

# Corita

The forgotten legacy of a beloved  
**artist, educator,** and  
**activist**

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MFA in Integrated Design

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# Research

## Introduction

The first piece I remember seeing of the late pop artist nun Corita Kent was *for eleanor*<sup>2</sup> and it was unlike any art I'd encountered before. Bold swaths of cerulean and magenta sent vibrations through my vision, barely perceptible but thrilling; cream-colored strips, torn and uneven, assembled haphazardly to create a wonky, striped impression in the background; the familiar General Mills "G" fixed in a sure, stately pose as imperfect type behind it mustered confidence in its slogan. Once intended for cereal, now, as if part of some unearthly transubstantiation, it read as nothing less than a happy, startling profession of faith—in people, in heaven, in earth: THE BIG G STANDS FOR GOODNESS.

It was the fall of 2016 and, truth be told, my belief in goodness was wavering. I, along with many Americans, had been following Donald Trump's presidential campaign in both disbelief and horror. As an expectant mother and a person of faith, the election season had been surreal for me in a very particular, personal way. I watched as church leaders justified misogyny and racism and evangelical Christians united around a cruel and godless man and it felt like my whole world was coming down around me. On November 9th, I woke up shocked, terrified, and full of sorrow: Donald Trump had won. What would this mean for my family? What would this mean for my neighbors? What would this mean for the world?

For me, most urgently, it meant that I would nearly fail the graduate class I'd been taking, the final project of which was to take visual cues from work of Corita Kent. But, that's not how this story ends, thank the big G Goodness. My husband convinced me to finish the semester and, instead of wallowing in the news, I deactivated my Twitter account and directed all of my excess time and mental energy into a feverish study of Kent.

The result was miraculous, both in the work I produced and in my heart. My project, which was centered around the idea of being a good neighbor and incorporated visuals from the Baltimore community in which I lived, took more from Corita Kent than just graphic inspiration. She invited me to see my neighborhood as a sacred place; to regard my neighbors as humans worthy of love and forgiveness; to deal with myself and my own shortcomings with honesty and grace; to challenge injustice wherever I encountered it; to pause and take notice of beauty and holiness from the sidewalks I trod every day; and, in the face of so many other options, to be joyful.

## Defining Kent's Impact for Diverse Audiences

Today, Kent's impact can be felt in a variety of disciplines—art, religion, education, and politics, just to name a few. While she was alive, however, straddling so many worlds proved to be complicated and, at times, problematic. Understanding how Kent's work fits—or doesn't fit—within the particular contexts of pop art history, the Catholic church, and the secular public is crucial to establishing her validity as a figure both worthy of recognition and necessary for our lives today.

**“Kent seems to have ‘fallen through the cracks of art history’”<sup>2</sup>**

The work of artist Corita Kent belongs firmly in the Pop Art movement of the sixties, yet, even as pop art remains one of the most well known eras in art history, few are aware of her legacy. Pop art in America drew inspiration from mass media and pop culture, offering critiques of post-war consumerism and modern definitions of “high art” by subverting familiar, commercial images and slogans. Kent's work did the same, as she took language from the busy markets and streets of L.A. to convey surprising, meaningful messages about peace, love, and faith. Curator Susan Dackerman, whose 2015 Harvard exhibition *Corita Kent and the Language of Pop* sought to establish Kent's work within the pop art canon, explains how her techniques rightly belong to the pop art movement: “Like the artists whose work defined the style, [Kent] co-opted mass-produced forms and texts, combined figural and abstract pictorial modes, used production techniques derived from consumer culture, and integrated handmade with mechanical methods of making” (Dackerman 21).

Although Kent had been producing and exhibiting art since the early fifties, winning first prize in both the Los Angeles County Museum of Art print competition and the California State Fair in 1952 for *the lord is with thee* (Berry 12), her defining style was really jump-started in 1962, when she saw her first Warhol exhibition and she began to have new visions for her work: “What she got from Warhol, clearly, was that there was this powerful imagery in pop culture that came out of advertising. . . that if you just looked at it from a slightly different angle, you could read all these other things into it, and it already had a kind of power because the audience was familiar with it” (Wild qtd. in Barnett). Taking this inspiration from Warhol, Kent would go on to produce over hundreds of prints in the pop art style during the sixties and early seventies, her work being exhibited alongside other pop art icons such as Rauschenberg, Johns, Oldenburg, Marison, Lichtenstein, Riley, and Warhol himself (Dackerman 16). However, despite national acclaim and the huge

volume of work she produced during the sixties, Kent has struggled to find a permanent home in the pop art canon.

Kent has been largely ignored by the pop art canon due to several unfortunate realities. There was a fairly cemented view of what an artist looked like in the sixties. “An ‘artist’ was from New York. They were a man; they were an epic, abstract painter” (Berry qtd. in Wrigley). Kent, a habited nun teaching at a Catholic College in Hollywood failed to fit that mold. In fact, art critic Robert Leonard argues that her status as a religious woman made it particularly difficult for her work to fit into the pop art conversation. “At the time, Kent’s work ran against the grain of pop. It was an anomaly. Pop art started out as aggressively secular, a response to abstract expressionism’s quasi-religious and humanist pretensions. Pop artists embraced commercial imagery to escape abstract expressionism’s gravity and mystique—it was lite, but with a purpose” (Leonard). For Corita Kent, who experienced the presence of Christ in a loaf of Wonder bread and saw God’s goodness on cereal boxes, both spirituality and mystique were central to her purpose.

The celebratory messages of Kent’s work also contrasted sharply with other pop art of the sixties, which tended to offer cool, ironic critiques of mass culture: “Some early descriptions of pop art characterized it as cold and without affect, traits incompatible with [Kent’s] work’s buoyant disposition. Instead, her prints were called affirmative and celebratory, qualities that didn’t suit the critical conversation” (Dackerman 16, 17). It can be tempting to define Kent’s work broadly as a critique of mass culture, especially when arguing for her inclusion in pop art’s history. Although Kent, like her contemporaries, frequently subverted commercial slogans and imagery for her own purposes, those purposes were ultimately quite different from any other pop artist at the time. “Her work was not a commentary or criticism of mass-market commercialism, as some may read it today. Her work was about joy and, she said, giving people an idea of what harmony might look like” (Smith). Kent’s adherence to pop art strategies gives her work legitimacy and historical import, while her deviations from the movement’s norms help make sense of how her legacy has faded, both of which are crucial in establishing her as a notable figure in art history.

**“Kent found a modern gospel, one familiar & relevant to Americans during a time of radical social and cultural change.”<sup>3</sup>**

Just as Kent’s strained relationship with the church helps to widen her appeal, understanding her popular success in the sixties strengthens her influence among secular audiences today. By the mid 1960s, Kent was attracting attention from both the general public and prominent secular figures because, even while her work was undeniably spiritual, it had a deep connection to the cultural moment as well. This is perhaps why it resonated most where—on paper, anyway—it least belonged: not in a gallery with other pop artists or in a church with other Catholic leaders, but in the secular world. According to the Andy Warhol Museum in Pittsburgh, that did the first major retrospective on all of Kent’s work in Spring 2015, the art department at Immaculate Heart College had become legendary under Kent’s leadership. With her unique ability to blur the lines between the secular and the sacred, Kent’s fame continued to grow. She was named one of the *Los Angeles Times*’ nine Women of the Year in 1966, along with Ella Fitzgerald and Billie Jean King. A year later, she was profiled in *Harper’s Bazaar*’s “100 American Women of Accomplishment” and she appeared on the December 25, 1967, cover of *Newsweek* for “The Nun: Going Modern.”

Kent had found her unlikely home among all kinds of people who were similarly trying to make sense out of a decade full of change and unrest: “[Corita’s work], though markedly different in form, function, and nuance of meaning, all speak[s] to an idealistic philosophy prevalent in the 1960s and beyond. Idealists and realists alike shouted dreams of peace, hope, love, and unity through political speeches and activism, popular music, film, and all forms of visual and conceptual art” (Kearney). The art scene came alive in a new way during the turbulent sixties, as artists, musicians, poets, and actors became activists and participants in social politics in “unprecedented numbers” (Kearney). Kent was watching it all unfold and paying close attention, always foraging for inspiration. She showed no prejudice when lifting texts from the world around her and her “sources cited” is perhaps the most diverse of any artist of her time: “In adapting her work to ‘the requirements of time and place,’ she chose texts ‘relevant to the spirit and authentic nature of the community...’ ” (Dackerman 23). From Walt Whitman to the Beatles to Gertrude Stein to the Bible to Martin Luther King, Kent’s vast pool of inspiration is part of what gives her work such reach and depth: “Of her transition from religious texts to secular ones, she later stated, ‘we went, just as the prints go, from very definitely—narrowly perhaps?—religious subject matter from the point where it dawned on me that any

subject matter was religious’” (Berry and Duncan 15). Kent’s evolving view of that subject matter would compel her to respond more directly to events that were captivating the nation.

Though she did not actively participate in protests or marches (Kearney), Kent’s work began to shift from broad calls for love and peace to more pointed reflections on political and social issues: “Her work promoted the civil-rights movement, protested American involvement in the wars in South-East Asia, and lamented the assassination of prominent American political figures, including Martin Luther King and, those Catholic martyrs, the Kennedys” (Leonard). Corita’s participation in the larger conversations of the sixties made her relevant to those beyond her Catholic college’s classrooms: “[Corita] understood [her] work as a means of engagement with the political, social, and cultural climate that defined this period of American history” (Kearney). Her marriage of pop culture images and socially discordant messages resonated with audiences who were experiencing cultural upheaval in many aspects of American society. As Americans in 2019 undergo drastic societal changes and the national discourse progresses at unprecedented speeds, Kent’s practice of lifting inspiration from diverse and surprising sources to engage her art on all levels—social, political, spiritual—feels current, powerful, and capable of connecting with everyday people in 2019.

## Resurrecting Corita in 2019

Despite Kent’s obvious fame during her lifetime, her legacy has sadly faded over time and we are left to ponder many questions: Does Kent belong in the pop art canon? Is her art religious, political, or something else entirely? How did we forget about such a unique, memorable, and successful character from history? While one could give any number of answers to the above musings, one thing is certain: Kent’s art has much to say at this American moment. Donna Steele, curator at the Ditchling Museum of Art + Craft, says “The current political climate resonates with the kind of work Kent was making. She was interrogating politics in an incredibly elegant and sophisticated way aesthetically, and above all, her work sends a message of hope and love” (Dawood). In 2019, when hope and love often seem hard to come by, it’s well past time to get reacquainted with Corita Kent.

There have been several recent news articles written about Kent’s life and work: Joanna Moorhead’s pieces in *The Guardian* and *The Tablet* give very fine biographical information,

and Sarah Dawood's piece for *Design Week* digs into the recent exhibition of Kent's work at the Ditchling Museum of Art + Craft. *LALA* came out with a great spread on Kent earlier this year and Theo Inglis wrote a wonderful essay for AIGA's website about how she "fought the power" with joy.

As a visual, interactive piece, my project is unique in that it allows readers to appreciate the unique beauty of Kent's work as part of an immersive experience. Audio of Kent interviewed alongside her work and information about her legacy helps audiences engage with the content on multiple levels, bringing Kent to life in ways that a traditional print piece or online essay could not. Since one of my main goals is to underscore Kent's relevance to Americans in 2019, using a more contemporary medium makes sense.

I found inspiration in a few different pieces. One was an exquisite piece of storytelling that Andrew Beck Grace did with the *Washington Post* called "After the Storm." It is a personal narrative of a news event, and it integrates music, video, photography, narration, and archival footage into a captivating online experience. I did not have much opportunity to incorporate video, so I had to figure out how to work with just audio, text, and image. Two other pieces I reference a lot were also made with Readymag: "Edges of Europe" and "Lublin 100." I came back to these pieces as I worked in Readymag to help give me fresh ideas and show me examples of what was possible. Finally, *The Art Assignment*, which is a production of PBS Digital Studios, came out with an awesome video about Corita's life and legacy last spring. They condensed a lot of information into a short, engaging video. I referenced that at different times when I was struggling to pare down my text.

## Research Statement

I have created an interactive gallery experience to tell the inspirational story of artist Corita Kent's impact in art, education, and activism. By inviting audiences to explore Kent's work and life, my goal is to strengthen her legacy and reach in 2019 and beyond.

**Discovery**

## Methodology Goals & Realities

My vision for this project shifted greatly over the year and a half I spent researching. What I had in mind from the start was a visual, interactive essay that would speak to Corita Kent's legacy through the lens of my personal experience with her work. I planned to use my narrative as the framework to deliver the information about Kent. Much of my early research was done with that goal in mind.

I did a lot of direct research on my own early in the process. I interviewed Ray Smith in May 2018 when she was the director of the Corita Art Center. That summer I also connected with a number of Corita fans using social media and interviewed them online about how her work had impacted their lives.

As part of my proposal, I had planned to pitch my essay idea (minus the interactive component) to several news outlets. I did so beginning in August. In total I pitched to fourteen different publications, finally getting a short op-ed published by *The Des Moines Register* in November 2018. While I wish I had been able to get my piece placed in a larger outlet, the experience of pitching was beneficial in helping me to refine my concept. LALA, a Los Angeles-based arts magazine, published a short piece about Kent which helped me reflect on my own pitches. Narrowing my focus may have created more opportunities for publication.

I was able to take advantage of several exciting research opportunities. These experiences yielded rich results, while each presenting unique challenges.

Working on this project in the 2018/2019 academic year was fortuitously timed, as 2018 marked Corita Kent's 100th birthday and my 30th. While writing my proposal, I identified the 100th Birthday Celebration at the Corita Art Center as an invaluable experience to add to my research. As a birthday present, my husband and my parents sent me to Los Angeles so that I could attend the event.

It was hard to know who I would meet at the event before I got there. Looking back, I wish I could have conducted interviews, both with current fans and those who knew Corita personally. If financial resources and time had permitted, the event would have been a great place to make initial connections that I could have then followed up with individual interviews later on. I also think it would have been easier if I had been able to take some-

one with me on the trip. It felt overwhelming at times to be at such a large event with so many new people, far from home. I often had to convince myself to make conversation and seek out new people to talk to.

Finally, in late November I applied for the University of Baltimore's Turner Research Award to fund a trip to the Arthur and Elizabeth Schlesinger Library on the History of Women in America at Harvard University, which houses the largest collected archive of Corita Kent's personal documents. I was awarded the money and traveled to Boston in January to spend two full days perusing the archives. The research I did there was incredibly exhausting and rewarding. While I had requested the materials I wanted ahead of time, reading them in a list on the library's website was a vastly different experience than looking through 13 boxes full of Corita's notes, source materials, and photographs. The sheer of breadth and depth was overwhelming. I wish I could have spent more time at the archives to really reflect on what pieces might be most helpful to my project. Instead, I had to gather and document as much as I could as quickly as possible and go back over it later to decide what I wanted to use.

## Findings

By talking with several modern-day Corita Kent fans, I confirmed what Ray Smith had said in my interview with her: that Kent's work seems to speak into different situations for different people.

**See the interview and messages in Appendix A.**

In writing my pitches, I was able to test out different concepts and points of focus for my essay, helping me to refine what I eventually settled on as the rough framework for my project: an informative, visually rich account of Corita's legacy in art, education, and activism.

**See my pitches in Appendix B.**

The event played a key part in validating my project: by attending, it became clearer than ever that Kent's spirit is still alive and well, and doing powerful work. I met many several L.A. artists and agencies who work with the Corita Art Center, who continue to be energized by Kent's legacy. I also got to meet and hear from the leaders of the Corita Art Center, who spoke about solidifying Kent's legacy and making it more available to the general public. I left feeling inspired and encouraged that my project was worthwhile.

My time spent talking with former students and colleagues of Kent also painted a much more vivid picture of just how famous she was in Los Angeles. I heard many stories about her that newly cemented my understanding of her celebrity status in the sixties. Most of the women who knew her that I talked to were talking about her like she was a rock star. Hearing their firsthand accounts was really interesting and informative.

I had been in touch with the event organizers in the weeks leading up to the event and volunteered to help with set-up, which gave me more face time with several important figures in the Corita Art Center organization. These connections benefited me later in multiple ways:

1. It was easy to get in touch with the collections manager when I requested access to high res images of Corita's work.
2. Because they had gotten to know me at the event, they shared my op-ed on their social media channels, increasing my reach.
3. The director reached out to me in January to offer me a fellowship with the Corita Art Center that would be focused on social media strategy and developing their educational materials. I eventually chose to pass on the internship, as it was too much to balance both those projects with my thesis project. They were understanding and are open to collaborating in the future.

**See documentation from Corita's 100th Birthday Celebration in Appendix C.**

The major findings from my trip to the Schlesinger Library were:

1. I learned that Kent first met Charles Eames while she was a graduate student at USC. He was her instructor. I had not seen that detail in any of the other research I had read up to that point. He remained a close friend and collaborator during her time as head of the art department at Immaculate Heart College.
2. I got to read through dozens of fan letters, which were all really moving and affirmational. Each one talked about how Corita's work had personally impacted them and I got the real sense that I was part of something larger than me. A highlight from this experience was finding—BY COMPLETE ACCIDENT—a letter from my tiny, Nebraska college's art department head. I never studied with him, but the gallery at the university is named after him. It was another personal connection that felt really meaningful.

3. I got a much more complete picture of her celebrity by seeing a number of important awards and nominations, some of which I had not known about from my many months of research.

**See documentation from my Turner Research Award trip to Harvard in Appendix D.**

## Audience

My audience is male and female, ages 25 to 65. They are members of the middle-class with careers in the arts or humanities, like education, marketing, or history. They have an interest in art and culture, but are not experts. They are likely unfamiliar with Corita Kent.

There are four subgroups of people that are part of this larger audience demographic, who make up my core audience:

1. Art enthusiasts
2. Activists
3. Educators
4. People of faith

**Design**

## Style Guide

### Colors

I used Corita's artwork to choose my color palette. I knew I wanted bold colors that were almost a bit jarring together, as this is a quality found in much of her work. I ultimately settled on a bright mustard and a shade of fuchsia pink/purple.

### Fonts

I used three fonts in this piece:

1. **Professor**, created by Brian Wilson, is a cursive, handwritten display type that I used for the title of the piece "Corita", and also to represent Corita's voice throughout. It evokes the same feeling that much of Corita's work does, as she often hand-wrote passages in her work.
2. **Mighty Slab**, by Ryoichi Tsunekawa, is a very heavy slab serif that I used for pull quotes and headings. It has a retro feel and did a good job of placing the piece in the appropriate time period—the sixties and seventies.
3. **Aaux Next**, by Neil Summerour, is a sans serif that I used for the body copy. It paired easily with the other fonts and remained neutral to convey facts about Corita's life.

See my style guide in Appendix E.

## Visual Essay

Although my vision for the piece did change throughout the research process, I did not waver from two things:

1. I knew I wanted the final product to blend word, image, and sound
2. I knew what I wanted would ultimately go beyond my own coding skills, so I set out to create a prototype that represented my vision as closely as possible

I settled on Readymag as my hosting site, as it seemed to have the most robust options in terms of animation, interactivity, and ability to embed sound and video. As with any drag-and-drop platform, Readymag did have some technical limitations that I had to work around. Each technical bump in the road, however, provided for opportunities to be creative and simplify, with the understanding that this piece was to serve as a prototype.

I've lost track of how many times my layout for the piece transformed over the past year and a half. I started the process wanting to tell a story about myself, and my instinct was to use a lot of words to do that. I tried countless layouts for the content during this phase. None seemed to be working.

After months of going back to the drawing board over and over again, what I finally discovered during my research and through consultation with my committee was that Corita's words far outweighed my own, and so I had to figure out a way in both my concept design to emphasize them.

With this revelation, several things began fell into place. I modified my concept, and decided to ditch my narrative pretty much altogether, opting to include an abridged version in the preface to the piece. After settling on this solution, it—of course—immediately felt obvious. I had labored for months over how to represent my story with Corita when the answer had been staring me in the face all along: it wasn't my story that mattered; it was hers.

I then chose to highlight three different aspects of Corita's legacy: Corita the Artist, Corita the Educator, and Corita the Activist. This, again, felt rather obvious once I got there and the idea ended up flipping my original intention on its head: I went in wanting to tell my story of Corita, and in the end I gave others a chance to read Corita's, and thus create their own.

Visually, I chose to give more weight to both the interview audio I had of Corita and her work itself. My text became secondary, and only served as a supplement to put the images and her voice in context. Ultimately, I tried to emulate a gallery-like experience that offered sound as an accompaniment for the artwork as you “walk” through. One of the most unique aspects of the piece is the inclusion of Corita's voice, which serves as a starting point for each section.

**See screenshots of layout progression in Appendix F.**

# Expansion

## Expenses

I didn't have a huge budget for the project, but there were a few expenses I couldn't get around. I had to pay to host the site on Readymag, and I also had to purchase the rights to use the interview audio of Corita. I was fortunate enough to get funding from UB's Turner Research Award to travel to the Schlesinger Library at Harvard to look through their Corita archive. I was also gifted the trip to L.A. to attend Corita's 100th birthday celebration.

**Travel Expenses (airfare, lodging, food):** \$1500

**Equipment (camera):** \$980

**Hosting Services:** \$20/mo.

**Licensing Costs:** \$40

## Expansion

I have three major ideas for expansion of this piece. First, but perhaps least realistically, would be to get the site professionally coded and make it more interactive in that process. While I am happy with the finished product, ultimately it serves as a prototype; I think there is a lot of potential within Corita's work and legacy to create something really unique, given a team and a larger budget.

Secondly, I still would love to develop a narrative piece—either written or produced in a video format— and find a venue for it. I think there is a lot of potential to use the fan letters that I came across and documented as a narrative framework to talk about Corita's impact, along with the stories of the Corita fans I made contact with at the very beginning of my research.

Finally, I see a lot of opportunity to bring Corita's teaching philosophy into a unique, 21st century medium. I think dedicating a site to her legacy as an educator, which could also serve as a resource for current educators, would be powerful and far-reaching. This possibility would fit in very well with my own work as a design educator and with the offer extended to me by the Corita Art Center to help them develop their educational materials.

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- Corita Kent oral history, Centerfor Oral History Research, Library Special Collections, Charles E. Young Research Library, UCLA
- "The Drums of Democracy." *The Drums of Democracy*, moldova.edges.areweurope.com/.
- "Lubalin 100." *Lubalin 100*, [www.lubalin100.com/](http://www.lubalin100.com/).

# Appendix

## APPENDIX A

## Email correspondence with Corita fans



Katie Reid &lt;kereld228@gmail.com&gt;

## thesis work on Corita Kent

3 messages

Katie Reid

To: [REDACTED]

Tue, Aug 14, 2018 at 7:10 PM

Hi, there!

Thanks so much for responding on Twitter with your contact info.

Here's what I'd be interested to know:

1. How were you first introduced to Corita's work?
2. Are any of Corita's pieces particularly meaningful to you? If so, which ones and why?
3. What about Corita's art is significant or stands out to you?

AND

4. I came across Corita's work in the Fall of 2016, and her "B G Stands for Goodness" piece spoke hope back into my heart after a devastating election. I'm curious if you've had any experience like that, where a particular piece of Corita's spoke to you in a specific way, about a certain situation? (Only if you feel comfortable sharing)

Thanks so much for your willingness to help!

Best,

Katie

Alissa Walker

To: Katie Reid

Wed, Aug 15, 2018 at 12:18 AM

Hi! This short piece might have most/all of the answers you need: <http://www.awalkerinla.com/2011/05/26/highly-prized/>

Also, my daughter's middle name is Corita! <http://www.awalkerinla.com/2014/12/25/christmas-came-early-this-year/>

My husband worked on a film about Corita with Aaron Rose which is screening August 18 along with many other films: <https://www.eventbrite.com/e/corita-100-film-festival-tickets-48843925496>

You can also watch an excerpt here: <https://www.nowness.com/story/breaking-a-habit-sister-corita>

--

Alissa Walker | Urbanism Editor  
[curbed.com](http://curbed.com) | [@curbed](https://twitter.com/curbed) | [@awalkerinLA](https://twitter.com/awalkerinLA)



Curbed is part of Vox Media, home of Vox.com,  
 The Verge, SB Nation, Polygon, Eater, Racked, and Recode  
 [Quoted text hidden]

Katie Reid

To: Alissa Walker

Wed, Aug 15, 2018 at 6:13 AM

Thank you so much, Alissa!

I actually saw this piece awhile ago but was having trouble finding it again.

I would so love to be able to come that film screening (congrats to your husband!), but Baltimore to L.A. is a long trip. I'm really hoping to be there for her 100th birthday celebration.

I do have two follow-up questions, if you have a chance:

1. Could you elaborate a bit on this sentence from the piece: *It was Corita Kent's radical work that taught me how to truly embrace Los Angeles, for all its freeways and freakishness, all its ugliness and unfinishedness.*

When I interviewed Ray Smith, the director of the Corita Art Center, she said that Corita's work is almost a "Magic 8 Ball" of sorts, that it really speaks to people in the specific ways they need. I'm hoping to use this angle for my thesis work. How did her work encourage you to embrace L.A.? Was moving there a tough experience? I know you touch on this in the essay, but any details would be really helpful!

2. Why did you decide to make your daughter's middle name Corita? That is such a special tribute and I'd love to hear how you decided that.

Thanks so much again!

Best,

Katie

[Quoted text hidden]



Katie Reid &lt;kereid228@gmail.com&gt;

**thesis work on Corita Kent**  
 4 messages

**Katie Reid** [redacted] Mon, Aug 13, 2018 at 9:18 PM  
 To: [redacted]

Good Evening—

My name is Katie Reid and I'm a writer and designer from Baltimore, MD. I came across your Instagram profile through a post by the Corita Art Center. I'm reaching out because I'm doing my mfa thesis work on the work and legacy of Corita Kent, and I'm actively looking for other Corita fans.

If you have a chance—and you feel like that "Corita fan" profile fits you—would you be open to answering a few questions about your experience with Corita's art? I'd be interested to hear any of the following:

1. How were you first introduced to Corita's work?
2. Are any of Corita's pieces particularly meaningful to you? If so, which ones and why?
3. What about Corita's art is significant or stands out to you?

Thanks so much for your time.

Best,

Katie Reid

**Ashley Alnsworth** [redacted] Tue, Aug 14, 2018 at 3:58 PM  
 To: Katie Reid [redacted]

Would love to participate, Katie!  
 Thank you so much for connecting! Are you living in Baltimore still? We're in Rhode Island, but lived in New York and Boston for a time after we graduated

1. How were you first introduced to Corita's work?

earlier this year in March, I was commissioned to produce an oil painting of the Boston Gas Tank. The same week I was reading Austin Kleon's work and he had one of Corita's prints, 'Go Slo' framed in his office studio. The story behind this work of hers was that she had sent it to President Lydon B Johnson after reading that his wife had been instructing him to slow down. Kleon's blog post, [Hurry Slowly](https://austinkleon.com/2017/11/08/hurry-slowly/), is worth a read - <https://austinkleon.com/2017/11/08/hurry-slowly/>

2. Are any of Corita's pieces particularly meaningful to you? If so, which ones and why?

the Gas Tank, Rainbow Swash, is particularly meaningful to me because I have made three oil paintings this year where the Tank was the subject. Secondly, because so many acquaintances collectors and visitors to my studio have not been clear on who painted it in the first place, or murky on its significance. As a pacifist, it was conjecture that Kent's piece Rainbow Swash included the profile of Ho Chi Minh to the left of the blue swash of paint. She denied the allegation, and in 92 (she died in 86) when the original tank was taken down, the piece was recreated on the new, similar-looking tank. A lot of people at my open studios were trying to see if I had recreated the profile. As always - art is up to the interpretation of the viewer. Making onlookers question their own opinions, ideals, lives.

3. What about Corita's art is significant or stands out to you?

Her spirit as an educator! What her life and example shows about how far an appreciation for the arts can take you. Hopefully to a place of acceptance and peace with oneself and others.

Let me know if you'd like to chat further Katie!

Ash

[www.ashley-alnsworth.com](http://www.ashley-alnsworth.com)

[Quoted text hidden]

**Katie Reid** [redacted] Tue, Aug 21, 2018 at 11:26 AM  
 To: [redacted]

Hi, Ashley—

Apologies for my delayed response. Thank you so much for responding so quickly! I really appreciate it.

I do have a follow-up question for you, if you have a chance:

I came across Corita's work in the Fall of 2016, and her "B G Stands for Goodness" piece spoke hope back into my heart after a devastating election. I'm curious if you've had any experience like that, where a particular piece of Corita's spoke to you in a specific way, about a certain situation? (Only if you feel comfortable sharing)

Thanks so much for your time,

Katie

[Quoted text hidden]

Katie Reid

**Ashley Alnsworth** [redacted] Sun, Aug 26, 2018 at 2:35 PM  
 To: Katie Reid [redacted]

Hi again, of course Katie! Happy to be a contributor to your project

I'd say the piece standing out in my memory is called 'The Dark'. The reason why I thought about it so deeply was that I noticed it was completed in 1983, and having known she passed in '86 I thought a lot about what she might have meant. And that the message could have myriad meaning. Referencing her own diagnosis, declining health, mortality, or belief in afterlife with God

Ash

[Quoted text hidden]


 Corita-9\_resized.jpg  
 749K



Katie Reid &lt;kereid228@gmail.com&gt;

## thesis work on Corita Kent

5 messages

Katie Reid <[REDACTED]> Tue, Aug 21, 2018 at 12:18 PM

Hi, Austin—

Thanks so much for your reply on Twitter. Here's what I would love to get some insight on:

1. How were you first introduced to Corita's work?
2. Are any of Corita's pieces particularly meaningful to you? If so, which ones and why?
3. What about Corita's art is significant or stands out to you?

AND

4. I came across Corita's work in the Fall of 2016, and for *eleanor* spoke hope back into my heart after a devastating election. I'm curious if you've had any experience like that, where a particular piece of Corita's spoke to you in a specific way, about a certain situation (if you feel comfortable sharing)?

Thanks so much for your time,  
—  
Katie Reid

Austin Kleon <[REDACTED]> Tue, Aug 21, 2018 at 1:49 PM

Hi Katie,

## 1. How were you first introduced to Corita's work?

I know [Kate Bingaman-Burt](#) hangs the "10 Rules" in her classroom every year — I have a feeling that's where I first heard Corita's name. My friend [Drew Dernavich](#), who has collected a few of her prints, sent me the [SOMEDAY IS NOW](#) book a few years ago at some point, and then I saw the [SOMEDAY IS NOW](#) show in Pasadena in 2015, and then "[Corita Kent and the Language of Pop](#)" show in San Antonio in 2016.

But Corita's biggest influence on me was first through [LEARNING BY HEART](#), the book that Jan Steward put together of her teachings. I put that in the reading list in my book, [SHOW YOUR WORK!](#)

## 2. Are any of Corita's pieces particularly meaningful to you? If so, which ones and why?



I have a framed poster of [this one](#) above my desk. (A Christmas gift from my wife. Corita, if I'm correct, sent this to LBJ in 1963 after reading that Ladybird had been telling him to slow down.)

## 3. What about Corita's art is significant or stands out to you?

I will answer this question by sending you a few excerpts from the galley of my forthcoming book, *KEEP GOING*, which will be published April 2019. (Attached.) Corita starts chapters 5 & 10!

Best,

Austin

[Quoted text hidden]

## 2 attachments

keep-going-05-attention-corita.pdf  
289K

keep-going-10-seasons-corita.pdf  
371K

Katie Reid <[REDACTED]> Tue, Aug 21, 2018 at 2:46 PM

Thank you so much! I'm really appreciative, especially of you sending the excerpts from your book. Very kind of you.

Such a joy to find other Corita fans,

[Quoted text hidden]

—  
Katie Reid

Austin Kleon <[REDACTED]> Tue, Aug 21, 2018 at 2:50 PM

My pleasure. It has been really interesting to watch her reputation grow over even the past 5 years. Definitely a good time to write about her! :)

[Quoted text hidden]

Katie Reid <[REDACTED]> Tue, Aug 21, 2018 at 3:11 PM

Oh yes! I think her work is resonating now more than ever. Been pitching an essay about her legacy and ability to speak through the decades and into our lives in 2018. More than ever, America needs Corita!

Thanks again,

[Quoted text hidden]



Katie Reid &lt;kereid228@gmail.com&gt;

**Re: Holly Wren Spaulding's message from Katie Reid**

1 message

**Holly Wren Spaulding**

Wed, Oct 3, 2018 at 2:42 PM

To: [REDACTED]

Hi Katie,

Sorry for the delay in responding to your questions!

1. How were you first introduced to Corita's work?

I don't recall when it happened, but I came across her "Rules for Students and Teachers" on a blog (Brainpickings, maybe?) and started using them in my poetry classes about 10 years ago.

2. Are any of Corita's pieces particularly meaningful to you? If so, which ones and why?

My strongest feeling is for those rules.

3. What about Corita's art is significant or stands out to you?

I love her ethos, her commitment to experimentation in particular. I love how she used ordinary materials in new ways and promoted multiple ways of seeing among her students.

-Holly

 On Mon, Aug 13, 2018 at 9:39 PM Katie Reid [REDACTED] <[REDACTED]>:  
 Site: Holly Wren Spaulding (<https://www.hollywrenspaulding.com/contact-z/>)

Name: Katie Reid

Email: [REDACTED]

Messages: Hi, there!

My name is Katie Reid and I'm a writer and designer from Baltimore, MD. I came across your Instagram profile through a post by the Corita Art Center. I'm reaching out because I'm doing my mfa thesis work on the work and legacy of Corita Kent, and I'm actively looking for other Corita fans.

If you have a chance—and you feel like that "Corita fan" profile fits you—would you be open to answering a few questions about your experience with Corita's art? I'd be interested to hear any of the following:

1. How were you first introduced to Corita's work?

2. Are any of Corita's pieces particularly meaningful to you? If so, which ones and why?

3. What about Corita's art is significant or stands out to you?

Thanks so much for your time.

Best,

Katie Reid

--

 Poetry as Integrative Medicine  
 Interlochen College of Creative Arts  
 October 9-11, 2018

\*

 Holly Wren Spaulding  
[hollywrenspaulding.com](http://hollywrenspaulding.com)  
[poetryforge.us](http://poetryforge.us)



Katie Reid <kereid228@gmail.com>

Grad Student doing paper on Corita Kent - can she talk briefly to you too?

14 messages

Julie Anixter

Louise, Ann and Brian, meet Katie. She'd love to send you some questions about Corita Kent, who she's doing a thesis on. Katie, send them your (just a few!) questions and I'm sure IF they have time they'll help. Also be sure to join AIGA in Baltimore if you haven't! CC'ing Joe, the president too so he can welcome you! Good luck! Go Corita!

Julie Anixter
Founder, Ensemble works
Special Advisor to the President, AIGA
Fellow, Signal Analytics

This message and any attachments are intended only for the use of the addressee and may contain information that is privileged and confidential. If the reader of the message is not the intended recipient or an authorized representative of the intended recipient, you are hereby notified that any dissemination of this communication is strictly prohibited. If you have received this communication in error, notify the sender immediately by return email and delete the message and any attachments from your system.

Louise Sandhaus

Sat, Aug 18, 2018 at 9:19 AM

Hi Katie,
The place to start, if you haven't already, is to read the catalog for the Tang exhibition, "Someday is Now: The Art of Corita Kent." It's the most comprehensive coverage of Corita's work, life and career. I'm happy to try to answer anything beyond that or refer you elsewhere if your questions are beyond my very limited scope of knowledge.
Very best,
Louise

+++
Louise Sandhaus
Faculty
CalArts
+
LSD (Louise Sandhaus Design)
news.lsd-studio.net
+
Upcoming and recent
"Type In Film," San Francisco Public Library, July 31
A Colorful Life: Gare Kavanaugh, Designer (Princeton Architectural Press 2019)
TEDx UCLA talk: "Many images, many possibilities: expanding our history"
AIGA Making History
Earthquakes, Mudslides, Fires & Riots: California and Graphic Design 1936-1986 (Metropolis Books 2014)
(Quoted text hidden)

Katie Reid

Hi, Louise (et. al)—
I do have the book from the Tang exhibition, and it's great! My research on Corita actually started last year, as part of a different grad school project, but I really connected with Corita's life and work and that's why I decided to base my thesis work on her. My thesis work will take a personal approach. I was introduced to Corita in the fall of 2016 and she gave me hope after a dark election season, one which was personally quite devastating to me. The more I dug into Corita's lost legacy, the more I realized that many who are familiar with her work have similar stories: that Corita somehow spoke into particular moment or struggle in their lives. That's the concept I'm hoping to explore with my thesis. Telling some of the stories of personal connection to Corita.

Here are the questions I'd love to get insight on, if you feel that this narrative is relevant to your relationship with Corita's work:

- 1. How were you first introduced to Corita's work?
2. Are any of Corita's pieces particularly meaningful to you? If so, which ones and why?
3. What about Corita's art is significant or stands out to you?

AND

- 4. I came across Corita's work in the Fall of 2016, and for Eleanor spoke hope back into my heart after a devastating election. I'm curious if you've had any experience like that, where a particular piece of Corita's spoke to you in a specific way, about a certain situation (if you feel comfortable sharing)?

Thank you so much for your time,

Katie Reid

(Quoted text hidden)

Mail Delivery Subsystem <mailer-daemon@googlemail.com>

Sat, Aug 18, 2018 at 10:31 AM

To [redacted]



Message not delivered

Your message couldn't be delivered to president@aigabaltimore.org because the remote server is misconfigured. See technical details below for more information.

The response from the remote server was:

554 5.7.1 <president@aigabaltimore.org>: Relay access denied

Final-Recipient: rfc822: president@aigabaltimore.org
Action: failed
Status: 5.7.1
Remote-MTA: dns: aigabaltimore.org (210.188.201.145, the server for the domain aigabaltimore.org.)
Diagnostic-Code: smtp: 554 5.7.1 <president@aigabaltimore.org>: Relay access denied
Last-Attempt-Date: Sat, 18 Aug 2018 07:31:38 -0700 (PDT)

[redacted]

Date: Sat, 18 Aug 2018 10:31:34 -0400
Subject: Re: Grad Student doing paper on Corita Kent - can she talk briefly to you too?
<span style="font-size: 8pt; font-weight: normal; color: #555555;">Message truncated

Brian Collins <brian@collins1.com>

Sat, Aug 18, 2018 at 4:27 PM

1. How were you first introduced to Corita's work?

When she designed the massive Boston Gas storage tank in Dorchester, Massachusetts in 1971.

2. Are any of Corita's pieces particularly meaningful to you?

Uh...the massive Boston Gas storage tank in Dorchester, Massachusetts she designed in 1971.

It is one of the largest copyrighted pieces work of artwork in the world. It's an insanely huge, colorful explosion of red, orange, blue, green, purple and yellow slashes on brilliant white

But on the blue strip, there appears to be a profile of an eye, nose, mouth and a long, long beard. Once you find it, it's impossible to unsee.

Given Kent's mostly leftist background - and the political era during the Vietnam War - an urban myth arose in the 1970s that the abstracted face was actually a portrait of Ho Chi Minh and put there by Kent in protest against that war.

She denied it.

3. What about Corita's art is significant or stands out to you?

She persists. As does her work. I think, in short, because her endeavors were motivated by curiosity, a personal quest to find a deeper sense of spirituality in everyday life - and love.

In 1992 the original tank was torn down. But Kent's design was instantly reproduced on a new, almost identical one. It had become such an indelible part of the landscape and visual culture of the city, Bostonians could not imagine it vanishing. I imagine, like the Citgo sign at Fenway Park or the swan boats in the park, it will remain part of the city for generations to come.

4. I'm curious if you've had any experience like that, where a particular piece of Corita's spoke to you in a specific way, about a certain situation (if you feel comfortable sharing)?

Yup. The massive Boston Gas storage tank in Dorchester, Massachusetts designed in 1971.

And everything else.

Everything.



p.s. my apologies for typos and creative grammar. I'm on an iphone.  
(Quoted text hidden)

Katie,

Here are my thoughts.

1. How were you first introduced to Corita's work?

I was in college in Mississippi in the late 1960's during the civil rights movement. Students began bringing her work to class and using it for inspiration.

2. Are any of Corita's pieces particularly meaningful to you? If so, which ones and why?

There is one poster, *The Rights of all Men are diminished when the rights of one man are threatened* was a quote by JFK. The assassination of Kennedy touched me deeply and this poster is a visceral reminder of that tragic event.

3. What about Corita's art is significant or stands out to you?

Her work was fresh and vibrant with a childlike innocence yet her messages broadcasted the awakening and revolt in the US during the 1960's and 1970's. Corita's questioned everything: war, human rights, advertising, and even her faith.

Thanks,

Ann

AND

4. I came across Corita's work in the Fall of 2016, and for Eleanor Spoke hope back into my heart after a devastating election. I'm curious if you've had any experience like that, where a particular piece of Corita's spoke to you in a specific way, about a certain situation (if you feel comfortable sharing)?

Thank you so much for your time.

Katie Reid

Ann Willoughby  
Founder, Ambassador

  
602 Westport Road Kansas City, MO 64111  
25 Sibley St, Suite 100, San Francisco, CA 94107

816.561.4189 [willoughbydesign.com](http://willoughbydesign.com)

AIGA Medalist  
AIGA.org

Find Willoughby on [i](#) [f](#) [t](#)

Katie Reic

I really appreciate it!

If you're willing to share, any further insight into what the gas tank meant/means to you personally would be awesome. If not, what you wrote is really helpful, too.

Thanks again!

Best,

Katie

[Quoted text hidden]

Katie Reic

Thank you so much, Ann—I really appreciate you responding!

Best,

Katie

[Quoted text hidden]

Brian Collin

On vacation with my family.  
That'll have to do, Katie.

Good luck.

Brian

p.s. my apologies for typos and creative grammar. I'm on an iPhone.

On Aug 18, 2018, at 7:30 PM, Katie Reic wrote:

Thanks so much for your response, Brian. I really appreciate it!

If you're willing to share, any further insight into what the gas tank meant/means to you personally would be awesome. If not, what you wrote is really helpful, too.

Thanks again!

Best,

Katie

On Sat, Aug 18, 2018 at 4:27 PM, Brian Collins wrote:

1. How were you first introduced to Corita's work?

**When she designed the massive Boston Gas storage tank in Dorchester, Massachusetts in 1971.**

2. Are any of Corita's pieces particularly meaningful to you?

**Uh...the massive Boston Gas storage tank in Dorchester, Massachusetts she designed in 1971.**

**It is one of the largest copyrighted pieces work of artwork in the world. It's an Insanely huge, colorful explosion of red, orange, blue, green, purple and yellow slashes on brilliant white**

**But on the blue strip, there appears to be a profile of an eye, nose, mouth and a long, long beard. Once you find it, it's impossible to unsee.**

**Given Kent's mostly leftist background - and the political era during the Vietnam War - an urban myth arose in the 1970s that the abstracted face was actually a portrait of Ho Chi Minh and put there by Kent in protest against that war.**

**She denied it.**

3. What about Corita's art is significant or stands out to you?

**She persists. As does her work. I think, in short, because her endeavors were motivated by curiosity, a personal quest to find a deeper sense of spirituality in everyday life - and love.**

**In 1992 the original tank was torn down. But Kent's design was instantly reproduced on a new, almost identical one. It had become such an indelible part of the landscape and visual culture of the city, Bostonians could not imagine it vanishing. I imagine, like the Citgo sign at Fenway Park or the swan boats in the park, it will remain part of the city for generations to come.**

4. I'm curious if you've had any experience like that, where a particular piece of Corita's spoke to you in a specific way, about a certain situation (if you feel comfortable sharing)?

**Yep. The massive Boston Gas storage tank in Dorchester, Massachusetts designed in 1971.**

**And everything else.**

**Everything.**

[Quoted text hidden]

Of course. Thanks again for your time!

[Quoted text hidden]

Hi Katie,

Apparently Brian and I were living parallel lives. I'm a Bostonian from birth and moving back there in about 1975—4 years after the Boston Gas store tank went up. It's impressions was indelible, although I didn't now who Corita was or that the tank was done by here for years.

1. How were you first introduced to Corita's work?

I was introduced to her work in Lorraine Wild's Historical Survey of Graphic Design class during my graduate studies at CalArts. The wow factor was run + supermarket pop graphics.

2. Are any of Corita's pieces particularly meaningful to you? If so, which ones and why?

The Rules—which along with other works of hers are included in my book. They say to me Work Work Work, Make Make Make, Discover Discover Discover

3. What about Corita's art is significant or stands out to you?

It's not her art per se, but her impact on others that is most significant to me. During my research for *Earthquakes* I spoke to quite a few people who were impacted by Corita. The resonance of that impact was what stood out. Lives were changed. One story that particularly stood out was that of Jan Steward, who co-authored *Learning by Heart* with Corita. She recounted to me that she was a full-time mother and housekeeper living in Silver Lake area of LA (loooooong before it fashionable) when a neighbor knocked on her window and suggested she take a class with Corita at Immaculate Heart. It was that class that changed a life from the ordinary to the exceptional—every moment now potent with life and art and possibility. Again and again I hear this sort of story about Corita and the impact she had. So Corita's "art" for me was her profound capacity for indelibly transforming the lives of others, giving the ability and inspiration to transform their own lives into works of love and art.

4. I came across Corita's work in the Fall of 2016, and for Eleanor spoke hope back into my heart after a devastating election. I'm curious if you've had any experience like that, where a particular piece of Corita's spoke to you in a specific way, about a certain situation (if you feel comfortable sharing)?

This so interesting to hear and I'm sure you're not alone!!

The only thing I would say is that in the late 1980s I was working in a design studio in Boston feeling like I loved design, but if this was the kind of work I was going to do for the rest of my life, I was going to slit my wrists (hyperbolically expressed, of course!). I did find another path—one that has been incredibly enriching. But when I read the Rules that Corita captured and see the work, when I look at her career and impact—how much she's inspired and transformed others—I think "Yes." That's an aspirational life in design. Yes, it can be done.

1. How were you first introduced to Corita's work?

When she designed the massive Boston Gas storage tank in Dorchester, Massachusetts in 1971.

2. Are any of Corita's pieces particularly meaningful to you?

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Given Kent's mostly leftist background - and the political era during the Vietnam War - an urban myth arose in the 1970s that the abstracted face was actually a portrait of Ho Chi Minh and put there by Kent in protest against that war.

She denied it.

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She persists. As does her work. I think, in short, because her endeavors were motivated by curiosity, a personal quest to find a deeper sense of spirituality in everyday life - and love.

In 1992 the original tank was torn down. But Kent's design was instantly reproduced on a new, almost identical one. It had become such an indelible part of the landscape and visual culture of the city, Bostonians could not imagine it vanishing. I imagine, like the Citgo sign at Fenway Park or the swan boats in the park, it will remain part of the city for generations to come.

4. I'm curious if you've had any experience like that, where a particular piece of Corita's spoke to you in a specific way, about a certain situation (if you feel comfortable sharing)?

Yup. The massive Boston Gas storage tank in Dorchester, Massachusetts designed in 1971.

And everything else.

Everything.

[Quoted text hidden]

Thank you so much, Louise! Very helpful, and I'm very appreciative!

Best,

Katie

[Quoted text hidden]

Hi Katie,

Curious where you're studying?

It was a funny coincidence but yesterday when I was in Provincetown we visited a shop called Tim-Scapes—he does these very graphic representations of different cities to raise money for local charities. His inspiration? Corita! (Pics attached.)

Good luck with the project! Keep me posted.

Best,

Louise



[Quoted text hidden]

Hi, Louise—

How cool! It's been so great to find more Corita lovers. Maybe I will reach out to Tim, too.

I'm at the University of Baltimore, in the Integrated Design program. It's small, but we have some really great professors and we're super close to MICA, so we get to tag along on some very good seminars, guest speakers, etc.

I based a project last year on Corita's work, on her alphabet series. This image is from the book I did, called *Like a Good Neighbor*, which pulls inspiration from pop culture, scripture, philosophy, literature, politics—all that stuff Corita drew from—to answer the question, "What does it mean to be a good neighbor?" This is the letter D. 'D' is for Democracy" (It's even more apropos now than it was in 2016!)

The larger text is from the song "You're a Grand Old Flag" and the handwritten text is the full speech that Rev. William Barber gave at the DNC in Summer 2016.

## APPENDIX B

### Pitches

#### *The Atlantic, Arts & Entertainment section*

Good Afternoon—

Have you ever heard of Corita Kent? I wouldn't be surprised if you answered "no". Despite being a prolific and celebrated pop artist and a contemporary of notable avant garde creatives like Alfred Hitchcock, John Cage and Charles and Ray Eames, Corita's legacy remains largely overlooked, even as the art world strives to teach a more diverse and inclusive history.

Corita didn't fit the typical artist mold in the 1960's, certainly because she was a woman, but more interestingly, because she was a nun. Corita's work was undeniably spiritual but delightfully relatable. While the pop artists we know used consumerism in dark and sarcastic ways, Corita took commercial brands and slogans and used them amplify joyful, uplifting messages of faith, peace, and social responsibility.

She also saved my life.

I discovered Corita's work in the fall of 2016, as I, with many other Americans, watched the ascent of then-candidate Donald Trump in horror. In September, I had decided to base my semester's grad work on Corita, not realizing how much I would need her messages of hope and community after Trump's shocking victory. After the election, with the due date for my project looming and little progress to show, I was very close to giving up, dropping the class, and wallowing in despair. Instead, I shut off all the noise after the election and took a deep dive into the life and work of Sister Mary Corita Kent—the educator, the artist, and the activist. Corita ended up giving me the strength I needed in those disorienting weeks after the election, helping me find the good in my community, the world, and myself when I feared all had been lost.

I do have some sources lined up for this piece:

- I've interviewed the director of the Corita Art Center (Ray Smith)
- Ms. Smith is going to try to get me in touch with some former students of Corita
- I've reached out to Ian Berry, who curated the retrospective on Kent Someday is Now

Thanks for your consideration.

#### *The New Republic*

Have you ever heard of Corita Kent? I wouldn't be surprised if you answered "no". Despite being a prolific and celebrated pop artist and a contemporary of notable avant garde creatives like Alfred Hitchcock, John Cage and Charles and Ray Eames, Corita's legacy remains largely overlooked, even as the art world strives to teach a more diverse and inclusive history.

Corita didn't fit the typical artist mold in the 1960's, certainly because she was a woman, but also because she was a nun. Corita's work was both undeniably spiritual and delightfully relatable. While other well-known pop artists used consumerism in dark and sarcastic ways, Corita took commercial brands and slogans and used them amplify joyful, uplifting messages of faith, peace, and social responsibility.

She also saved my life.

I discovered Corita's work in the fall of 2016, as I, with many other Americans, watched the ascent of then-candidate Donald Trump in horror. I was four months pregnant and my mother-in-law, an ardent Trump-supporter, had just moved in with us after a health scare. I was not in a great place, mentally or emotionally.

In September, when a Trump presidency still seemed impossible, I had decided to base my semester's grad work on Corita Kent. After the election—shocked, terrified, despairing—I took a deep dive into the life and work of Sister Mary Corita Kent—the educator, the artist, and the activist. Corita ended up giving me the strength I needed in those disorienting weeks after the election, helping me find the good in my community, the world, and myself when I feared all had been lost.

Corita's 100th birthday is this coming fall, and I would like to do a piece that explores her forgotten place in modern art history and discusses how her work remains especially powerful for Americans navigating a political landscape that is more divisive than ever.

I do have some sources lined up for this piece:

- I've interviewed the director of the Corita Art Center (Ray Smith)
- Ms. Smith is going to try to get me in touch with some former students of Corita
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Thanks for your consideration.

### **Elle**

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Thanks for your consideration.

### **Washington Post, Religion section**

Good Morning—

2018 marks the 100th birthday of the pop artist nun Corita Kent, a legendary and often overlooked figure of the '60s. I'm pitching an essay about how Corita's art gave me hope in the dark aftermath of the 2016 election, and what her work has to say to a divided America today.

New York Times art critic Edward Fiske once said of Corita, "As Sister Corita, the nun did for bread and

wine what Warhol did for tomato soup.” She was named one of Los Angeles Times’ nine women of the year in 1966, and one of Harper’s Bazaar’s “100 American Women of Accomplishment” in 1967. Her work was championed by many prominent creatives such as filmmaker Alfred Hitchcock, architect Buckminster Fuller, composer John Cage, and designers Charles and Ray Eames.

How is it, then, that no one has heard of her?

Cast aside by the pop art canon and shunned by the leadership in her church, Corita found an unlikely home in a rapidly-changing, secular America. Yet, inexplicably, since her death in 1986, her legacy has been all but forgotten. Miraculously Kent, a fully habited nun, reached secular audiences, garnering critical praise and substantial fame with her theology-infused art, only to eventually “fall through the cracks of art history.” It’s time for America to rediscover Corita’s hopeful messages of peace and community. We need them now more than ever.

There have been a few recent pieces about Corita, mostly in regard to the current exhibition at the Ditchling Museum of Art + Craft in the UK. While these articles provide a good overview of Corita’s exceptional life, they do not relate personally to her work or speak much to how she is particularly relevant to us in this present moment.

I have interviewed Ray Smith, the director of the Corita Art Center, and have also reached out to a few other artists who have curated exhibitions of her work.

Thanks in advance for your consideration.

### *NYT Magazine*

Good Morning, Mr. Robinson.

My name is Katie Reid. I’m a writer and designer from Baltimore, and I got your contact information from Malia Wollan, who recently interviewed me for one of her “How To” columns. I understand that you don’t often accept pitches from freelancers, but I’m reaching out with a pitch that I believe to be incredibly important, very timely and, I think, a great fit for NYT Mag.

According to Ray Smith, Director of the Corita Art Center in Hollywood, the work of the legendary pop artist nun Corita Kent has a way of finding people when they need her most.

“We kind of have this joke in the office about the ‘Magic 8 Ball’ quality of Corita’s work,” she said. “Everybody has this version of this story where they’re like, ‘I was having a tough time with something—maybe it was work, maybe it was a personal thing, whatever—and then I saw this piece of Corita’s work and it said, Jesus Never Fails, or it said Go Slow. And even though I’ve seen that piece 500 times, I’ve walked by it all day long—I was having this problem and this piece jumped out at me.’”

This seems to be a universal experience with Corita’s work. Whether it’s to a woman struggling to call a strange, new city home, a floundering artist, unsure of his purpose, or an expectant mother, questioning her faith in the aftermath of a volatile election—Corita always seems to know what to say.

That last one is me, fall 2016. I, along with many Americans, had been following the presidential campaign in disbelief and horror. As an expectant mother and a person of faith, the election season had been surreal for me in a very particular, personal way. I watched as church leaders justified misogyny and racism and evangelical Christians united around a cruel and godless man. On November 9th, I woke up shocked, terrified, and full of sorrow.

Then Corita found me with her piece for Eleanor as I was paging through *Someday Is Now*, the exhibition catalogue from her first major retrospective put on by the Andy Warhol Museum in 2014. Bold swaths of cerulean and magenta sent vibrations through my vision, barely perceptible but thrilling; cream-colored strips, torn and uneven, assembled haphazardly to create an imperfect flag in the background; the familiar General Mills “G” fixed in a sure, stately pose as bold type behind it mustered confidence in its slogan. Once intended for cereal, now, as if part of some unearthly transubstantiation, it read as nothing less than a happy, startling profession of faith—in people, in heaven, in earth: **THE BIG G STANDS FOR GOODNESS.**

Just as my belief in goodness had begun to waver, Corita personally invited me to see my neighborhood as a sacred place; to regard my neighbors as humans worthy of love and forgiveness; to deal with myself and my own shortcomings with honesty and grace; to challenge injustice wherever I encountered it; to

pause and take notice of beauty and holiness from the sidewalks I trod every day; and, in the face of so many other options, to be joyful.

Although Kent garnered critical praise during her lifetime, since her death in 1986, her legacy has been all but forgotten. 2018 marks her 100th birthday, providing the perfect opportunity to rediscover her timeless messages of hope, peace, beauty and community. I'm pitching a reported essay about what Corita Kent's work has to say to a divided America today. I have already reached out to several Corita fans about their personal experience with her work, as well as the Director of the Corita Art Center. Finances permitting, I'd also love to travel to her 100th birthday celebration in November at the Corita Art Center, where I could no doubt meet other Corita devotees and interview them about their relationship to her work.

There have been a few recent pieces about Corita, mostly in regard to the current exhibition at the Ditchling Museum of Art + Craft in the UK. While these articles provide a good overview of Corita's exceptional life, they do not relate personally to her work or speak much to how she is particularly relevant to us in this present moment.

Thanks for your consideration.

### Longreads

Good Morning—

The first piece I remember seeing of the late pop artist nun Corita Kent was for Eleanor and it was unlike any art I'd encountered before. Bold swaths of cerulean and magenta sent vibrations through my vision, barely perceptible but thrilling; cream-colored strips, torn and uneven, assembled haphazardly to create a wonky, striped flag in the background; the familiar General Mills "G" fixed in a sure, stately pose as imperfect type behind it mustered confidence in its slogan. Once intended for cereal, now, as if part of some unearthly transubstantiation, it read as nothing less than a happy, startling profession of faith—in people, in heaven, in earth: "THE BIG G STANDS FOR GOODNESS."

It was the fall of 2016 and, truth be told, my belief in goodness was wavering. I, along with many Americans, had been following Donald Trump's presidential campaign in both disbelief and horror. As an expectant mother and a person of faith, the election season had been surreal for me in a very particular, personal way. I watched as church leaders justified misogyny and racism and evangelical Christians united around a cruel and godless man and it felt like my whole world was coming down around me. On November 9th, I woke up shocked, terrified, and full of sorrow: Donald Trump had won. What would this mean for my family? What would this mean for my neighbors? What would this mean for the world?

I'm pitching a reported essay about how Corita Kent—the legendary and often overlooked figure of the sixties—gave me hope in the dark aftermath of the 2016 election, and what her work has to say to a divided America today.

I have a few sources lined up for this piece:

Ray Smith, the director of the Corita Art Center

Alissa Walker, a Corita fan in L.A., who had a similarly transformative experience with Corita's work (her daughter's middle name is Corita!)

Austin Kleon, a prominent artist and author who is a big fan of Kent's work

2018 marks Kent's 100th birthday, so I'll also be attending the 100th birthday celebration at the Corita Art Center in L.A. on November 10th, where I hope to interview others about Corita's influence.

Although Kent garnered critical praise and substantial fame with her theology-infused art, since her death in 1986, her legacy has been all but forgotten. It's time for America to rediscover Corita's hopeful messages of peace and community—we need them now more than ever.

I plan to illustrate that through the lens of my personal experience with her work. In the midst of my darkness following the 2016 election, she personally invited me to see my neighborhood as a sacred place; to regard my neighbors as humans worthy of love and forgiveness; to deal with myself and my own shortcomings with honesty and grace; to challenge injustice wherever I encountered it; to pause and take notice of beauty and holiness from the sidewalks I trod every day; and, in the face of so many other options, to be joyful.

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### *The Guardian*

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## Medium

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I plan to illustrate that through the lens of my personal experience with her work. In the midst of all of the darkness and hate following the 2016 election, she personally invited me to see my neighborhood as a sacred place; to regard my neighbors as humans worthy of love and forgiveness; to deal with myself and my own shortcomings with honesty and grace; to challenge injustice wherever I encountered it; to pause and take notice of beauty and holiness from the sidewalks I trod every day; and, in the face of so many other options, to be joyful.

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Thanks for your consideration.

## Catapult

According to Ray Smith, Director of the Corita Art Center in Hollywood, the work of the legendary pop artist nun Corita Kent has a way of finding people when they need her most.

"We kind of have this joke in the office about the 'Magic 8 Ball' quality of Corita's work," she said. "Everybody has this version of this story where they're like, 'I was having a tough time with something—maybe it was work, maybe it was a personal thing, whatever—and then I saw this piece of Corita's work and it said, Jesus Never Fails, or it said Go Slow. And even though I've seen that piece 500 times, I've walked by it all day long—I was having this problem and this piece jumped out at me.'"

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Thanks for your consideration.

### Popula

I just came across your new site, by way of Sarah Miller's English Patient article. It seems that Popula is still pretty newish, so I'm not quite sure of the type of writing you're looking for. I'm writing with a pitch that I've been trying to get placed for months. It's timely and important and unique and extremely personal—it's about art, sexism, politics, activism, nuns, and a lot more—but mostly I really believe that part of my soul will die if I don't get to write it.

So here goes:

The first piece I remember seeing of the late pop artist nun Corita Kent was for Eleanor and it was unlike any art I'd encountered before. Bold swaths of cerulean and magenta sent vibrations through my vision, barely perceptible but thrilling; cream-colored strips, torn and uneven, assembled haphazardly to create a wonky, striped flag in the background; the familiar General Mills "G" fixed in a sure, stately pose as imperfect type behind it mustered confidence in its slogan. Once intended for cereal, now, as if part of some unearthly transubstantiation, it read as nothing less than a happy, startling profession of faith—in people, in heaven, in earth: "THE BIG G STANDS FOR GOODNESS."

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I'm pitching a reported essay about how Corita Kent—the legendary and often overlooked pop artist of the sixties—gave me hope in the dark aftermath of the 2016 election, and what her work has to say to a divided America today.

Although Kent garnered critical praise and substantial fame with her theology-infused art, since her death in 1986, her legacy has been all but forgotten. It's time for America to rediscover Corita's hopeful messages of peace and community—we need them now more than ever.

I plan to illustrate that through the lens of my personal experience with her work. In the midst of my darkness following the 2016 election, she personally invited me to see my neighborhood as a sacred place; to regard my neighbors as humans worthy of love and forgiveness; to deal with myself and my own shortcomings with honesty and grace; to challenge injustice wherever I encountered it; to pause and take notice of beauty and holiness from the sidewalks I trod every day; and, in the face of so many other options, to be joyful.

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I know this was a long pitch. Thanks for reading it, and for your consideration.

### LAMag

My name is Katie Reid and I'm a writer, designer and educator from Baltimore. My work has appeared in The Verge, Fast Company, and The Baltimore Sun, among other publications.

2018 marks the 100th birthday of the late pop artist nun Corita Kent, a legendary and often overlooked figure of the sixties. I'm pitching a reported essay about the Corita Art Center's upcoming 100th birthday celebration and how Kent's politically engaged, overtly spiritual and genuinely hopeful work remains particularly relevant to Americans in 2018. I plan to illustrate that through the lens of my personal experience: I was introduced to Kent's work in the fall of 2016 and she gave me hope in the dark aftermath of a turbulent, shocking election.

Although Kent garnered critical praise and substantial fame with her theology-infused art, since her death in 1986, her legacy has been all but forgotten and she continues to be excluded from the pop art canon. In the past three years or so, Kent has enjoyed a resurgence of popular interest and attention from artists who are increasingly motivated by activism. It's time for the rest of America to rediscover her hopeful messages of peace and community—we need them now more than ever.

Although I'm not a local writer, I will be in attendance at Corita Kent's 100th birthday celebration on November 10th. I am currently doing my thesis work on Corita Kent's legacy and my interest in her is both informed and deeply personal. Quite simply: I want the whole world to know about Corita Kent. I would be so grateful for the chance to write about her.

Thanks for your consideration.

### The Outline

Good Morning—

I'm writing with a pitch that I've been trying to get placed for months. It's timely and important and unique and extremely personal—it's about art, sexism, politics, activism, nuns, and a lot more—but mostly I really believe that part of my soul will die if I don't get to write it. I recently came across your "Very Interesting Person" series, and I think that Corita Kent more than qualifies for it.

So here goes:

The first piece I remember seeing of the late pop artist nun Corita Kent was for Eleanor and it was unlike any art I'd encountered before. Bold swaths of cerulean and magenta sent vibrations through my vision, barely perceptible but thrilling; cream-colored strips, torn and uneven, assembled haphazardly to create a wonky, striped flag in the background; the familiar General Mills "G" fixed in a sure, stately pose as imperfect type behind it mustered confidence in its slogan. Once intended for cereal, now, as if part of some unearthly transubstantiation, it read as nothing less than a happy, startling profession of faith—in people, in heaven, in earth: "THE BIG G STANDS FOR GOODNESS."

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Thanks for your consideration.

### Op-ed submission to *LA Times*

If someone had told me several years ago that I'd be celebrating turning 30 by traveling across the country for the 100th birthday celebration of a nun who's been dead longer than I've been alive, I imagine I'd have been skeptical. But, sure enough, this East Coast protestant turned 30 two weeks ago and now writes these very words from the dimly lit cabin of a Southwest flight bound from BWI to LAX. On Saturday, I'll celebrate the remarkable life and work of Hollywood's own pop artist nun Corita Kent at the Blessed Sacrament School on Sunset Boulevard, and all I can say is that it's 2018 and little can surprise me—obviously, I'll be there.

The first piece of Corita's I remember seeing was for Eleanor and it was unlike any art I'd encountered before. Bold swaths of cerulean and magenta sent vibrations through my vision, barely perceptible but thrilling; cream-colored strips, torn and uneven, assembled haphazardly to create a wonky, striped flag in the background; the familiar General Mills "G" fixed in a sure, stately pose as imperfect type behind it mustered confidence in its slogan. Once intended for cereal, now, as if part of some unearthly transubstantiation, it read as nothing less than a happy, startling profession of faith—in people, in heaven, in earth: "THE BIG G STANDS FOR GOODNESS."

It was the fall of 2016 and, truth be told, my belief in goodness was wavering. I, along with many Americans, had been following Donald Trump's presidential campaign in both disbelief and horror. As an expectant mother and a person of faith, the election season had been surreal for me in a very particular, personal way. I watched as church leaders justified misogyny and racism and evangelical Christians united around a cruel and godless man and it felt like my whole world was coming down around me. I am convinced that discovering Corita's work at that particular moment was no accident. Truly, it was a divine mercy, a light sent to pierce the descending darkness.

I was instantly drawn to Corita's methods. Taking cues from Warhol, she subverted pop culture and commercialism to craft messages of remarkable depth. Pairing advertising slogans with poetry, scripture with Beatles lyrics, she sensed the divine in the commonplace and built bridges in a turbulent nation between the secular and the spiritual. While she was known to rile her local archdiocese with work that became increasingly political, it is her simplest messages of hope that resonated with me most. "Somebody up there likes us," she said reassuringly, with help from her friends Paul Newman, Winnie the Pooh and Kierkegaard. "Good for you", she sang out, smiling wide. "I love you very", she whispered quietly, looking me right in the eye.

In 2016, Corita helped guide me towards the spirit of goodness in my neighborhood, my world, and my heart, when I feared I'd lost my way. Two years later—after Charlottesville, Parkland, Pittsburgh and Thousand Oaks, after collusion, witch hunts, and fake news, after anthem protests and Twitter rants—America is no less troubled and perhaps more lost than we've ever been.

Might I suggest we talk to Corita?

At a time when simply being American feels like a disorienting and impossible task, she reminds us to see our neighborhoods as sacred places; to regard our neighbors as worthy of love and forgiveness; to

deal with ourselves and our shortcomings with honesty and grace; to challenge injustice wherever we encounter it; to pause and take notice of beauty and holiness from the sidewalks we trod every day; and, in the face of so many other options, to have hope.

Listen as she consoles the broken, her voice soft but steady...

“The dark has its own light”

...as she admonishes the guides, careful and vigilant...

“We can only speak of hope”

...and as she pleads with her nation, fire in her eyes:

“Come home, America.”

**Published op-ed to the *Des Moines Register***

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This week would have been Iowa-born pop artist and nun Corita Kent's 100th birthday. Yet, her message is divine mercy in our troubled times.



Iowa-born a century ago, artist's message still resonates  
Column: I am convinced that discovering Corita Kent's work at that particular moment was no accident. Truly, it was a divine mercy.  
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OPINION

### Iowa-born a century ago, artist's message still resonates

Katie Reid, Iowa View contributor Published 12:39 p.m. CT Nov. 21, 2018

Pop artist and nun Corita Kent sensed the divine in the commonplace



(Photo: Special to the Register)

The first piece I remember seeing of the late pop artist nun Corita Kent was titled "for Eleanor," and it was unlike any art I'd encountered before.

Bold swaths of cerulean and magenta sent vibrations through my vision, barely perceptible but thrilling; cream-colored strips, torn and uneven, assembled haphazardly to create a wonky, striped flag in the background; the familiar General Mills "G" fixed in a sure, stately pose as imperfect type behind it mustered confidence in its slogan. Once intended for cereal, now, as if part of some unearthly transubstantiation, it read as nothing less than a happy, startling profession of faith — in people, in heaven, in earth: "THE BIG G STANDS FOR GOODNESS."

It was the fall of 2016 and, truth be told, my belief in goodness was wavering. I, along with many Americans, had been following Donald Trump's presidential campaign in both disbelief and horror. As an expectant mother and a person of faith, the election season had been surreal for me in a very particular, personal way. I watched as church leaders justified misogyny and racism and evangelical Christians united around a cruel and godless man and it felt like my whole world was coming down around me.

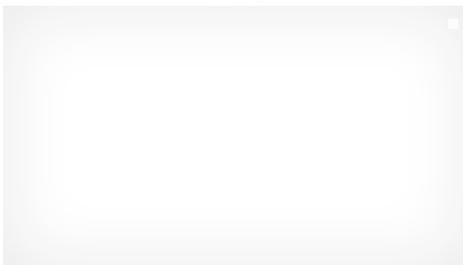


The late pop artist nun Corita Kent (Photo: Special to the Register)

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I was instantly drawn to her methods. Taking cues from Andy Warhol, she subverted pop culture and commercialism to craft messages of remarkable depth. Pairing advertising slogans with poetry, scripture with Beatles lyrics, she sensed the divine in the commonplace and built bridges in a turbulent nation between the secular and the spiritual.

ADVERTISING



While she was known to rile her local archdiocese with work that became increasingly political, it is her simplest messages of hope that resonated with me most. "Somebody up there likes us," she said reassuringly, with help from her friends Paul Newman, Winnie the Pooh and Kierkegaard.

"Good for you," she sang out, smiling wide. "I love you very," she whispered, looking me right in the eye.

Born in Fort Dodge in 1918, Corita grew up, became a nun — and later became famous — in Los Angeles. Her celebrity skyrocketed during the '60s, as she accumulated a number of impressive accolades. She was named one of Los Angeles Times' nine women of the year in 1966, and one of Harper's Bazaar's 100 most influential women in America. She was also championed by many prominent artists such as filmmaker Alfred Hitchcock and

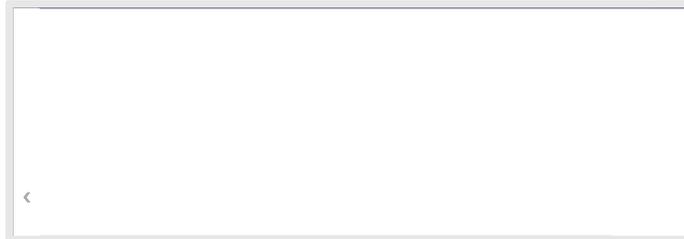
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Sister Corita Kent's artwork. (Photo: Arthur Evans/Special to the Register)

architect Buckminster Fuller. Her work was exhibited alongside pop art icons like Warhol and Roy Lichtenstein. The more I learned about her legacy, the more astounded I became that so few people had heard of her. And the more I thought about it, the more I realized: America needed Corita Kent now more than ever.

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In 2016, Corita helped guide me towards the spirit of goodness in my neighborhood, my world, and my heart, when I feared I'd lost my way. Two years later — after Charlottesville, Parkland, Pittsburgh and Thousand Oaks, after collusion, witch hunts, and fake news, after anthem protests and Twitter rants — America is no less troubled and perhaps more lost than we've ever been.

Might I suggest we talk to Corita?

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...as she cautions the guides, careful and vigilant...  
"We can only speak of hope"  
...and as she pleads with her nation, fire in her eyes:  
"Come home, America."

Katie Reid is a writer and designer based in Baltimore, Maryland.



Katie Reid (Photo: Special to the Register)

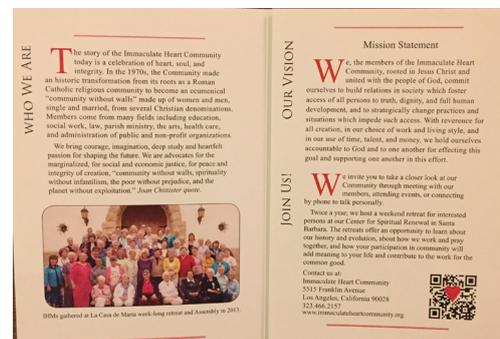
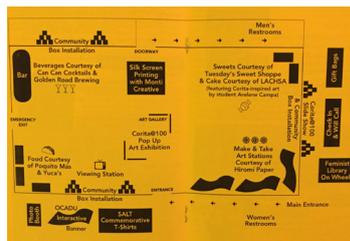
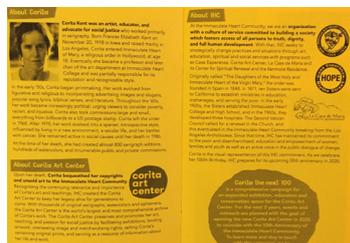
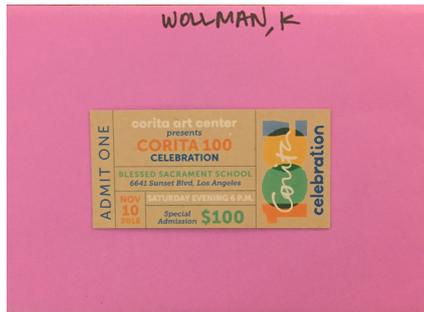
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## APPENDIX C

### Photos & Materials from Corita's 100th Birthday Celebration







UNIVERSITY OF SOUTHERN CALIFORNIA  
 UNIVERSITY PARK  
 LOS ANGELES, CALIF.

November 19, 1961

Sister Mary Curtis Kent  
 119 Marlborough  
 Boston, MA 02115

Dear Sister Kent:

The University of Southern California would like to ask for your autograph to be placed in the special issue in USC's history. Your name will be listed in a special edition of USC's official general history book, limited to 500 copies.

With the regular edition issue of the year, The Trojan Gallery celebrates USC's first 100 years (1880-1980) in 200 pages of beautiful photographs, color and black and white. The 100th anniversary is a special occasion. The limited edition will be ready for those who received them. Each of these will be made of the best materials and printed in a high-quality color and will contain the USC crest, photographs, and general information about USC's connection with all books and printed materials.

The limited edition of The Trojan Gallery is designed to celebrate the university's history and to be presented in the USC Trojans' office, in our office of their presence to represent a group of people who have helped USC in its history.

The most distinctive feature of this edition will be the section containing the original signatures of everyone who signed the book. From the point of view, it is signed and dated by your signature as part of this document.

Can you help me? It is the collective history of everyone here. This autograph? Please be distinctive and distinctive when Mary Curtis Kent's autograph. If you can't make time for the signing of an autograph, if the signature is yours (with a few minutes, just to mention if you could do me a favor, you should be able to send a letter to me).

DISTINGUISHED MEMBER OF THE TROJAN FAMILY

DISTINGUISHED MEMBER OF THE TROJAN FAMILY

*Courtesy Kent*

ORIGINAL SIGNATURE

DISTINGUISHED MEMBER OF THE TROJAN FAMILY

Women of The Year Awards

Dear Charlotte  
 Publisher, Los Angeles Times  
 cordially invites you to attend  
 the presentation of the  
 1966  
 Women of The Year Awards  
 for  
 Outstanding Achievement  
 at two thirty in the afternoon  
 Monday, December the twelfth

DAVEY CHANDLER AUDITORIUM, LOS ANGELES TIMES BUILDING, THREE NEWSPAPER SQUARE

WOMAN OF YEAR

Special Chapter Daily

Capsule Reports on 1966  
 Award Winners, Achievements

AT CEREMONIES FOR 1966  
 Congratulations Follow Naming of Women of Year

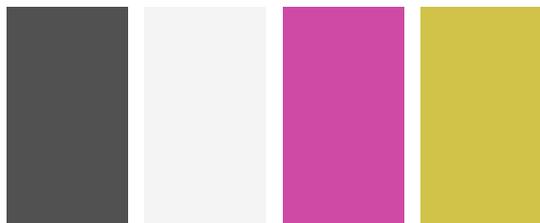
Honored for Distinguished Service  
 to Community in Various Fields

THE TIMES  
 EDITORIALS  
 PAGE 2  
 MONDAY, OCTOBER 13, 1966

Nine Given Awards as  
 Times Women of Year

# APPENDIX E

## Style Guide

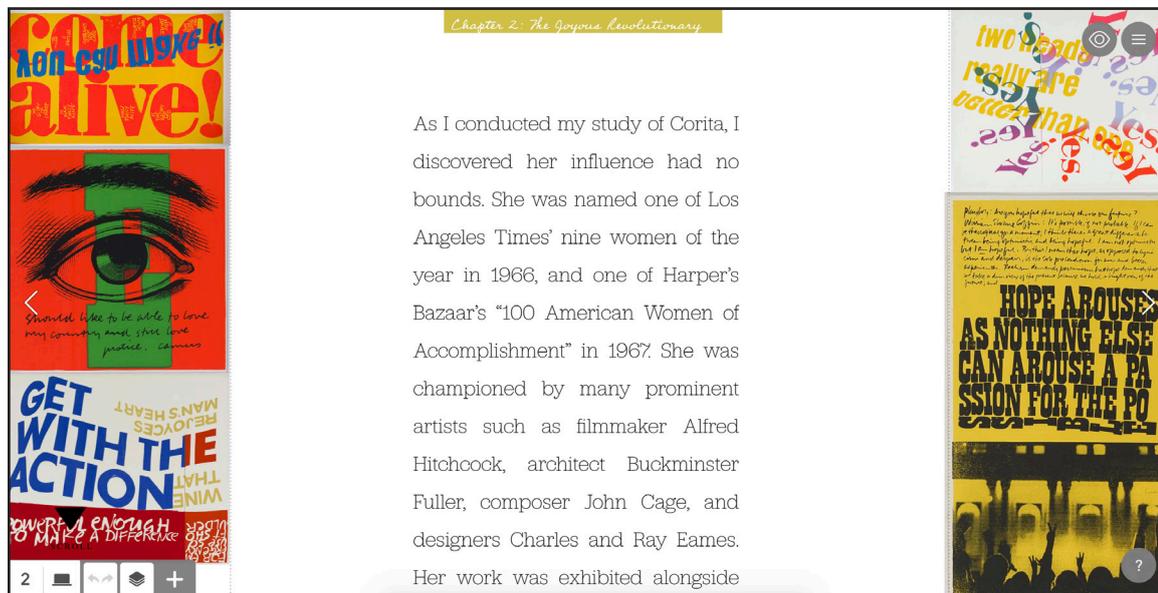
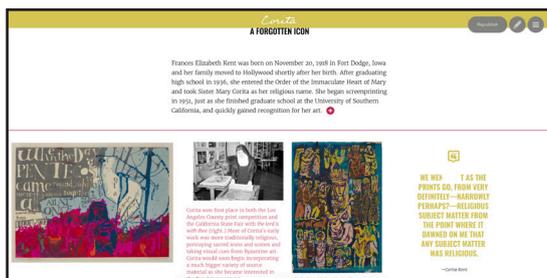


*Professor*  
**Mighty Slab**  
Aux Next



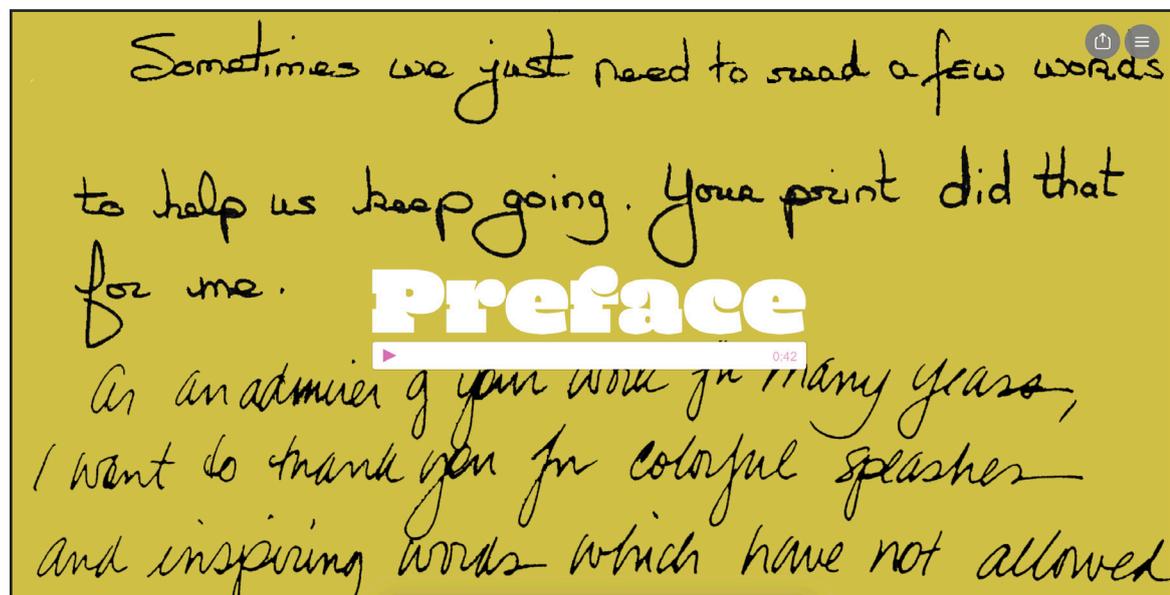
# APPENDIX F

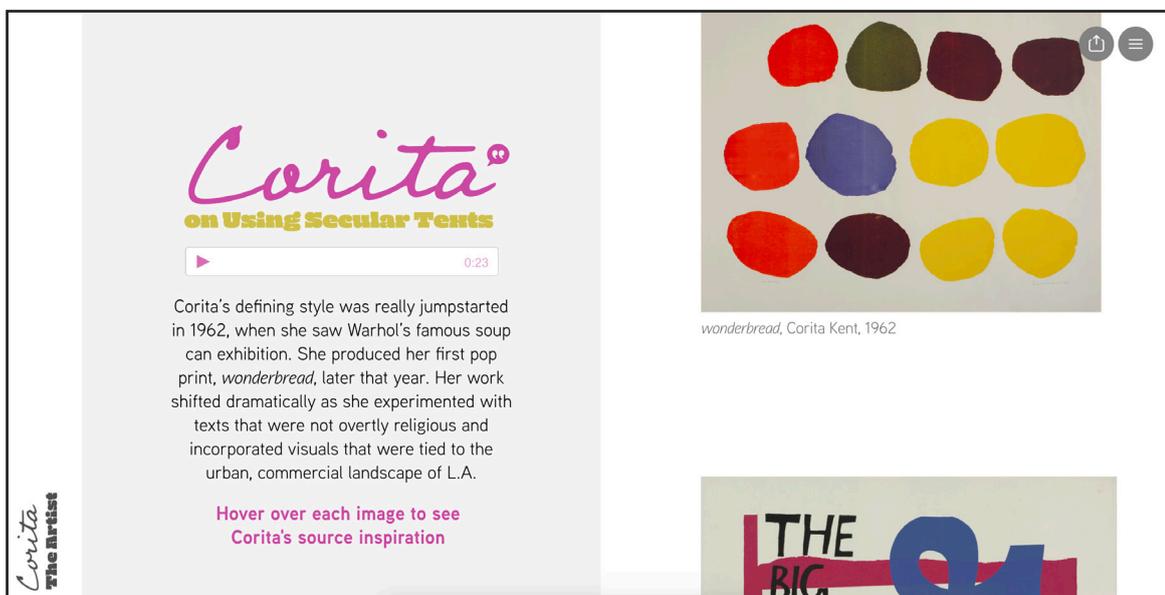
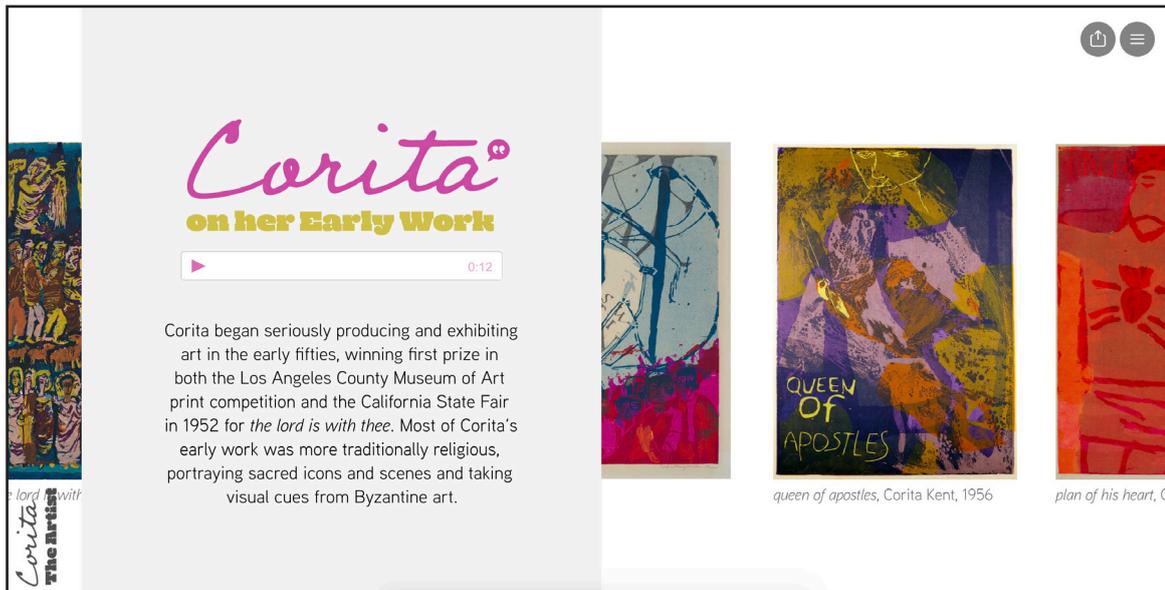
## Screenshots, samples of early layouts



## APPENDIX F

## Screenshots, final layout







## Corita's Class Rules

One of her better-known contributions to art education are her class rules. Often attributed to composer John Cage, they were actually a collaboration between the two. In the short, playful list, she and Cage offer ten rules and other "helpful hints" for the students in the art department at IHC, things like "Consider everything an experiment," and "Be happy whenever you can manage it." The guidelines have proven timeless and are still used by many art educators in their classrooms today.

Click each number to read the rules.  
Start with #1.

**Rule 1** FIND A PLACE YOU TRUST AND THEN TRY TRUSTING IT FOR A WHILE.

**Rule 2** GENERAL DUTIES OF A STUDENT: PULL EVERYTHING OUT OF YOUR TEACHER. PULL EVERYTHING OUT OF YOUR FELLOW STUDENTS.

**Rule 3** GENERAL DUTIES OF A TEACHER: PULL EVERYTHING OUT OF YOUR STUDENTS.

**Rule 4** CONSIDER EVERYTHING AN EXPERIMENT.

**Rule 5** BE SELF DISCIPLINED. THIS MEANS FINDING SOMEONE WISE OR SMART AND CHOOSING TO FOLLOW THEM. TO BE DISCIPLINED IS TO FOLLOW IN A GOOD WAY. TO BE SELF DISCIPLINED IS TO FOLLOW IN A BETTER WAY.

**Rule 6** NOTHING IS A MISTAKE. THERE'S NO WIN AND NO FAIL. THERE'S ONLY MAKE.

**Rule 7** The only rule is work. IF YOU WORK IT WILL LEAD TO SOMETHING WHO DO ALL OF THE WORK ALL THE TIME WHO EVENTUALLY CRASH ON TO THINGS.

**Rule 8** DON'T TRY TO CREATE AND ANALYSE AT THE SAME TIME. THEY'RE DIFFERENT PROCESSES.

**Rule 9** BE HAPPY WHENEVER YOU CAN MANAGE IT. ENJOY YOURSELF. IT'S LIGHTER THAN YOU THINK.

**Rule 10** "WE'RE BREAKING ALL OF THE RULES. EVEN OUR OWN RULES AND HOW DO WE DO THAT? BY LEAVING PLENTY OF ROOM FOR X QUANTITIES." JOHN CAGE

HELPFUL HINTS: ALWAYS BE AROUND. COME OR GO TO EVERYTHING. ALWAYS GO TO CLASSES. READ ANYTHING YOU CAN GET YOUR HANDS ON. LOOK AT MOVIES CAREFULLY OFTEN. SAVE EVERYTHING IT MIGHT COME IN HANDY LATER. THERE SHOULD BE NEW RULES NEXT WEEK.



*Corita*  
Her Legacy Today

## *Corita* on her Legacy

▶ 0:20

While Corita has struggled to find a permanent home in the pop art canon, her work and legacy is experiencing a resurgence of interest among fans and artists today. In 2015, the [Andy Warhol Museum](#) curated the first major retrospective of her work. She was a [2016 AIGA medalist](#), honored by the organization for “her rebellious spirit as an artist and educator, and for her inventive use of graphic type and vibrant color in communicating messages of protest and social change.”

A video player thumbnail showing Corita Kent working at a printing press. The video title is "Corita Kent | 2016 AIGA Medalist". There are icons for "Watch later" and "Share".

Corita was an AIGA medalist in 2016



## APPENDIX F

### Sound Credits

#### Preface

*Discovery Harbor*, Blue Dot Sessions

Excerpts of fan letters

#### Corita the Artist

*Planting Flags*, Blue Dot Sessions

Harvey Cox, former collaborator

Hellen Kelley, former colleague

Sasha Carrerra, former director of the CAC

Susan Dackerman, Harvard

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Historic Films (fair use stock audio)

#### Corita the Educator

*Castor Wheel Pivot*, Blue Dot Sessions

Colette Bertsch, former student

Lenore Dowling, former student

Baylis Glascock, filmmaker

Marie Egan, former student

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#### Corita the Activist

*Cloud Line*, Blue Dot Sessions

All Things Considered spot, NPR

Sasha Carrerra, former director of the CAC

Meghna Chakrabarti, NPR

Ian Duncan, Curator of the *Someday is Now* exhibition

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Katelyn Wolman  
By: Katelyn E. Will  
Title: MFA Candidate, University of Baltimore

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Schedule A

Excerpts from the Corita Kent oral history (300157):

Tape 1, Side 1:  
5:07-5:30  
24:00-24:50  
25:19-23:30  
36:15-37:00

Tape 1, Side 2:  
1:50-2:20  
6:20-6:40  
10:55-11:15  
27:50-30:25  
32:50-33:25  
39:00-49:05

Tape 2, Side 1:  
19:10-19:33  
24:40-25:30  
26:50-28:05

Tape 2, Side 2:  
1:00-2:50  
5:44-6:45  
7:05-8:30  
11:10-11:45  
15:30-17:50  
28:00-28:25  
32:10-33:10

Tape 3, Side 1:  
10:30-10:59