozen COVID-19 Response Teams, each harnessing the university’s talent and facilities to actively address the crisis. One team designed and produced 100,000 face shields for local medical groups, including Cooley Dickinson Hospital and Baystate Medical Center, within just a few weeks’ time.

#1

Once again, the UMass Amherst Department of Food Science is ranked number one in the United States, and seventh in the world, according to the 2020 Global Ranking of Academic Subjects. The department is a global leader in research on food nanotechnology, food safety, the gut microbiome, and other areas. UMass food science alums rank highly too. Take Natalia Butler ’12MS—she joined the Ben & Jerry’s Flavor Guru team in 2016. “I learn something pretty much every day,” says Butler. “I am one of the lucky ones that gets to develop ice cream for the entire world.”



At least 4,500 UMass alumni have founded and run their own businesses. Functional fashion company Caraa (Aaron Luo ’04), menstrual supply company TOP the organic project (Thyme Sullivan ’91), and indie-boosting Bookshop.org (Andy Hunter ’94) are just a few examples of how the drive and curiosity to bring innovations to market runs strong in our alumni ranks.

4,500



380

Since 2005, the Innovation Challenge has awarded more than \$1.1 million to over 380 student- and alumni-led startups. The annual series of competitions, run by the Berthiaume Center for Entrepreneurship, is designed to launch promising ventures. Bac-Be-Gone, a startup that developed an organic nontoxic cleaning agent with the power to kill the deadly antibiotic-resistant bacteria MRSA, was named a winner in 2020. Hadley Beaugard, a member of the award-winning team (that also included Hailey Charest and Bryanna Lexus Freitas ’20) says the team decided to enter the competition with a simple idea for making the world better with their research. “Here’s to disinfectant wipes and women in STEM!”



Photo: John Salem

For six consecutive years UMass has appeared on The Princeton Review *Guide to Green Colleges*. The 2021 review profiled 416 “green” colleges and universities, based on its 2019–20 sustainability survey of administrators at 695 institutions. According to the review, **UMass demonstrated “exemplary commitments to the environment and sustainability,”** including 25 undergraduate majors that are sustainability related.

\$223M+

Research expenditures at the UMass Amherst campus rose to more than \$223 million for fiscal year 2019, continuing a growth trend that makes the UMass system the fourth-largest research university in New England, behind only Harvard, MIT, and Yale. Researchers’ projects receive funding from the federal government, nonprofits, and industry.



RADICAL HOSPITALITY

When Bill Collins '85 became chief operating officer of the Second Harvest Food Bank of Central Florida over six years ago, no one could have predicted the ways in which COVID-19 would drastically increase the need for the food bank's services. But thanks to Collins and his colleagues, the organization has risen to the challenge.

Because of an increase in food insecurity coupled with a decrease in donations, plus disruptions to federal and nonprofit food assistance systems' operating model, the food bank has had its work cut out for it. But as of January 2021, the food bank was providing over 300,000 meals each day—about double the amount before the pandemic. Not only that, but innovative new programs like the Bring Hope Home delivery program have helped safely provide food to those who needed it.

“Second Harvest Food Bank's ability and agility to meet unprecedented demand, stemming from massive layoffs from unchecked COVID spread, has everything to do with Bill's leadership,” says Karen Broussard, vice president for agency relations and programs. “He has been tireless in engaging and meeting the never-before-seen needs to keep hunger at bay for hundreds of thousands of central Floridians.”

Second Harvest Food Bank distributes millions of meals throughout central Florida.

Photo courtesy Second Harvest Food Bank of Central Florida



AN IMPACT ON IMPLANTS

If you've had a successful medical implant surgery, you may have the research of professor and chemical/biomedical engineer Rena Bizios '68 to thank. Over her career, Bizios has dedicated herself to teaching. However, her research of cellular and tissue engineering, tissue regeneration, and the interaction between implants and body tissues has also been important.

Bizios co-authored the go-to textbook in the field of biomaterials, *An Introduction to Tissue-Biomaterial Interactions*, along with several other books, chapters, and scientific publications. She is the co-inventor on numerous patents and is often invited to present at scientific conferences and seminars.

Bizios was recently recognized with the 2020 BioMedSA Award for Innovation in Healthcare and Bioscience. Celebrating innovators in the field, this prestigious award is just the latest in her long list of accomplishments.

“It is clear that Rena Bizios has made an enormous impact on the field of biomedical engineering,” noted BioMedSA President Heather Hanson to *UTSA Today*. “Her research has opened the door for numerous medical applications that improve patient care. Furthermore, as a female researcher and educator who started her career when women simply were not widely seen in the field of biomedical engineering, she has been an influential leader and inspirational mentor for her students.”

50 YEARS OF CONSCIOUSNESS

In October 2020, the W.E.B. Du Bois Department of Afro-American Studies celebrated its 50th anniversary with a virtual symposium: “Conscious to Woke: Fifty Years of Revolutionary Black Thought.” The symposium commemorated the department's semicentennial by speaking to today's efforts toward equal justice, illustrating that Black studies are still as relevant as ever.

In the 1960s, there was a great deal of activity on campus to organize Black students and push for the inclusion of Black studies. Cheryl Evans '68 was a pivotal part of those efforts. She was the first elected president of a Black student group on campus and has remained an organizer, starting the UMass Black Pioneers Project in 2018 to document the stories of Black alumni who attended the university in the 1960s. Says Evans, “I would hope that the Du Bois department continues to grow and to add the actual stories of the Black pioneers who made its existence possible.”

Today, the department is one of the largest of its kind in the country. For alumni like McKinley Melton '12PhD, it had been a place of community,



contributing to his current success as a tenured associate professor in the English Department at Gettysburg College and an affiliate of their Africana Studies program. “I spend every day with the absolute privilege of teaching students to have the same level of respect and appreciation for the writers, voices, traditions, and culture that I came to understand so deeply during my time at UMass,” he says.

Black Women: Visible and Heard

Founding the Black Feminist
Archive at UMass

BY IRMA McCLAURIN
'76MFA, '89MA, '93PhD

PHOTOS COURTESY
IRMA McCLAURIN
BLACK FEMINIST ARCHIVE



When students use primary materials and navigate archives, they go through a powerful process of discovery. They can see how notes become a published manuscript, or how correspondence and personal journals reveal a backstory of important moments, enhancing historical analyses and interpretations.

But in my own experience conducting research in archives, I often found that Black women were poorly represented—unless they had achieved a modicum of fame or were public figures. As influential archivist Rodney G.S. Carter notes, the gaps and “silences” in archives have “a significant impact on the ability of the marginal groups to form social memory and history.”

The establishment of the Irma McClaurin Black Feminist Archive, known as the Black Feminist Archive (BFA), was officially announced in 2016 when I was honored as a UMass Amherst Distinguished Alumna, but the idea began as an unexpected

collaboration with the Special Collections and University Archives (SCUA) in 2014. I reached out to the late Rob Cox, the SCUA's then-director. That moment stands out in my memory, because, after describing my vision to preserve the academic, activist, and artistic contributions of Black women—I felt *heard*.

Both Cox and I agreed on this fact: “The profound contributions of scholarship and activism made by Black Feminists ... are still seldom seen in archives, so that the full record of their achievements remains under-recognized and underappreciated.” As a champion of documenting and preserving Black cultural memory, I enact a form of social change activism through the BFA that seeks to break up and break out of what Rodney Carter calls “archival silences” and shine a light on the myth of archival neutrality. Carter writes, “It is now undeniable that archives are spaces of power.”

There is an urgent need to lift up Black women—to celebrate and preserve their experiences and narratives that reflect “whole lives” of activism, resistance, creativity, and intellectual production. Their lives and myriad forms of input (artistic, social, political, scientific, etc.) have played a major role in the development of a *fuller* American story.

The intersection of Black women's lives around race, gender,

Our stories are
a necessary (and
sometimes secret)
ingredient in a
recipe of impactful
social change
in America.

class, sexual orientation, and other overlapping forms of oppressions and experiences (poverty, ageism, LGBTQ status, ableism, sexism, sexual assault) demonstrates that our stories are a necessary (and sometimes secret) ingredient in a recipe of impactful social change in America and globally, and must be preserved.

She Will Not Be Forgotten

Beyond preserving my own materials, the BFA is intended for Black women like Miss Archie Henderson Jones, who will be 97 years old this year. I first met “Miss Archie,” an anthropologist, in 2004 while teaching Black Feminism at Bennett College for Women in Greensboro, North Carolina, where I founded the Africana Women's Studies program.

Later, it became clear to me that Black women like Miss Archie





I envision the BFA as a training center for Black archivists, specifically Black women archivists, to provide space for them to intervene and diversify the archival profession.

were exactly the type of people whose contributions needed to be preserved. You will not find Miss Archie’s research papers in Academia, Google Scholar, or JSTOR journals—most of her work remains unpublished. Hers is the fate of a Black woman who chose to conduct anthropological research on Blackness and highlight the contributions and values of Black people during a period of time when her approach defied the prevailing yet woefully destructive belief that Black people were not worthy of research. Yet, according to her daughter, Miss Archie was visible, known, and heard in Black communities where she chose to share her knowledge.

Miss Archie’s research and cultural analysis are contained in unpublished papers, journals, notes on yellow legal pads, photographs, correspondence, etc., now packed away in boxes (which were almost destroyed in hurricanes in 2017). They contain the stuff of which archives are made—personal memorabilia of a particular life, but also materials about her past and the historical contexts in which she lived.

I can imagine at some point in the future, a researcher (perhaps a Black woman anthropologist) will be able to discover Miss Archie’s work and write about her precisely because her work is archived. The BFA serves as a corrective to the misrepresentations of Black women

and aims to acknowledge, lift up, and preserve people like Miss Archie Henderson Jones.

A fundamental belief driving the BFA is that Black women cannot continue to be “hidden figures” waiting passively for someone else to discover us. We cannot continue to be an afterthought in campaigns to bring awareness to the strife of racial inequality. Rather, we Black women can demonstrate our own agency by placing the materials documenting our lives into the BFA. This transforms the BFA into an instrument of advocacy.

Building an Archival “Home” for Black Women

With the BFA, I am building an archival “home” for Black women.

It is not for the rich, the famous, or the established public figures—they will always be visible. Instead, I seek to identify Black women from all walks of life who are artists, activists, and academics, but may not be so well known. Preserving the materiality of Black women’s lives under the umbrella of the BFA provides a site where people can come to discover the myriad of Black women’s accomplishments and contributions—small or large—at many levels: community, state, national, and global. My dream is to make the BFA the largest, most visible archive of its kind specifically devoted to Black women.

In addition to being an ongoing resource for academic and community researchers, I envision the BFA as a training center for Black archivists, specifically Black women archivists, to provide space for them to intervene and diversify the archival profession. These archivists can further uplift and protect the legacy of Black women.

At Rob Cox’s suggestion, the W.E.B. Du Bois Center at UMass Amherst also became part of the collaboration. As a result, I have made presentations on the BFA to Du Bois fellows, hopefully

launching their personal archival journeys. Further, the Du Bois Center’s programming in the Pioneer Valley community and schools, and on the UMass campus, serves as a model for how archives can be utilized throughout the educational experiences of students at all levels.

I believe this act of preserving Black women’s lives is the responsibility of *all* of us, if we desire a complete history that will reflect the full range of the events and people who have shaped this country. History is told through archives, so establishing the BFA as a sustainable archival home for Black women will in time yield a contribution that is both necessary and unique—not to mention unprecedented at this moment—right here at UMass Amherst.

Irma McClaurin is a three-time graduate of UMass Amherst, receiving an MFA in English in 1976, an MA in Anthropology in 1989, and a PhD in Anthropology in 1993. She has served as assistant dean in the College of Arts and Sciences and has held leadership positions at Shaw University, the Ford Foundation, Teach for America, and with the U.S. federal government. More about her writings, consulting, and other works can be seen at: irmamcclaurin.com.



Discover more from the Black Feminist Archive: umass.edu/magazine/bfa



A Treasure Trove for Scholars of Social Change

The internationally renowned Special Collections and University Archives (SCUA) at UMass Amherst was created when rare book and manuscript collections were merged with university

archives in the early 1990s. Now the archives top national lists for collections on social change, the digitization of archival materials, and the use of technology to democratize access to their holdings.

With its deep resources in mid-20th and early 21st centuries, the archives have become critical underpinnings for teaching and scholarship on social change, giving students and faculty unparalleled access to primary sources

for their studies. UMass holds materials from many areas, including disability rights, antinuclear movements, and marijuana law reform. “We provide a more robust framework for the interpretation of the deep histories of social engagement in America, to lay the foundation for a deeper understanding of the experience of social change,” says Aaron Rubinstein ’01, head of SCUA.

For SCUA’s more than 1,400 collections overseen by 10 archivists, one

of the major projects is digitizing items in order to increase access while preserving fragile materials. “Technology provides us with the ability to get our materials in front of way more people,” Rubinstein says. The W.E.B. Du Bois collection—which contains more than 100,000 items and is one of SCUA’s most frequently accessed holdings—has been entirely digitized, and work on a grant-funded project to digitize parts of 19 different collections showcasing

the disability rights movement is nearly complete.

The SCUA’s focus on expanding access to the collections has in turn motivated others to give their papers to UMass, knowing that their work will be similarly shared. Filmmaker Ken Burns has borrowed material from the archives for the last five documentaries he’s produced—another sign that the university’s holdings provide essential contexts for historical exploration.

“The availability of those resources, especially the digitized content, allows people to explore the past and make sense of what is happening now,” says Simon J. Neame, dean of libraries. He sees the future of SCUA as “an active place of teaching and scholarship to animate our resources.”



Photo courtesy Carolyn Huang

▲ Huang (left) and Doudna (right) at work in the lab with a colleague (center)

REWRITING THE CODE OF LIFE

In 2020, Emmanuelle Charpentier and Jennifer A. Doudna won the Nobel Prize in Chemistry for the discovery of the CRISPR/Cas9 genetic scissors, a groundbreaking tool for modifying genes. The tool has led to numerous breakthroughs, such as new treatments for cancer and other diseases.

Carolyn Huang '18 works in Doudna's lab at the University of California, Berkeley, and says that as a woman in STEM, she is proud to serve in an innovative,

female-led lab. "Having a strong female scientist like Dr. Doudna as my mentor and role model has always been inspirational for my personal and professional growth," Huang says.

Huang, who majored in biochemistry and molecular biology at UMass, was attracted to working in Doudna's lab because of its innovative research on topics such as structural biology, biochemistry, and genetics. The lab is currently working on the biochemical characterization

of the mechanistic details of type V CRISPR-Cas12 systems to understand their functions in nature. The scientists will use the information to develop more effective gene-editing tools.

Huang's UMass experience played a big part in where she finds herself today. "The knowledge and skills I obtained while at UMass have helped me to transition to graduate thesis research work in the Doudna lab smoothly," Huang says.

MAKING POLITICS PERSONAL

While working toward his dual degree in political science and history, **Michael Nicholson '16, '17MPP** did an internship in the mayor's office in his hometown of Gardner, Massachusetts. There, he saw how much weight local politics has in the daily lives of regular people. The lesson hit home—Nicholson ran for and was elected mayor of Gardner in 2020, just a few short years after graduating.

In addition to his bachelor's degree, Nicholson also completed the Master of Public Policy accelerated program at UMass. The opportunities he found here helped put him on his current path. "I took a lot of classes that I thought would add a unique perspective to the experiences that I was having at my internship and work," he says.

As mayor of Gardner, Nicholson hasn't forgotten what he learned about the impact of local politics on the city's residents. One of his priorities in office has been to ensure a quality education for Gardner public school students during the pandemic through the purchase of laptops and internet connectivity devices.

Nicholson advises aspiring politicians to jump in early: "The easiest way to try it out is to get an internship and see what the office is like, and then give it your all and add your own perspective to your community," he says.



“I took a lot of classes that I thought would add a unique perspective to the experiences that I was having at my internship and work.”

THE CHANGING FACE OF HOCKEY

Two trailblazing alums are at the forefront of changes in professional hockey.

Amy Scheer '86, a sports executive for the last 25 years, is the new general manager for the Connecticut Whale, one of the founding teams in the National Women's Hockey League. She plans to expand opportunities for players while increasing attendance at games and revenue for the team. "It is important that we continue to give women the opportunity to excel in sports at the highest level while showing young girls that anything is possible," says Scheer.

Gregory Mauldin '05, a UMass and National Hockey League standout, is the first Black coach for the USA Hockey National Team Development Program Under-18 team. "To work with some of the best 17-year-olds in the country, that's hard to pass up," says Mauldin, who himself started playing hockey at the age of six and went on to play professionally for 16 years.

CLASS NOTES

1954 Martha Dalitzky is an interior designer who can now add published author to her résumé. She penned *Around the World with Coronavirus* to help young children understand the pandemic and the topsy-turvyness it brought to their lives.

1966 Virginia M. Bastable '89EdD, a math educator who has inspired students and teachers with her classroom teaching and math curricula, was inducted into the Massachusetts Hall of Fame for Mathematics Educators.

1975 John Organ '83MS, '96PhD used the outdoors as his childhood playground where he nurtured a dream to become a wildlife researcher. Now retired after a high-impact career at the U.S. Fish and Wildlife Service, he was honored in 2020 with the Aldo Leopold Memorial Award from The Wildlife Society—the society's highest award.

1977 Dennis Pregent '77MBA decided to write *The Boys of St. Joe's '65 in the Vietnam War* after long-lost memories surfaced at his 50th high school reunion in North Adams, Massachusetts. He tells the stories of seven high school classmates who enlisted with him, producing a memoir of interviews, original letters, and photographs reflecting a troubling time in the United States.

1977 Marilyn Chin, a poet, translator, and educator who writes about her life as a feminist and Asian American, has won the coveted 2020 Ruth Lilly Poetry Prize and its \$100,000 award.

1981 Richard Mei, a career foreign diplomat, is now the U.S. Consulate General in Ōsaka, Japan, one of Japan's largest financial centers and home to one of its most important ports.

1985 Margaret Yacovone '85MS, a U.S. Army Colonel and an internist and allergist-immunologist who oversaw immunization health care for nine million service members and their families, retired in 2020 and received the Legion of Merit medal for meritorious conduct and outstanding service.

1991 Jeffrey Donovan, star of the seven-season *Burn Notice*, says of his latest movie, *Honest Thief*, "I saw a lot of heart. I thought the film was trying to go a little deeper than typical action popcorn fare."

1994 Jeremy Smith, the Daniel Ellsberg archivist at the W.E.B. Du Bois Library, has taken a fine-tooth comb to the 370 boxes of material Ellsberg preserved so students and scholars will have access to the riches that portray Ellsberg's 60-year career in the military, the government, think tanks, and activism.

CREATURE COMFORTS

Asaf Halevi '94 had to suspend the work of his foundation, Sheets From Home, when the pandemic hit. However, Halevi was back in the business of bringing smiles to children in cancer wards this past October. Sheets From Home provides sheets with superheroes and other kid-friendly designs to replace the clinical and kid-unfriendly white sheets used in patient rooms. Halevi started the foundation after his son recovered from cancer. Having his beloved Luke Skywalker sheets comforted and inspired his son during cancer treatment.



1996 Daniel Rivera, formerly the mayor of Lawrence, Massachusetts, where he led a renaissance for the once-ailing city, was named president and CEO of MassDevelopment—an economic development and finance authority. Rivera is tasked with rebuilding an economy ravaged by the pandemic.

Nancy Hagberg '96MS, a pediatric cardiac nurse practitioner, was humbled by the receipt of a 2020 Heart Hero Award, saying, "Through the nearly 40 years of my nursing practice, I have worked with many heart heroes—stronger, more resilient, and braver than I."

Rene Ingoglia, former running back for UMass, the Buffalo Bills, and the Washington Football Team, and a football analyst for ESPN, has retired from the Orlando (Florida) Police Department after being a robbery detective for over 20 years.

1997 Peter Cookson '98MEd is a science teacher known for spellbinding students with experiments such as building ocean floors and watersheds to show the impact of pollution. He was named Fairfax County (Virginia) Public Schools 2020 Outstanding

Elementary Teacher in acknowledgment of the imaginations he has ignited in the many students he has taught.

2004 Michael Tarselli is much more than the new chief scientific officer at TetraScience Inc. in Boston. He also mentors students, donates to scholarships, volunteers for environmental causes, and faithfully practices sustainability—even using flour made out of crickets.

2006 Keisha Tucker, a Hollywood stunt performer, wins gigs in movies such as *Black Panther* based on her daredevil skills like rappelling, high falls, and being launched by an air ram. Her latest work is in the action-thriller *Tom Clancy's Without Remorse*.

2007 Chloe Pollack-Robbins has a job that may not get her name in blazing lights but is essential to the success of Netflix's *Million Dollar Beach House*, a reality show about a real estate firm in the Hamptons. She and her partner are the interior designers for the featured homes.

2015 Karen Remley '15MPH is now the director of the Centers for Disease Control and Prevention's National Center on Birth Defects and Developmental Disabilities, with a \$155 million budget. She says her "north star" has always been children and families.

2016 Chrismery Gonzalez '16, '18MS has been named the coordinator of the newly created Office of Racial Equity in Springfield, Massachusetts. The city's mayor cited her experience, education, and passion for improving the health of communities of color, and her steadfast work to dismantle racial and social injustices when announcing the appointment.

2020 Kritika Pandey '20MFA, whose short story *The Great Indian Tee and Snakes* is the winner of the 2020 Commonwealth Short Story Prize, wrote her first novel in high school, a book she says was "very bad" yet also a "confidence booster."

> Submit your note at: umassalumni.com/classnotes



Photo: Southern University



Illustration: Alex Katz

AN UNSTOPPABLE ADVOCATE

On October 6, 2020, Professor Emerita **Maurianne Adams**, 82, reached what she termed her “endgame,” showing the same humor and aplomb at the end of her life that she had throughout it.

Adams began working at UMass as the coordinator of academic affairs for a residential education program in 1973. She pushed for a social justice curriculum in the College of Education, and her tireless work led to her being named director for social issues and instructional development for residential academic programs in 1982. In the years that followed, she was a key player in the formation of Social Justice Education—a groundbreaking graduate program. She also served as editor of the College of Education’s journal *Equity & Excellence in Education* for 12 years.

During her early years at UMass, she met co-worker John Hunt who quickly became a friend, and later her husband. When they weren’t busy championing social justice issues, they enjoyed sailing and traveling together until Hunt’s death in 2015.

Friend and colleague Ximena Zúñiga describes Adams best: “Maurianne was a rigorous scholar, a relentless advocate for social justice, and a believer in the transformative power of a pedagogy centered in the nexus between what, who, and how we teach.”

THE ECONOMICS OF ACCESS

Roosevelt D. Steptoe ’66PhD, former chancellor of Southern University and A&M College, died in November at age 86. Steptoe held a bachelor’s degree in economics from Southern University and began his career there as director of economic and transportation research and professor of economics. His career in education also brought him to Alabama State University, Florida A&M University, and Alabama A&M University.

From Southern University’s remembrance:

A Liberty, Mississippi, native, Steptoe’s career spanned not only higher education campuses, but the communities to which he was connected. He was a member of several organizations and agencies, including serving as the chairman of the board of directors for the Federal Reserve Bank of Atlanta, New Orleans branch.

Steptoe was also a published author of several articles concerning transportation, economics, and other community-focused issues. He held a special interest in researching these topics with disadvantaged populations in mind.

A lifetime member of the Southern University Alumni Federation, Steptoe held a master’s degree in economics from Atlanta University (now Clark-Atlanta University) in Atlanta and a PhD in economics from UMass Amherst. He completed post-doctoral study in urban development at Carnegie Mellon University in Pittsburgh, Pennsylvania.

A LIFE OF MANY PROJECTS

Malcolm “Mac” Henry ’49, ’51MS was a research chemist whose life was full of adventures and scientific discoveries. Some of his projects involved developing Kevlar helmets, Arctic gear, and chemical protective clothing, and publishing many papers in scientific journals. He died in September at age 93.

Henry grew up in Westborough, Massachusetts, and came to UMass after serving in the Navy during World War II. He spent most of his career at the Army Research Laboratory in Natick, Massachusetts, and spent time working on a post-doctoral research grant at Heidelberg University, Germany, and Utrecht University, Netherlands.

Henry and his wife, Connie, were married for 72 years and lived in Harvard, Massachusetts, during his career. The family raised much of their own food, maintaining a large garden, fruit trees, and animals. Henry served as a selectman for 21 years, sang in the church choir, and entertained many by playing the piano and accordion.

After Henry’s retirement, the couple’s adventurous spirit took them on treks across the United States and around the world. They moved to Harpswell, Maine, where they bought a lobster boat to explore nearby islands, enjoying their many adventures and mishaps.

AN ‘INCREDIBLE RIPPLE EFFECT’

If you’ve been to the University Museum of Contemporary Art (UMCA) at UMass—or the Museum of Fine Arts (MFA) in Boston—you may have benefited from the sharp eyes and generous heart of **Lois B. Torf** ’46, ’86HON, who died in September at age 93.

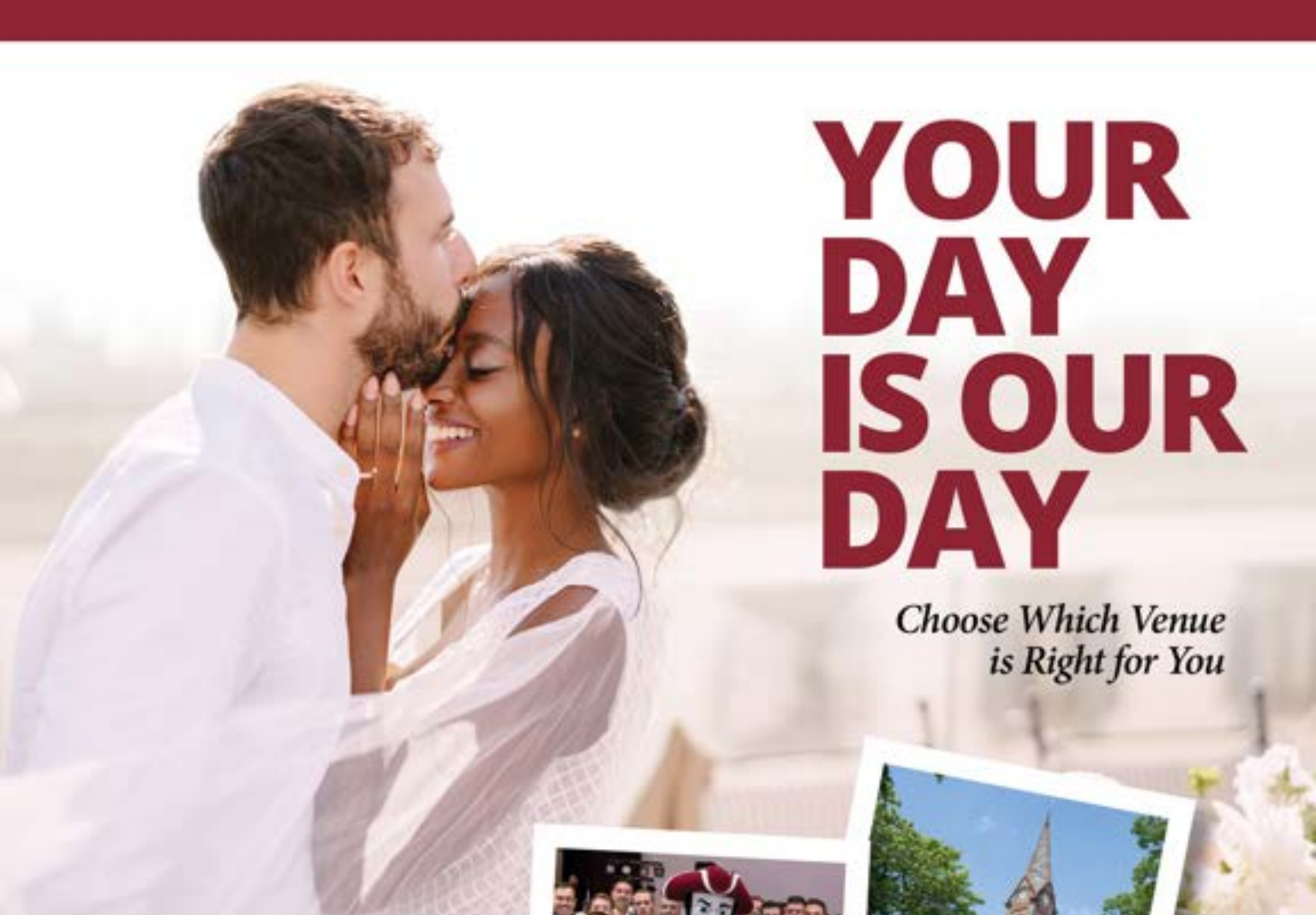
Torf, the first woman in her family to attend college, and her husband, Michael K. Torf, were noteworthy art collectors and had a gallery at the MFA named in their honor. After her husband’s death in 1988, Torf remained involved with the MFA as a member of the collections committee and as a trustee.

Starting in 1979, Torf donated many landmark prints to the UMCA. “She started off as a collector of modern masters,” says Loretta Yarlow, director of the UMCA. “But she worked with us to really expand our collection and fill in gaps with major names like Jasper Johns, all the major pop artists, and even more recent experimental prints.”

Torf’s legacy lives on, as her gifts are not only viewed and enjoyed but also used in arts instruction. Yarlow says, “I’m not sure if she even knew the incredible ripple effect that her donations have had.”

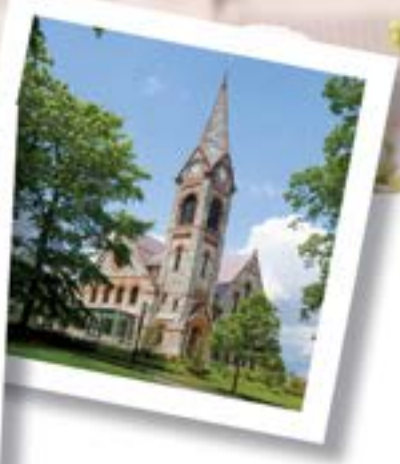
> Please submit nominations for remembrances to: updates@umass.edu

For a full list of alumni and faculty whose deaths were reported to the UMass Amherst Alumni Association between October 1, 2020, and March 1, 2021, visit: umass.edu/magazine/s21memorial



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3 Tax-Smart Ways to Put Your IRA to Work for UMass Students

Your IRA is a powerful tool, helping you save for retirement with confidence. Your IRA can also be a powerful way to make an impact at the places that mean so much to you.

Here are three ways you can use your IRA to change lives at UMass:

1 70½ or Older

You can transfer *any amount* up to \$100,000 per year directly from your IRA to a nonprofit institution like UMass Amherst. Along with making an immediate impact, your qualified charitable distribution (QCD) benefits you as well.

- You pay no income taxes on the gift. The transfer doesn't generate taxable income or a tax deduction, so you benefit even if you don't itemize your tax deductions.
- Your gift may decrease the amount of Social Security that is subject to tax and lower your Medicare premiums.

“Participating on the UMass [track] team developed me not only as an athlete but gave me direction for the next 40 years of my career. As a result, I want to give back to UMass.”



RON WAYNE '71 on why he chose to support UMass with a gift from his IRA.

2 72 and Older

At this age, you must start taking distributions from your IRA each year. A gift from your IRA can be used to satisfy all or part of that requirement.

3 Any Age

No matter your age, you can name UMass as a beneficiary of your IRA. When left to loved ones, your IRA is subject to income tax. But, when left to a nonprofit like UMass, we get the gift tax-free, allowing you to put the full amount to good use while extending your legacy.

Questions? Contact Joseph K. Jayne at (413) 577-1418 or gift.planning@umass.edu. Or, cut off and return the reply form.

I want to learn more about using my IRA to support UMass students!

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You can reach me at: _____
Email or Phone Number

We respect your privacy. Information collected here will not be shared outside of our organization.

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1. **FILL OUT** this reply form.
2. **CUT** along the indicated line.
3. **MAIL** the completed card to:
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WORDS FOR THE WISE

Proverbs from Poland that resonate far beyond its borders

SELECTED AND TRANSLATED BY ROBERT A. ROTHSTEIN

***Chłop rodzi się filozofem,
a szlachcic musi się uczyć.***

A peasant is a born philosopher,
while an aristocrat has to learn.

Uczący drugich sam się uczy.

By teaching others, you learn yourself.

***Jeśli wejdiesz między wrony,
musisz krakać jak i one.***

If you join the crows, you have to caw like them.

***Nie przysypuj soli,
nie pokosztowawszy.***

Don't add salt if you haven't tasted the food.

***U nauk korzenie gorzkie,
ale owoce słodkie.***

Study has bitter roots but sweet fruit.

Praca nie zajac, nie ucieknie.

Work isn't a rabbit, it won't run away.

***Czego się Jaś nie nauczy,
Jan nie będzie umiał.***

What Johnny doesn't learn, John won't know.

***Punkt widzenia zależy
od punktu siedzenia.***

Your point of view depends on where you sit.

Co to za wesele, co go tylko dwa dni.

What kind of wedding is it that lasts only two days?

Nie mów, co myślisz—myśl, co mówisz.

Don't say what you're thinking;
think what you're saying.

Pieczone gołąbki nie lecą do gąbki.

Baked pigeons (or cabbage rolls) don't fly into
your mouth. (Nothing comes without effort.)

Koń ma cztery nogi i też się potknie.

A horse, which has four legs, can also stumble.
(Anyone can make mistakes.)

Robert A. Rothstein has worked for more than five decades to promote and support Polish culture, and he has a medal to prove it—the Officer's Cross of the Order of Merit of the Polish Republic. Professor Emeritus Rothstein is the Amesbury Professor of Polish Language, Literature, and Culture at UMass Amherst. You can find more Polish proverbs in his books *Two Words to the Wise* and *More Words to the Wise*.



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A CENTURY OF MEMORIES

As we celebrate the 100th anniversary of Memorial Hall (see p. 26), we invite you to share your memories of this iconic building. Whether you've rested on its courtyard benches, attended an event, or meditated in reverence to those memorialized, share your connection to the space. Post to any social media platform using the tag **#umassmagazine**, or write to us at **magazine@umass.edu**, and we may include your remembrance in a future story.

