It has been a privilege to serve as our Interim Department Chair. Our invaluable staff members have done a tremendous job in ensuring a seamless transition. In this position, I have had the pleasure of connecting with many new people who are part of our extended community at WSU, our alumni and other friends of the department, and beyond.

LETTER FROM THE CHAIR

I have experienced widespread enthusiasm and support for our department, leading me to reflect on the unifying force that we as artists, art historians and designers provide. With our unifying impact in mind, I encourage you to participate in some of our upcoming departmental activities. Please take a moment to look over our impressive gallery calendars. If you are a former CFPCA student, reach out to the faculty- let them know where you are today and see how you can get involved as a mentor, guest lecturer, or just to get an update on where we are today. As a faculty member, I always enjoy hearing from those who have a vested interest in our continued success.

I look forward to chatting with you at one of our gallery openings or other events.

Brian Kritzman
Associate Professor and Department Chair
WSU FACULTY / 2019

Salma Mohmmad

Roslyn Johnson-Karamou

Milee Tibbs

Jessika Edgar

Margaret Hull

Claas Eicke Kuhnen

Dr. Margaret Franklin
LAUREN KALMAN

A device made from Kalman's hand
photo by Sarah Rose Sharp
CASTING SCULPTURES FROM THE HUMAN BODY /
HYPERALLERGIC
The connection to between Lauren Kalman’s specific body and the process she has undergone to produce these objects is laid out in graphic terms.

DETROIT — Based on her experience, artist Lauren Kalman has a pro tip for how to successfully mold one’s bodily orifices. “The word of warning is, don’t open your mouth as wide as you possibly can, and then fill it with a hardening substance,” she told me. “I almost got that plaster stuck in my mouth.”

TWELVE, BLUE GARMENTS. • “FOLD THEMSELVES” BY MARGARET HULL / GREEN ROOM GALLERY
10/5 - 11/16/18
DETROIT - For “Fold Themselves,” Margaret Hull designed, sewed, and indigo-dyed all the clothes she wore for two weeks — twelve items, from underwear to outerwear — while performing and engaging in everyday tasks. Through the documentation of this project and subsequent display of the garments, Hull offers evidence of the lived in garments — wrinkles, potential odor, and other signs of wear.

MEL ROSAS AWARED A POLLOCK-KRASNER FOUNDATION GRANT
Mel Rosas application was geared toward supporting his work by funding travel, research, supplies, equipment, and materials. This was his second P/K grant having been fortunate to have been awarded his first grant for 2009/2010. “For many years now, I’ve been researching and creating work based on Latin American culture. My ongoing process has been to investigate the element of time, place, and ethnic heritage. Since I have done quite a bit of research throughout the Afro-Caribbean countries, I decided to visit Peru to observe directly how the indigenous culture, both past and present, have affected/are affecting contemporary life in Peru.” M Rosas These investigations will result in a body of work for an upcoming solo show.

PAM DELAURA/ AREA COORDINATOR -PRINT
Pam Delaura had an active year beginning with a sabbatical for Winter 2018, an artist residency at North Street Collective Resident Artist Awardand several exhibitions.-Pacific States Biennial North American Prints, University of Hawaii, Hilo Nov 2-Dec 28, 2018-Multilayered, New Prints, International Print Center New York, NY, NY June 26-September 22, 2018-38th National Print Exhibition, Artlink Contemporary, Fort Wayne, IN March 30-May 18, 2018-Positive/Negative 33, Slocomb Gallery, East Tennessee State University Feb 26- March 30, 2018-Renderings, Annex Gallery at 333 Midland, Detroit, curated by Aaron Timlin and presented by Detroit Contemporary and The United Community Block Club, April 21-May 12, 2018

DROWNING IN THE SUBLIME | ADRIAN HATFIELD | TEDXWAYNESTATEU
Adrian Hatfield an artist, and son of two scientists (yet, with very different perspectives on life), opens us to his fascinating world of complexity. Through his artwork, he turns difficult and complex ideas into beautiful and understandable pieces of art and explains to us the wonder of the “Sublime.

MILLEE TIBBS: AIR / PLAINS
Terminal 1
Departures — Level 2 - Post-Security
November 13, 2018 - February 26, 2019
Millee Tibbs revisits the ever-familiar image of the setting sun. During the course of two weeks working in the Great Plains region of central Nebraska, Tibbs photographed the sun each evening as it disappeared over the horizon. Back in the studio, she produced the images as pigment prints, folded them into common paper airplane designs, and re-photographed the objects.

SHOWING
IMAGES

1 JESSIKA EDGAR
LET’S ALL BE ETHEREAL AND TRANSCEND

2 MILLE TIBBS
AIR/PLAINS (AUGUST 2, 2013 "THE FLY") 2013

3 MARGI WEIR "ORANGE CRUSH"

4 MEL ROSAS - PERU 2018
JESSIKA EDGAR / BREAKING GROUND: INDIAN CERAMICS TRIENNALE. JAWAHAR KALA KENDRA, JAIPUR, INDIA: AUGUST 31 – NOVEMBER 18, 2018

BREAKING GROUND RESPONDS TO THE EXPANSION IN CERAMIC ART IN INDIA AND ABROAD AND THE IDEA OF REPRESENTING CERAMICS IN A BROADER CONTEMPORARY CONTEXT. THE ARTIST PROJECTS FOR THIS EDITION EXPLORE THEMES OF SCALE, SITE SPECIFICITY AND/OR CONCEPT THROUGH INSTALLATION, INTERACTION, TECHNOLOGY AND PERFORMANCE.

Jessika Edgar

"My research focuses on an exploration of representation through the idea of formlessness. This exploration is inspired by George Bataille's concept of "l’informe". Formlessness can be used to describe an object that is mobile or fluid enough to evade classification and meaning. The formless results in a blurring of categories and identification. I am interested in expanding this notion in relationship to socially constructed identity and value while referencing contemporary popular culture and mass media influences that propagate consumption. Drawing from media imagery especially related to gender, beauty, and material desire, my sculptures and installations aim to create a feeling of cognitive dissonance, a psychological space that is simultaneously critical and indulgent."

view her work

MARGI WEIR DEBUTS NEW SHOW, ‘THE POLITICS OF HUE,’ AT ST. LOUIS ARTISTS’ GUILD

Margi Weir launched a new series of paintings with a show at the St. Louis Artists’ Guild in Clayton, with an opening reception on Friday, Sept. 28 at 6 p.m. that was free and open to the public. Aptly titled “The Politics of Hue,” the pieces are detail-rich, full of political and cultural iconography organized by color, crafted with acrylic paints on Plexiglas panels and vinyl, ready for audience interpretation.

read more

DORA APEL’S ESSAY “THIRSTY CITIES: WHO OWNS THE RIGHT TO WATER?” THE ROUTLEDGE COMPANION TO URBAN IMAGINARIES

Dora Apel’s essay “Thirsty Cities: Who Owns the Right to Water?” analyzes the crises of contaminated water in Flint, water shutoffs in Detroit, and larger questions about the control of water by private corporations and the changing nature of urbanization. It appears in The Routledge Companion to Urban Imaginaries edited by Christoph Lindner and Miriam Meissner, (Routledge, fall 2018).

Apel’s essay on fiber artist “Susan Aaron-Taylor” appears online at Essayd.org and in volume 3 of Essay’d (Wayne State University Press, 2018).


read more

JUDITH MOLDENHAUER, PROFESSOR, GRAPHIC DESIGN WAS NAMED THE 2018-2019 WSU MURRAY JACKSON CREATIVE SCHOLAR IN THE ARTS. This award provides release time from classes for the 2018-2019 academic year in support of a creative project. Professor Moldenhauer’s project, “Letterpress Now: Presses and Prints,” involves renovating at least one of the Art and Art History letterpresses and the accompanying equipment (e.g., metal and wood type), that have not been used in at least 30 years and the production of printed work that typographically explore seven scientific concepts that have profoundly impacted our lives (genetic inheritance, plate tectonics, the special theory of relativity, germs, evolution, electromagnetism, and atomic theory) – a series of seven folios that simultaneously explain and interpret the scientific concepts, a typographic poster on Edmund O. Wilson’s concept of consilience (unity among complexity), and a poster that uses multiple wood engravings and expressive typography to present the impact of the seven scientific concepts on everyday activities in life.

MARGARET HULL ON MENTORSHIP AT CRANBROOK ACADEMY OF ART.

On Mentorship: Cranbrook Academy of Art Craft Symposium will generate dialogue between artists that hold critical practices and mentor the next generation of makers. Margaret Hull will have work included in this exhibition.
1  MARISSA BLUESTONE
THE ARTIST AS A YOUNG BOY WITH HER GRANDMA 2018

2  MORGAN LLOYD  P5♡ (PFART)2018
BRONZE WIRE, COPPER TUBING, COPPER SCRAP 12"W X 8.5"H X 9"D

3  MIKE KELLEY AND DAVID IRELAND: ACTS AND SITES

4  MOBILE ARTS EXHIBITION

5  EVAN LARSON - VOLTZ
Marissa Bluestone

Artist Statement - Her fingers wrapped around this instant and stayed there. Tangled associations played through her gesture touching a second hand that notched along my spine. In the space between ticks there is a blank dark wave greeting my gaze. It’s fluidity takes me to the edge of today, in which I watch light rest in its broken particles. It is a liquid luminescence laboring within a failed vessel.

Fugitive substance leaked through a crack, travels along a new surface till it can go no further. This residue, resting merging staining the ground is evidence that something occurred here. Alchemical potions penetrate the present moment, evaporating into the atmosphere of what is now.

Convergence: 2018 WSU Undergraduate Exhibition

The James Pearson Duffy Department of Art and Art History, Wayne State University (WSU), is pleased to present CONVERGENCE: 2018 WSU UNDERGRADUATE EXHIBITION at the Art Department Gallery, April 20 through May 11, 2018. The opening reception will be held on Friday, April 20, 5-8PM, with the annual WSU scholarship awards presentation at 6:30PM.

Mike Kelley and David Ireland: Acts and Sites

January 18 through March 22, 2019
Acts and Sites has been curated by Mary Anderson and Richard Haley, and features works by Mike Kelley and David Ireland. Additional works by Robert Arneson, Nate Boyce, Bruce Nauman, Mollie Oblinger, and Annabeth Rosen are also included in the exhibition.

The exhibition focuses on the Blackout series by Kelley and the Skellig works by Ireland. Both works take the form of a travelogue, documenting remote abandoned sites through photography. Each artist deviates from traditional forms of documentary images by weaving in forms of autobiography, malfunction, and fiction.

This exhibition is made possible with the cooperation and support of the Mike Kelley Foundation for the Arts, 500 Capp Street Foundation, Detroit Institute of Arts, UMMA: University of Michigan Museum of Art, and Anglim Gilbert Gallery.

Mobile Arts Workshop Exhibition

The James Pearson Duffy Department of Art and Art History is pleased to present 2018 MOBILE ARTS WORKSHOP EXHIBITION at the Art Department Gallery, September 7 through 28. A reception will be held on Friday, September 7, 5-8PM.

The Department of Art and Art History provided mixed-media collage workshops at various sites in Detroit, July 16 through August 7, 2018. Participants learned about abstract art and design fundamentals through a variety of techniques using reclaimed materials provided by the workshop staff. Each workshop included individual self-portrait exercises, followed by large-scale collaborative projects.

Seeing is Understanding

Seeing is Understanding at the Art Department Gallery, September 7 through 28. A reception will be held on Friday, September 7, 5:30-8PM.

Seeing is Understanding presents the work of four artists who use scientific research to visualize the relationship between the human and the cosmic - the intimate and the vast. Employing chemistry, astronomy, biology, and physics, the works of these artists give shape to the mysterious forces that govern our world.

Metals 2019

Metals 2019, organized by Katie MacDonald, Lecturer of Core, Sculpture, and Metals at Wayne State University, features works from ten regional jewelry and metalsmithing programs affiliated with the Michigan Silversmiths Guild.

Participants include students, faculty, and alumni from the following schools: Bowling Green State University, College for Creative Studies, Cranbrook Academy of Art, Eastern Michigan University, Edinboro University, Grand Valley State University, Northern Michigan University, Wayne State University, Western Michigan University, and University of Michigan.

The Michigan Silversmiths Guild was founded in 1948. Guild members include craftpersons proficient in the fields of metalsmithing and jewelry, and serves to broaden the knowledge of its members’ craft and to facilitate communication with other metalsmiths.
Students from the Fashion Design and Merchandising program had a unique opportunity this past year to spotlight their expressive project in one of Somerset Collection Mall’s window display. The garment “Lady In the News”, was created in part-time faculty member Valentina Dimitrieski’s visual merchandising and display course. The wearable work of art portrays an eco-friendly and sustainable dress, made from Women’s Wear Daily newspapers – no longer in print – and coffee filters. Alice Werkema, a student from Brazil, originally pitched the concept for the garment during the course. Then, a team of students worked together to construct this original and thought-provoking fashion piece.

This display opportunity came about when Dimitrieski gave the students the challenge to create a display that incorporated sustainable products and fashion. As an instructor and professional in the field, Dimitrieski felt the need to educate her future designers on the importance of creating industry connections. She called one of her contacts at Somerset and shared the details about the garment and its meaningful design. The display associate was thrilled to highlight the fashion-forward design and support local student work.

“This opportunity provides visibility for the student’s artwork and possible future employment at the mall and surrounding areas”, said Dimitrieski. “I felt it was about time our students started getting some of the notice that they deserve.”

Student designers include:
Hallie Antoon, Emily DeMarti, Chelsea Green, Kylie Hurwitz, Dua'A Koussan, Allison Phillips, Victoria Vaccaro, Alice Werkema, Alexis Johnson
October 18, 2018, hosted a tour of the printmaking studios for a group of students and their professor visiting from École Beaux-Arts, Paris. They received a grant to research and study the revitalization of Detroit. They will create individual and group projects in Beaux-Arts Studios reflecting their three-week Detroit experience. Their creative projects are scheduled to be exhibited, performed, and published in Paris.

Graphic Design students are working with Professor Moldenhauer on the letterpress project—three in Fall 2018 and eight in Winter 2019. The students are: Robert Brewer, Ciondra Brown, Claudia Colin-Chavez, Matthew Holben, Danielle Kullmann, Madison Summers, Malia Scott, and Brianna Walsh. The restoration of the Vandercook 325 flatbed press in room 258 Art Building was completed at the end of Fall 2018; sorting through many drawers of type and the organization of the letterpress facility will continue throughout the academic year. Professor Moldenhauer and the students will be printing during Winter 2019. In Fall 2018, Arie Koelewyn, letterpress instructor at Michigan State University, gave a presentation to the students about letterpress printing and Jim Horton, master wood engraver in Ann Arbor, provided them with a day-long workshop on wood engraving. An exhibition of Professor Moldenhauer’s letterpress project work will take place the Art Gallery during Winter 2020.

Habitat for Humanity of Oakland County and HBA’s Professional Women in Building Council announced that their 2018 Design Challenge - Innovative Design on a ReStore Budget, held on Wednesday, September 26, exceeded all goals the organizations set for the event. Held at the HFHOC ReStore in Farmington Hills, the event attracted 314 attendees, 65 designers from throughout the area and raised $19,500. Proceeds from the event will equally support the PWB Scholarship Fund and HFHOC. The professional designers created 21 vignettes, each using ReStore items to showcase how innovative design can be achieved with donated and often previously owned items. Additionally, 33 students participated by creating 17 different vignettes. The students attend Lawrence Technological University, Baker College, Wayne State University and Michigan State University.

Design Challenge 2018 - A Creative Fundraising Success

WSU Design Students Take First and Third Place

1st Brooke Johnson Olivia Ifezue
3rd Theresa Rivera
Reham Ramadan
The James Pearson Duffy Department of Art and Art History will provide one-day Mobile Art Workshops for youth at various community sites in Detroit. Local musicians working in a variety of genres perform throughout the duration of each workshop.

Mobile Arts 2018 Mobile Arts Workshop participants learn about abstract art and basic design fundamentals through a variety of art making processes using reclaimed materials provided by the Mobile Arts workshop staff. Each workshop includes warm-up sessions followed by extensive collaborative projects, accommodating approximately 10-15 participants ranging from the ages of 12-18 years old.

Artworks created during the workshops are collected by the Mobile Arts staff and are installed at the Art Department Gallery for its annual Mobile Arts Workshop Exhibition. The exhibition opens with a celebratory reception that is free and open to the public.

2018 Mixed Media Collage Project Description
Part 1: introduction and individual collage compositions (one hour)

Examples of mixed-media works by Basquiat, Schwitters, and Rauschenberg will be presented prior to the hands-on portion of the workshops. Participants will begin with warm-up exercises and create individual collages on 10’ x 10’ panels using paper, oil pastels and paint. Participants can take their individual collage panels with them after the workshop is completed.

Part 2: collaborative collage compositions (two hours)

Participants will expand on the exercise portion and create two 2’ x 6’ collaborative compositions on panels using basic and advanced reclaimed materials, including: newspapers, magazines, colored paper, wax, paint, oil pastels, and various adhesives. The panels will be coated with a clear varnish to integrate the materials and protect the surfaces for extended exhibition purposes.

The panels will be displayed vertically as diptychs at the Art Department Gallery for its annual Mobile Arts Workshop Exhibition. A public reception will be held for the workshop participants on Friday, September 7, 5-8 p.m. The diptychs will be returned to each workshop site after the exhibition closes.

Student participants for 2018
Danielle Bidigare, Brigid Crawley, Maria D’Agostini, Cosette Daniel, Emily Delise, Leena Ghannam, Shannon Kurzyniec, Isabelle Lauerman, Jackie Smith, Crystal Spratt, Shelbie Wright
The Wayne State University Winter Art & Retail Market pop-up marketplace was located at the Wayne State University green space located at the corner of Woodward and Warren. The Wayne State University Office of Economic Development, the James Pearson Duffy Department of Art and Art History (A&AH) and TechTown Detroit partnered on the market which featured local businesses and A&AH-affiliated artists. The market had been listed as one of the premier shopping spots for the holiday season in the Metro Times and was featured in The Detroit News, The Free Press and Channel 4. Over 5200 visitors came through the market and we had some students sell out of their products, there was even some interest from the DIA stocking a 3D printed vessel created by Claas Kuhnen's Interior Design students. The student's work ranged from ceramics, original fine art, knitwear even forged knifes and cutting boards.

We are already planning for next year’s market as we continue to expand.

student vendors 2018

Campbell Culling
Jacqueline Smith
Julia Marie Lasak
Kathleen Godlewski
Torri Richardson
Jessie Kim
Clara Strzalkowski
Allison Pugh
Hailey Peace
A T Smith
Mahmoud Monthir Al-Said
Mitchell J Altman
Patrick Becht
Fannie M Porter Thigpen
Jennifer L Wheeler
Liah Steele
Emma McLaughlin
Treyton Kubic
Lucy Dorer

Samantha Weslin
Jacob Joyce
Nicholas Cowen
Tiera Knaff
Alana Rider
Claudia Colin
Cosette Daniel
Munera Kaakouch
Sierra P Jones
Idalis Carrion
Lauren Satlowski (09)
Gadzinas Bell

Odd Ark•LA is pleased to present Gadzinas Bell, an exhibition of new paintings by Lauren Satlowski. The show will open November 3 and remain on view through December 15, 2018. An opening reception will take place on Saturday, November 3, 5 - 8pm.

In her third one-person exhibition, Lauren Satlowski shows a body of paintings manifesting psychological spaces that are both claustrophobic and vast. The lone protagonists of Satlowski’s paintings find themselves in power struggles with the very bodies they occupy. They are flimsy, nebulous and without bones. Drawing on cinematic tropes from genres of horror and science fiction, Satlowski conjures a droning sense of the other. The iconic subjects in these paintings experience the anxiety of occupying female bodies matched with the urgency of realizing their power. The figures are not idealized, but their bodies are still objectified on glossy oil-painted surfaces, a medium that calls for a reconciliation with a history that struggles through anxieties of power, possession and objectification.

These images characterize a consciousness and body at a moment of crisis. Confronting the potential for transformation, one must determine whether it’s becoming or undoing. Overarching is the sense that these uncanny subjects hover in their own ether, un tethered and unburdened by the viewers’ projected associations, yet our human need to mythologize the drama of our pleasure and pain finds transformative healing and satisfaction in our imagined surrogates.

Nick Sousanis (02) is an Eisner-winning comics author and an assistant professor of Humanities & Liberal Studies at San Francisco State University, where he is starting a Comics Studies program. He received his doctorate in education at Teachers College, Columbia University in 2014, where he wrote and drew his dissertation entirely in comic book form. Titled Unflattening, it argues for the importance of visual thinking in teaching and learning, and was published by Harvard University Press in 2015. Unflattening received the 2016 American Publishers Awards for Professional and Scholarly Excellence (PROSE Award) in Humanities, the Lynd Ward Prize for best Graphic Novel of 2015, and was nominated for an Eisner Award for Best Scholarly/Academic work. To date, Unflattening has been translated into French, Korean, Portuguese, Serbian, and Polish.

Congratulations to Juana Williams, MA Art History ’17, on her new position as Exhibition Curator at UICA (Urban Institute for Contemporary Art at Kendall College of Art and Design, Ferris State University).
LAUREN SATLOWSKI (09)
Seagull, 2018, Oil on linen, 40" x 30"
For 50 years, Los Angeles-based artist/designers Evelyn (Lipton) Ackerman -BA 45, MFA 51 and Jerome Ackerman BS 51 played a central role in the distinctive aesthetic of California mid-century modernism. Employing their deep knowledge of fine art, traditional craft, and design, the couple created a body of work remarkable for its diversity of styles, techniques, and materials.

Jerome (“Jerry”) and Evelyn Ackerman brought their creativity, optimism, versatility, and hard work together in a shared life and career spanning five decades. In joining their complementary talents, Jerome and Evelyn strove to make beautiful yet affordable and accessible designs for homes and offices. Their life represents a true marriage of art and design that resulted in a prolific output of ceramics, mosaics, textiles, wood-carvings, hardware, and metal that embodied a modernist sensibility. The Ackermans shared a belief in and a passion for the transformative power of modern design with other celebrated post-war design couples Charles and Ray Eames, Robin and Lucienne Day, Josef and Anni Albers, and Massimo and Lella Vignelli.

The creative direction of their work grew out of the principles of the Bauhaus, a design movement based on an influential German art and design school that flourished from 1919 to 1933. Building on the Bauhaus belief that fine and applied arts are equally important, the Ackermans integrated their training in fine art and craftsmanship over the course of their long and prolific professional career, exploring materials and techniques to create original and iconic pieces. Their signature design style moved from abstract modernism to figurative stylization, highlighting Evelyn’s intuitive use of pattern, color, line, and proportion. Playing a central role as designer-craftsmen, Jerome and Evelyn Ackerman helped to shape what is now known as California mid-century modern style.

In 2010, the Akermans returned to Wayne State to accept the Distinguished Alumni Award. Enjoying renewed recognition, they have received numerous awards for their contributions, held retrospective exhibits including “Masters of Mid-Century California Modernism” and A Marriage of Art and Design”, and have designs in museums and private collections including the Smithsonian and Los Angeles County Museum of Art. They have also been the subject of numerous publications, a short movie and special events. Their partnership in love and design is celebrated in the book Hand-In-Hand (Chavkin & Thackaberry, Pointed Leaf Press).
With designs that have a timeless appeal, the Akermans’ work has attracted a new generation of enthusiasts and inspired others, including Jonathan Adler. Their daughter launched Akerman Modern (www.ackermanmodern.com) to steward and promote her parents’ legacy.

In 2017 Design Within Reach reissued a collection of Jenev ceramics, designed by Jerry in 1953 and meticulously recreated from the originals.

At 98, Jerry is still active in art, design, and their legacy. Evelyn passed away in 2012, but Jerry has “not lost my passion for art because, even though, Evelyn is gone, she is still with me in my heart.”

**Alexander Buzzalini**, painter, printmaker and installation artist, is one of these itinerant and ubiquitous makers. I’ve seen his work in prestigious galleries like N’Namdi Center for Contemporary Art and Wasserman Projects and in less exalted settings like Bumbo’s Bar and Public Pool. In spite of his use of a wide variety of formats and materials, Buzzalini’s work is always identifiable and relatable, with its comic wild west subject matter, saturated color and gestural pizzazz.

Buzzalini is a local boy, born and raised in Pontiac, MI, just north of Detroit. He moved to the city in 2012 to attend Wayne State University, where he studied printmaking with Stanley Rosenthal and Pam Delaura. After he got his BFA (summa cum laude), he saw no reason to leave. “I basically just stayed here,” he says. He has found a group of like-minded artists and writers like Steve Hughes and John Charnota, printmaker **Ryan Stanfest** and designer Jack Craig.

**Heliosa Pomfret**
The N’Namdi Center
Exhibition Statement
“The philosophy of my work is about the energy, order and chaos that occurs during psychological or physical stress, which serve as theoretical support to the mark-making and constructs of my images. The surface is often an analogy to the body and memory, in which experience occurs and is transformed. The visual elements of the brain, along with its scientific charting and diagrams, serve as inspiration and a starting point of abstraction for paintings/drawings and installations, in both traditional and non-traditional materials.

read more

**Faith Duffie /2018**

December graduate, Faith Duffie will be assisting (Margaret Hull) with an upcoming garment design workshop with Apparel Design students and MOCAD’s Teen Council.

**WHERE THEY ARE NOW**

1. **ALEXANDER BUZZALINI**
   Horseman by Alexander Buzzalini

2. **MARGARET HULL**
   Studio documentation of McCall’s 8616
   Brooke Shields Collection Miss size large
   (edition 1 of 2 in ongoing series)
   silk, crepe and charmeuse garment, 2018

3. **HELOISA POMFRET**
   Studio documentation of McCall’s 8616
   Brooke Shields Collection Miss size large
   (edition 1 of 2 in ongoing series)
   silk, crepe and charmeuse garment, 2018
1. MICHEL ERUSSARD
TOMBERA, TOMBERA
PAS?, 2016
OIL ON CANVAS
16 × 20 IN
GALERIE CAMILLE

2. DONALD SULTAN
SILVER AND BLACK,
NOV 6, 2015 – 2015
COLOR SILKSCREEN
WITH ENAMEL INKS
AND FLOCKING ON
4-PLY MUSEUM BOARD
46 X 46 INCHES
EDITION 18 OF 40
DAVID LIEN GALLERY

3. THE IS NO “I” IN “OUI”
JUAN MARTINEZ

AND WE REMEMBER TOM PARISH
Tom Parish, artist, born in Hibbing MN in
1933, quietly passed away at Beaumont Hos-
pital on October 25, 2018, at 10:30. He was
85 years of age. Tom was a retired professor
emeritus from Wayne State University where
he taught painting for 45 years.

A significant part of his life was painting his vi-
sion of the canals in Venice. He was an “Hon-
orary Venetian,” for many Venetians who knew
and loved him and his work.
WHERE TO FIND IT

You can look at a picture for a week and never think of it again. You can also look at the picture for a second and think of it all your life. Joan Miro

Detroit Artists Market
MOCAD
Simone DeSousa Gallery
555 Gallery
David Klein Gallery
Gallery Camille
Scarab Club
The N’Namdi Center
The Baltimore Gallery
What Pipeline
333 Midland
Pewabic Pottery
Charles H. Wright Museum of African American History
Popps Packing
Hatch Arts
Red Bull Arts Detroit
Essay’d
Detroit Art Review
333 Midland
Library Street Collective
K. OSS Contemporary Art
Playground Detroit
Signal Return Press
Wasserman Projects
Public Pool
Cave Detroit
Norwest Gallery of Art Detroit
Fortress Studios Detroit
Whitdel Arts
Detroit Institute of Arts
Center Gallery
Cass Cafe