FALL NEWSLETTER 2017
JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY
This newsletter is a publication of the Wayne State University Department of Art and Art History. Students, alumni, and faculty members are invited to send exhibition announcements and other news to wsuartnews@wayne.edu.

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Cover image: Matter Contemplates Spirit, Stephen Kaltbach; Above: Children from Jefferson-Chalmers Historic Business District standing in front of the community mural created by ArtCorps Detroit employees and volunteers, and Detroit community members

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Cover image: Matter Contemplates Spirit, Stephen Kaltbach; Above: Children from Jefferson-Chalmers Historic Business District standing in front of the community mural created by ArtCorps Detroit employees and volunteers, and Detroit community members

**Fall 2017**
MESSAGE FROM THE CHAIR

Hello Alumni, Students, and Friends:

With fall comes a fresh academic year and new faces on campus. We welcome our students, both those with us for the first time and those who return to complete their studies. Our classes are full and the department grows and evolves with their vibrant energy.

We also welcome new faculty. Steve Prince comes to us from Allegheny College, and serves as an assistant professor focused on printmaking. Steve is very accomplished and exhibits his relief prints and drawings widely. He has completed many public art projects as well, most recently at the College of William and Mary. Steve is a native of New Orleans and earned his MFA at Michigan State University.

Also joining our full-time faculty are lecturers Claas Kuhnen and Courtney Richardson. Claas received an MFA from Bowling Green State University and previously was an assistant professor at Kendall College of Art and Design. He heads our interior design program and has extensive expertise in digital technology. Courtney completed her MFA at Wayne State and teaches in the graphic design concentration.

Over the summer months we were able to make several improvements to our facilities. One of the larger projects involved cleaning and resurfacing the floors of the third level of the Art Building. This renovation should provide a safer and more hospitable studio atmosphere for our beginning students. Another project has been the renovation of an office suite for our gallery and community engagement programs: room 147 Art Building. We are pleased to continue our dedication to our students and disciplines by providing the best possible learning environment within the resources made available to us. We appreciate the support of our dean’s office and university in these efforts. We also greatly appreciate those of you who have made gifts to the department, gifts that help defray the costs of our students’ educations.

Our alumni, students, and faculty continue to demonstrate the effectiveness and quality of our programs. Please see the following pages for news of our people and of our programs.

John J. Richardson, Chair
James Pearson Duffy
Department of Art and Art History
With the help of students, staff and faculty in the art department and the art therapy program, along with department alumni and ArtsCorpsDetroit volunteers, several exciting spring and summer projects have been happened around the city of Detroit:

In May, ArtsCorpsDetroit provided a workshop for members of the Great Lakes Leadership Academy who were visiting Small Ville Learning Farm. The leadership group is conducted by Michigan State University’s College of Agriculture and Natural Resources. During the workshop, the group created mosaic designs on cinder blocks, which were later grouted. The blocks were used to create a colorful passageway, planted with herbs, leading into the farm’s garden area.

Using mosaic blocks that were created in an ArtsCorpsDetroit workshop at the farm in 2016, WSU alumna Lisa Rodriguez, BFA in theatre ‘06 and sculpture and metalsmithing ‘12, conducted a workshop on May 20th to build one side of the passageway during an event at Small Ville. Rodriguez demonstrated the creativity and technique behind laying cinderblock for the project to the UAW’s Women Creating Caring Communities, an initiative of Grace Lee Boggs and Cindy Estrada.

“We’re going to build a wall, but it’ll be a pretty wall that people can walk through and around,” said Small Ville Learning Farms director Michelle Jackson.

Rodriguez built the second side of the passageway in June with a visiting group.

The Mack Alive community will enjoy its new Butterfly & Art Garden for a long time to come. As a LOTS of ART project, ArtsCorpsDetroit installed a 22’ x 36’ sown pollinator garden, two 22’ x 4’ perennial beds, three laid cinderblock benches with seat tops artfully painted by neighbors, and a steel and cast glass sculpture created by WSU alumna Alice Smith, MFA ’05. Later this summer, ArtsCorps-Detroit will work with the Mack Alive youth during two workshops to create art for the garden.
ArtsCorpsDetroit worked with Park Inn/Radisson Hotels to provide youth and youth mentors for a mural project that took place at the Eastern Market in May. As part of Park Inn’s community engagement efforts, the company works with Brooklyn, New York, muralist Joel Bergner to create murals with underserved youth throughout the world. While in Detroit for a conference on sustainability, Park Inn brought in Bergner to create a mural with Detroit youth. All participants attended a planning workshop at Cobo Hall and then the youth worked with Bergner in shifts for five days. ArtsCorpsDetroit worked with Hope Community Outreach and Development’s director Monique Holliday to make the unique opportunity available to HCOD’s youth group, Jefferson Chalmers Youth Connection.

In addition to the Eastern Market mural, ArtsCorpsDetroit partnered with HCOD to create a community mural in the Jefferson Chalmers area. The mural design was inspired by the JCYC who attend monthly mentoring and leadership meetings at HCOD. WSU graduate student Ryan Herberholz took the lead in working with the youth to render their ideas into a design that will be transferred to a building wall and painted by the youth, community organizations, neighbors, block clubs and ArtsCorpsDetroit volunteers. This project began in August of 2016 and was completed in June 2017. PPG Pittsburgh Paint and Chrysler contributed to the event.

ArtsCorpsDetroit worked with Detroit Community Nature Center to assist them with the organization’s “Connecting Kids to Nature” program. Two after school workshops were planned for Carstens Middle School in May and in June. The workshops were led by art therapy graduate students Corryn Jackson (president of the ArtsCorpsDetroit student organization) and Jess Beard; Dana Sequin and Allison Kreig-Hill, also art therapy graduate students, assisted.

Other summer projects included, but are not limited to: Mural paintings on boards at the Lenox Center, the future home of Detroit Community Nature Center; the installation of a sculpture that incorporates a solar element(s) for an East Jefferson, Inc. project in the Jefferson Chalmers area, which is in collaboration with HCOD and JCYC.

Images: Mural by WSU graduate Art Therapy student Corryn Jackson; “Redefining the Good Life” mural installed in Shed 5 at the Eastern Market, Detroit, in July 2017; Mosaic blocks at the Butterfly & Art Garden
INSTRUMENTAL (October 6 - 7) was a multi-media performance series featuring local and national artists who work in a variety of genres. It was held at the Detroit Institute of Arts.

The following artists were featured in the performance series: Lisa Rybovich Crallé / Sophia Wang, Jimbo Easter, Angelo Conti, Naysayin, Katie Grace McGowan, Bushwick Bill, Joseph Ravens, Jessica Care Moore with special guests, Christy Gast, Jason Furlow, Beverly Fre$h, DJ Woounz, Kuperus and Miller (aka Adult.), ESHAM, Beili Liu, Cooper Holoweski, Richard Haley, Felicia Carisle, Biba Bell, Anna Rose, Jessica Wildman, and Russ Orlando. The series also included brief lectures by Mary Anderson, Lauren Kalman, and Chera Kee.

Images: Jimbo Easter; Naysayin; Katie Grace McGowan; Jessica Care Moore
Congratulations to the following artists who were awarded for their work in the SculptureX Symposium (student and open) Exhibitions:

Juror’s Best of Show Award (Open) - Emily Duke
Artist’s Choice Award (Open) - Daniel Roth
Director’s Choice Award (Open) - Coco Bruner
Juror’s Best of Show Award (Student) - John Rizzo
Artist’s Choice Award (Student) - John Rizzo
Director’s Choice Award (Student) - Sara Catapano

Congratulations to the following Art and Art History Department faculty who received awards from the College of Fine Performing and Communication Arts:

Danielle Aubert - Fall 2017 Sabbatical
Adrian Hatfield - Fall 2017 Sabbatical
Samantha Noel - Fall 2017 Sabbatical
Pamela DeLaura - Winter 2018 Sabbatical
Lauren Kalman - Competitive GRA Award
Brian Madigan - Faculty Creative/Research Awards
Evan Larson-Voltz - Teaching Award
Amy L. Hays - 25 Years of Service
Pamela DeLaura - 30 Years of Service
Judith Moldenhauer - promoted to Full Professor
Danielle Aubert - Tenure
Lauren Kalman - Tenure
Millee Tibbs - Tenure

In April, Associate Professors Evan Larson-Voltz and Lauren Kalman, Lecturer Katie MacDonald, and students Brittany Bowers, Natalie La Bruzzy, and Zahra Almajdi attended the Society of North American Goldsmiths Conference in New Orleans. Professor Kalman curated an exhibition, *Industry Made*, at the conference with the help of Associate Professor Evan Larson-Voltz and Lecturer Katie MacDonald. It included work from prominent national artists with ties to Wayne State and Detroit. Students Brittany Bowers, Natalie La Bruzzy, and Zahra Almajdi designed and fabricated the displays for the exhibition.
In March, artist Jim Drain held a workshop with graduate and undergraduate art students to create new works of art that he later exhibited in a solo exhibition, *Utopia Muscle*, at the Nathalie Karg Gallery, New York, New York (May 3 - June 11).

Images: Portions of works created by collaboration of WSU students and Jim Drain; WSU students working on Jim Drain sculptures; “Jaguar” by Jim Drain, installed at the Nathalie Karg Gallery; Ebay Kachina In A Vortex by Jim Drain, installed at the Nathalie Karg Gallery
During the winter semester, Industrial Design students in Advanced Product Design partnered with wheelchair users at the Rehabilitation Institute of Michigan to design wheelchair accessories. The students worked with three key project partners to identify common unmet needs of wheelchair users. Some of these needs included better ways to address everyday tasks like shoveling snow, using electronic devices, getting dressed, keeping sleeves clean, picking up fallen items, childcare, better posture, and cleaning dirt and debris from wheels. The students illustrated and prototyped their solutions for product evaluation and feedback from their project partners. Their prototypes and posters were displayed as part of the WSU HealthConnect Summit in Friday April 21. Prototypes included: an improved telescoping grabber designed by Jason Graber, a brush/mudguard wheel attachment designed by Noel Vitale, soft storage solutions designed by Kim Bigos and Nick Abhoud, easy-stow work surfaces designed by Rylee George and Mikal Brooks, a seat cushion designed by Maya Harb, a shirt sleeve protector and glove designed by Danielle Keys, a magnetic shirt closure system designed by Jake Kratkiewicz, an adaptive snow removal tool designed by Patrick Becht. To learn more about this project contact Siobhan Gregory at siobhan.gregory@wayne.edu.

Wayne State Art & Art History graduates Gerald Flynt (Photo ’17) and Sabrine Ismail (Graphic Design ’17) have been acceptance into the Cranbrook 2-D MFA program.

Aleksey Kondratyev (Photo ’14) has been accepted to the MFA program in Photography at UCLA.
During the Winter 2017 semester, the Graphic Design area hosted a number of professional development workshops and events for students.

On February 28, WSU Innovation Warriors reached out to us to host a workshop entitled Business Basics for Freelancers, which was open to all students wishing to learn more about entrepreneurship, but focused especially on business issues specific to designers. Jason Beale, of Innovation Warriors, spoke about best practices in accounting and invoicing; attorney Noel French, of Thrive Legal, went over the nuts and bolts of setting up an LLC; and graphic designer Joshua Smith, of Who’s That?, described his own practice and provided students with questions to consider before going into business for themselves. The workshop was very well attended, and the guests stayed late answering questions.

On April 10, we hosted a very busy and successful Graphic Design Portfolio Review. About 50 students each met with graphic designers, art directors, creative directors and an illustrator to receive feedback on their portfolios. We had 17 professionals join us, including representatives from Little Caesar’s, Quicken, Global Team Blue, DMC, Plante Moran, Organic, Good Done Daily, Design FWD, Former Co, and Alteris. The department was thrilled to have many alumni returning to Old Main to look at WSU students’ work! A huge thank you to WSU graphic design alumni for coming out: Jon Adams, Maria Bologna, Elise Brunner, Chris Gottardo, Bianca Ibarlueca, Kari Laderach, José Payan, and Tony Wolski.

The portfolio review was initiated in part by WSU Graphic Design alumna Kari Laderach, Creative Director at Plante Moran, who has worked with us for the last two years to develop a program whereby her department hosts a current Wayne State graphic design student for a year as an intern. This program has been hugely beneficial to the students, and the department looks forward to continuing this relationship with Plante Moran.

Over the summer graphic design students interned at multiple places including Quicken Loans, Ponyride, Plante Moran, Career Now Brands, Talking Dolls and Amazon (in Seattle!).

Xavier Swiecki, Art History Graduate Student, was the winner of the Three Minute Thesis competition held as part of the 2017 Graduate and Postdoctoral Research Symposium, and went on to represent the University at the 2017 Midwestern Association of Graduate Schools meeting. He was also awarded a scholarship from The Great Lake Chamber Music Festival partnership with the Charles H. Gershenson Trust and Wayne State University’s Global Studies and Music Departments for a review of the performance of Shostakovich and The Black Monk: A Russian Fantasy at the Detroit Institute of Arts.
Senior Graphic Design students held their end of the year exhibition, *You Are Here*, at The Baltimore Gallery, Detroit (May 5-May 7). The exhibition embraced works by students of various cultures, interests, and talents, and the routes that they have taken to develop their own approach to design. Students focused largely on the concept of “origins” in asking questions such as: What does “You Are Here” mean to you? Where have you been (literally, metaphorically, culturally, artistically)?

Every student’s approach to this project is entirely unique, representing a distinct and often intimate exploration of journey, place, and self.

Featured Designers Include:
- Amira Alkayyali
- Marina Anselmi
- Maria Anwar
- Garrett Burke
- Alexa Cavanaugh
- Jason Grill
- Marwa Hachem
- Tiara Hill
- Alexandria Maniak
- Halie McIntosh
- Haneen Miri
- Tara Napier
- Jake Parshall
- Meghan Rafferty
- Christopher Reid
- Robert Savage
- Eva Smith
- Linda Tu Son
- David Torres
- Josephine Wright

Images: Flyer for *You Art Here* exhibit; Graphic Design students outside of the Baltimore Gallery; “Hi! I’m Anxious” by Christopher Reid; Graphic Design students screenprinting *You Art Here* T-shirts; *You Are Here* T-shirts
Ryan Standfest, BFA ’02, had a solo exhibition, *Random Negotions Toward An Unreasonable Happiness: Print Works by Ryan Standfest*, at Hatch Gallery, Hamtramck, MI (January 7 - 28). He also gave an artist talk at Hatch Gallery on January 28th at 2pm.

The Archeology of Knowledge, 4, Ryan Standfest

Jim Chatelain’s, MFA ’69, work was featured in a two-person exhibition, *Cass Corridor: Connecting Times: Jim Chatelain and John Egner*, at the Simone DeSousa Gallery, Detroit (June 10 - July 8). The exhibition also featured the work of John Egner and was curated by Nancy Mitchnick (BFA ’72). The exhibition included paintings, sculptures, and collage works, and intermixed new works never shown before with older works by both artists.

And Cries Behind the Door, Jim Chatelain

The artwork of Steve Foust, MFA ’75, and Nancy Pletos, BFA ’72, was featured in a three-person exhibition, *Cass Corridor: Connecting Times: Steve Foust, Greg Murphy, and Nancy Pletos*, at the Simone DeSousa Gallery, Detroit (July 15 - August 19). The exhibition was curated by Nancy Mitchnick (BFA ’72) and was the third exhibition of the series *Cass Corridor: Connecting Times*.

Plane Crashing (Submerged), Nancy Pletos

Untitled (Folded Tape Reliefs), Steve Foust

Jean Bieri, MFA ’94, was awarded the prestigious Kresge Fellowship as a 2017 Visual Arts Fellow.
Rita Dickerson’s, BFA ‘11, painting, “1967: Death in the Algiers Motel and Beyond,” was featured in *Art of Rebellion: Black Art of the Civil Rights Movement*, Detroit Institute of Arts, Detroit (July 23 - October 22).

McArthur Binion’s, BFA ‘71, painting, *DNA, Black Painting V*, was featured in the 2017 Venice Biennale.

Saffell Gardner’s, MFA ‘87, work was featured in a two-person exhibit, *Primal Flash: Collaborative Works by Saffell Gardner & Sarah Mark*, at Live Coal Gallery, Detroit (April 21).

Carole Harris, BFA ‘66, gave a lecture, “Journeying Through Layers,” at the Charles Wright Museum, Detroit on March 23rd. Harris lectured about her work as a fabric artist: where and how it started, its evolution, and where her work is headed in the future.

Two of Harris’s pieces, “The Long Walk” and “Blues and the Abstract Truth,” were also featured in the 2017 International Design Biennale, St. Etienne, France.

Donita Simpson and Jeanna Biere, MFA ‘94, were recently featured in the online publication, *Essay’d*. *Essay’d* creates an ongoing series of short essays that focus briefly and intensely on standout artists.
In March, Associate Professor Lauren Kalman opened a solo exhibition of her body of work, *But if the Crime is Beautiful...*, at ArtSpace in Raleigh, NC. Her work was included in a two-year exhibition at the Jewellery Museum of Vicenza in Vicenza, Italy. In December she exhibited excerpts from *But if the Crime is Beautiful...* at Pulse Miami. Her work at Pulse was recognized by the Perez Art Museum Miami curators as part of the PAMMPicks program.

In the winter Kalman and her work were featured in articles in the New York Times T-Magazine Singapore, The New Tropic, and Surface Magazine. Her work was also written about in Broadway World, American Craft Magazine, Metalsmith Magazine, Artnet News, Wall Street International, and Revista Estúdio, among others.

Kalman received the Conceptual Craft Award in the Crafting Community Curated Exhibition In Print from Surface Design Journal.

In February Kalman curated an exhibition, *Masked*, at Holding House in Detroit. *Masked* included Detroit-based artists in conversation with national and international artists including: Matt Lambert, Tiff Massey, Jennifer Crupi, Imme van der Haak, Yuni Kim Lang, Tiffany Parbs, and Yevgeniya Kaganovich. The artists all have a background in jewelry and metalsmithing and the work explored masking in relation to identity, body image, and social engagement. Kalman lead a workshop at Holding House along with Wayne State Art Department alumni Matt Lambert (one of the exhibiting artists) with women from Alternatives for Girls in conjunction with the exhibition exploring themes of masking and performing.

Kalman installed a solo exhibition of her body of work, *But if the Crime is Beautiful...*, at Appalachian Center for Craft. Her work was included in the exhibition MEDUSA, Jewellery and Taboos at the Musée d’Art Moderne de la Ville de Paris in Paris, France. She also contributed an essay to the book accompanying the exhibition. In 2017, Kalman’s work was included in exhibitions across the United States and abroad in Australia, Spain, and China.
Professor Kalman received a fellowship from Integrative Teaching International (ITI) for the ITI Think Catalyst at the Foundations for Art Theory and Education Conference. She was also awarded an Educational Development Grant from the Office of Teaching and Learning at Wayne State.

In October Kalman received a junior faculty award from the Academy of Scholars at Wayne State Associate and presented a description of her research at Academy of Scholars award banquet.

Kalman was a finalist for the Susan Beech Mid-Career Grant from Art Jewelry Forum. Art Jewelry Forum published an interview about her work as a finalist this past October. She was awarded grants from the Puffin Foundation to produce new work and CERF+ for studio infrastructure.

Rayneld Johnson, Senior Lecturer, Fashion Design and Merchandising, presented research titled “Design Exchange of Chinese Qing Dynasty Dragon Robes and Western Fashions: Toward a Theory of Design” at the International Textiles and Apparel Association Conference in November. Johnson was also elected to the council of the International Textiles and Apparel Association.

Cooper Holoweski, Adjunct Faculty in Foundations, had his etching series Recent Antiquities selected for the “Prix de Print” in the May issue of Art In Print. The Art is Print “Prix de Print” is a bi-monthly printmaking competition in which an outsider juror selects a single work to be the subject of an article in Art in Print. Paul Coldwell wrote the article “Prix de Print No. 23: Recent Antiquities by Cooper Holoweski.”

Holoweski’s work was also featured in a four-person exhibition Dead Air at Brown University’s Cohen Gallery, Providence, Rhode Island (May 12 - June 8).
Assistant Professor of Photography Millee Tibbs exhibited work from the series “Mountains + Valleys” in the exhibition *Landmark: Yosemite Through the Lens of Contemporary Landscape Photography*, which originated at the Yosemite Museum and will travel through California to conclude in SF Cameraworks in San Francisco, CA next winter. This traveling exhibition, curated and organized by Cara Goger of the Mariposa County Arts Council, also featured the work of Binh Danh, Mark Klett, Byron Wolfe, Ted Orland, and Jerry Uelsmann.

Tibbs’ two person exhibition *No Man’s Land* at the Chazan Gallery in Providence, RI in fall 2016 with Theresa Ganz was reviewed by Susanne Volmer for the December issue of ArtScope.

In March, Nat. Brut, a print and online arts journal, invited Tibbs to mediate a roundtable conversation for their publication. Using the recent exhibition “Photography and America’s National Parks” and its related publication by Aperture “Picturing America’s National Parks” as a point of departure, Tibbs invited associate curator of the George Eastman Museum who hosted the exhibit and Sharon Harper another participating artist to discuss the relationship between gender and landscape representation.

Tibbs is currently developing a body of work titled “Mount Analogue” with the support of a Wayne State University Research Enhancement Program Grant and was a fellow at the MacDowell Colony during the summer.

Professor Jeff Abt’s book, *Valuing Detroit’s Art Museum: A History of Fiscal Abandonment and Rescue*, was published in April by Palgrave Macmillan (London and New York); and he presented a solo exhibition titled *Traveling Museums and Other Curiosities: The Work of Jeffrey Abt* at the River Campus Art Gallery, Southeast Missouri State University in February.
In June, Jennifer Belair, Lecturer in Printmaking in the 2016-2017 academic year, Foundations and Drawing, 2013 MFA in Printmaking, participated in an artist-in-residence with Bundanon Trust in New South Wales, Australia for her mixed media project, “All my heroes are men.”

From her project statement, “All my heroes are men,” will be a visual exploration of my personal connection to “masculine” imagery and persons. I have long adhered to male imagery and energy. As a child of divorced parents; on the weekends I would visit my father with my younger sister and he would take us to swap meets, go dirt bike riding, watch Terminator and Mad Max films, teach us how to fix things, and buy us motorcycle Americana T-shirts—eagles and Harley Davidson’s on black T-shirts are still a staple in my wardrobe to this day. I plan to use this opportunity to create a series of mixed media prints and books that explore concepts of gender through visual non-linear story telling.

The kernel of my work revolves around relationships and is influenced by my personal experiences and often times with sardonic undertones. The work I create is cathartic and operates and evolves from stream of conscious thinking. I envision the outcome as a series of stories about my male heroes and their impact on my life and how I construct my identity. Male musicians are a large focus because often their work and the stories they tell are romanticized ideals about themselves or other fictional characters, which I am interested in exploring as well. My current heroes are all male, I identify most easily with motorcycles and dirt bikes, Johnny Cash, David Byrne and Willie Nelson to name a few.”

Belair also participated in a residency in Saint-Jean-Port-Joli, QB, Canada for two months this fall with Est-Nord-Est for a book project titled, “I’m happy, hope your happy too.”

Belair also participated in “Power of the Press Fest” hosted by Signal-Return, Detroit, April 5-9, 2017.

Mel Rosas, Professor of Painting and Drawing and the Elaine L. Jacob Chair, had a solo exhibition titled La patria, Foreign Intimacies at Davidson Contemporary, New York (January 5-February 4). There was an opening reception held on January 5.
**FACULTY NEWS continued**

**Kathyrose Pizzo**, Part-time faculty in Sculpture, had a solo exhibition titled *After A Thousand Mornings* at Hatch Gallery, Hamtramck, MI (March 4 - 25). The mother/child relationship over time, through sickness, care and—finally—death, forms the emotional core of *After A Thousand Mornings*. Multiple sclerosis, her mother’s diagnosis, has given the artist a front row seat at this most mysterious and universal human rite of passage, and she has clearly thought long and deeply about the experience of her mother’s decline and her part in it. She observes in herself the shifting emotional dynamics of care and conflict, love and resentment, grief and recovery, rendering them in physical space through the patient assemblage of sticks and strings.

Pizzo installed outdoor sculptures in Legacy Art Park, Thomasville and Feurst Park, Novi. She was also part of a national juried exhibition at Marshall University, Huntington, West Virginia, titled “Give Me Some Space!”

Pizzo also had a solo exhibition titled *Kathyrose Pizzo*, at Simpson College, Indianola, Iowa (October 2-October 26).

**Lauren Semivan**, Adjunct Photography Instructor, had a solo exhibition, *Pitch*, at Benrubi Gallery in New York, New York (June 22 - September 9).

Professor Dora Apel’s essay, “Art and the Industrial City,” was featured in the Art Guide for The Andronike Tsagaris & John Hilberry Art Collection. This private collection of sixty works, installed at the Alumni House, was created primarily by artists of the Cass Corridor movement and donated to Wayne State University last year, with an opening reception in June 2017. Apel’s essay was excerpted and revised from Up from the Streets: Detroit Art from the Duffy Warehouse Collection, and published by the College of Fine, Performing and Communication Arts.


Apel was elected a lifetime member of the Academy of Scholars. She spoke about her work at a banquet held at the Detroit Athletic Club in October.

Eric Strebel’s, Part-time faculty in Industrial Design, company, Botzen Design, redesigned the Make-Cup®. The MakeCup is an elegant portable make-over product that lets you carry everything you need and allows you to use a refillable system so you can save on your cosmetic costs and use the brands you love. The cup has a secret compartment at the bottom to! Work began with concept sketches and progressed to rapid prototypes in 2016. CAD data was handed off later in the year and production is currently underway.

Eric Troffkin’s “Communications Vine” Project was included in the exhibition Out of the Box: A Juried Outdoor Sculpture Exhibition 2017 at the Jule Collins Smith Museum of Fine Art, Auburn University, Auburn, AL (October 6, 2017 - October 6, 2018). This is the largest non-permanent installation of this work, which Troffkin assembled on site.

Image: Dora Apel with Academy of Scholars President Gary Abrams at Academy of Scholars Banquet
Dennis Nawrocki, part-time faculty, curated an exhibition, Herstory, at Center for Creative Studies, Detroit (November 11 - December 16). The exhibition focuses on the career of Rose Dalessandro.

Artist, curator, sculptor (clay, plaster, and bronze), arts administrator, horticulturist/gardener, Rose Dalessandro (née Brown) (1940–2017) was an active, vigorous member of the Detroit art community before her untimely death earlier this year. A graduate of Center for Creative Studies (1983), she served as assistant director of CCS’s Center Galleries from 1989–1998, and later studied at Wayne State University (1998-1999). Periodically, like any sensitive prodigal daughter, she would absent herself from the machinations of the art world and, after a short or long hiatus, slip back into the fold renewed and reinvigorated.

Gathered here in remembrance of Rose are several clusters of her works, primarily wall mounted reliefs that highlight the phases of her sculpture. Modest in scale, chromatically muted, quasi-abstract, and oft minimalist in form, they range from partial figures or “goddesses” to the frankly feminist “Shields,” culminating in her noirish “Mourning Flowers.”

Initially sculpting in a figurative vein, Rose increasingly simplified the female forms and expunged detail as they metamorphosed into a series of bold, unequivocal “Shields” in the late 1980s. Such wall mounted protective armor could, conceivably, be donned at a moment’s notice to reinforce the guarded stance women often adopt in a patriarchal culture. Chromatically, the palette of deeply hued reds, lustrous turquoises, and ethereal whites attests to the artist’s profound identification with this series.

Later, an array of inky, chicly black “Mourning Flowers” emerged, manifesting the artist’s love of flora and fauna. Lushly unfurling their multiple petals (“doubles,” per the horticulturists), each bloom, redolent of disheveled dahlias, project and withdraw, twist, turn, flip, curve forward and backward, down and up—all rather untidily organic and rife with life, just like real blossoms, except for the color. Initiated in 2014, these ebony fleurs were not premonitions of her recent death—Rose was a lover of life all her days—though their dusky hues might very well have been intended to evoke loss of youth and the passage of time.

Essay’d 2: 30 Detroit Artists, written, edited, and compiled by Steve Panton, Matthew Piper, Sarah Rose Sharp, and WSU Art History Instructor Dennis Nawrocki, was published in August 2017. Essays discussing the following WSU staff, faculty, and alumni were featured in Essay’d 2: Jo Power, Christine Hagedorn, Carole Harris, Alex Buzzalini, Carl Demeulenaere, and Biba Bell.
GALLERY NEWS

The James Pearson Duffy Department of Art & Art History was pleased to present the following exhibitions in the Art Department Gallery...

2017 Graduating Seniors Exhibition (January 13 - February 3) featured approximately 60 outstanding works by undergraduate students from the department’s Art, Art History, and Design areas who are graduating during the 2016/17 academic year.

Images: Postcard for 2017 Graduating Seniors Exhibition; Installation view of 2017 Graduating Seniors Exhibition
Fluid Impressions: 2017 MFA Thesis Exhibition (February 17 - March 17) featured works by Dominique Chastenet de Géry and Courtney Richardson.

Dominique Chastenet de Géry received her MFA degree in painting from Wayne State University in December, 2016. Her undergraduate work was done in the seventies at UC Santa Cruz and at the School of the Art Institute of Chicago. Dominique was a recipient of the 2016 Detroit Artists Market Scholarship. Her work is currently on display in the Kresge Foundation’s offices, Troy, MI. Her recent exhibitions include the following: a two person exhibition, Detroit: Submergé(e), LA Artcore, Los Angeles, CA; Things Feel Heavy, The Carr Center, Detroit, MI; and Emergence-15, Ford Gallery, Eastern Michigan University, Ypsilanti, MI.

Courtney Richardson completed her MFA degree in graphic design at Wayne State University (May, 2017). She received a BFA from Kendall College of Art and Design, Grand Rapids, MI, 2006. Following her undergraduate studies, she worked as a front-end developer and designer for an internet services firm in Troy, MI. She later worked as an in-house designer for a dental publication for almost four years, Ann Arbor, MI, which was concurrent with her position as a freelance designer. In 2016, her work was featured in Just My Type at Whitdel Arts, Detroit, MI.
TRI-COUNTY HIGH SCHOOL EXHIBITION (March 24 - April 7) featured approximately 80 selected artworks created by high school students from Macomb, Oakland, and Wayne counties. At the opening reception, seven awards were given to students for their outstanding artworks in the exhibition. The awards included First Place, Second Place, Third Place, Teacher Award, and three Honorable Mentions. The guest juror was Jennifer Belair, Lecturer in Printmaking, Foundations and Drawing at Wayne State University.

Artworks by students from the following high schools were included in this year’s exhibition: Arts Academy in the Woods, Bloomfield Hills High School, Cass Technical High School, Detroit Country Day School, Eisenhower High School, Grosse Pointe South High School, International Academy East, L’Anse Creuse High School, Lake Orion High School, South Lyon East High School, Sterling Heights High School, Stoney Creek High School, and Waterford Kettering High School.

Images: Helen by Elizabeth Hungerman, Bloomfield Hills High School (1st place winner); Hope by Lauren Sabatini, Art Academy in the Woods (2nd place winner); The Great Bear by Sean McGowen, Bloomfield Hills High School (3rd place winner); Detached by Paige Kuzara, Stoney Creek High School (honorable mention); A Homage to IKB by Summer Nguyen, International Academy East, (honorable mention); Frozen Warmth by Kasra Rafii, Bloomfield Hills High School (honorable mention); Snowed by Kasra Rafii, Bloomfield Hills High School, (honorable mention)
A catalyst incites change. Like a catalyst, this exhibition presented new perspectives, experiences, and ambitions which will influence the future. Selected works by the participating students often exceed the traditional boundaries within their chosen media of study, and demonstrate exceptional talent. Catalyst displays the versatility found within the department’s fourteen disciplines as student artists transcend the norm.

This exhibition is a culmination of works from the department’s various disciplines: fine art, art history, and design; created by undergraduate students during the 2016-17 academic year. The exhibition emphasizes the department’s multiple programs of study for well-rounded educational opportunities, intended to prepare students for a successful future, serving as a launching pad for their professional initiatives.

The awards were as follows:
First Place: Stephanie Songer (Dispel, 2016, oil)
Second Place: Lauren Langan (Addiction, 2017, porcelain)
Third Place: Antonio Villabol (How the Beaver Got His Tail, 2016, relief print)
Honorable Mention: Brittany Bowers (A Little Light for Later, 2017, photography)

Images: Postcard design by Timothy Holmer; Gallery Learning Community students with President M. Roy Wilson and First Lady Jacqueline Wilson, Catalyst: 2017 WSU Undergraduate Exhibition; Installation views of Catalyst: 2017 WSU Undergraduate Exhibition
The Annual Great Lakes Regional Community College Art Exhibition (July 21 - August 18) featured artworks created by students and instructors from the following community colleges: Glen Oaks Community College, Mott Community College, North Central Michigan College, and Schoolcraft College.

Wayne State University (WSU) scholarship awards were given to students for their outstanding artworks in the exhibition, including the following: $5,000 Best of Show WSU Scholarship Award; $4,000 First Place WSU Scholarship Award; $3,000 Second Place WSU Scholarship Award; and several $2,000 Honorable Mention WSU Scholarship Awards.
The MOBILE ARTS WORKSHOP EXHIBITION (September 15-October 20) featured artworks created during summer workshops provided by the James Pearson Duffy Department of Art and Art History. The Department of Art and Art History provided abstract three-dimensional art workshops in Detroit, July 21 through August 7, 2017. Approximately 100 relief sculptures were created for the exhibition by workshop participants at the following parks and centers: Gordon Park, Adams Butzel Recreation Complex, Roberto Clemente Recreation Center, Farwell Recreation Center, Butzel Family Recreation Center, Mack Alive, Clark Park Coalition, and Patton Recreation Center.

Also included in the exhibition were sculptural artworks created by seniors from the Pablo Davis Elder Living Center, Detroit (instructed by sculptor and WSU Alumna, Lisa Rodriguez).

The Mobile Arts Workshop program is an annual collaboration between the James Pearson Duffy Department of Art and Art History, WSU; The Carr Center, Detroit; and the Detroit Parks and Recreation Department.
Images: Academic Advisor Avanti Herczeg with student during National Night Out at Patton Recreation Center; Installed relief sculpture created at Mack Alive; Installed relief sculpture created at Patton Recreation Center; Mobile Arts group at Patton Recreation Center; Relief sculptures created during July 1967 Community Commemoration at Gordon Park; Graduate Art History student Brigid Connolly Crawley with student at Patton Recreation Center
PHENOMENA IN LANDSCAPE: Paintings, Prints, Drawings, & Photographs by Jim Nawara (November 3 - December 8) presents a selection of works made during Nawara’s 46-year career as a Painting & Drawing Professor in the Wayne State University James Pearson Duffy Department of Art and Art History.

While a senior in high school, I won a four-year undergraduate scholarship to the School of the Art Institute of Chicago, where I studied photography with Kenneth Josephson, who was an inspirational and important teacher for me. By example, his work opened my eyes to the conceptual aspects of making art, selecting content, and at times, making a photograph that was about the medium of photography.

As a graduate student at the University of Illinois in Champaign, I was influenced by another renowned photographer, Art Sinsabaugh. He was known for his elegant, razor-sharp 4” high by 24” wide contact prints of horizons of Illinois landscapes. In a few sentences when he questioned another graduate student about his choices regarding the composition of his photographs, I clearly realized how important those decisions are and how every aspect of an image related to the edges of the composition. While I had begun my studies with a focus on graphic design and photography, I became increasingly passionate about painting. These teachers’ insights became important elements of my own work.

Some of the images from the series of small black and white photographs are the earliest works in this exhibition. All of these are printed full frame from 35mm negatives, and almost all were made in southeast Michigan from 1969 to 1989. These compositions are sometimes stark, whimsical or enigmatic views of urban walls, architecture, and landscape.

This work overlapped and influenced subsequent paintings, drawings and prints done between 1970 and 1982. These were imaginary landscapes seen from a low-altitude aerial viewpoint. While invented, these compositions evolved more or less from actual landscapes viewed from light aircraft, a helicopter and once from a hot air balloon flight (My father was a private pilot and also worked for an airline in Chicago). In this work I was interested in balancing painted illusion, thickly painted textures and the actual flatness of the paper or canvas. This concept is employed in trompe l’oeil or “fool the eye” illusion in art. - Jim Nawara
My work from the late 1980s to the present involves the creation of illusions and references concerning particular places, although I primarily consider my paintings abstract organizations of shape, color, light, and space. The paintings are always interpretations filtered through memory and imagination, as well as the physical process of painting. I often choose urban landscapes, but when I select a natural subject, I am interested in the affects of human activity on the landscape, like pruned branches or tire tracks. These events may be grand, unimportant, profound, or peculiar. I want to engage the viewer and to express something ineffable, hoping they will look long at my paintings, which often take many months to complete. Quoting the singer Tom Waits regarding the initial idea for a song and the resulting song “The stories behind the songs are less interesting than the songs themselves”.

During my time at Wayne State University, I enjoyed teaching drawing and painting to many talented and dedicated undergraduate and graduate students, and a number of them have become dear, longtime friends. I am pleased that I often reconnect with former students who are engaged in creative careers and who are still actively making and showing their work. Their dedication and success is one of the greatest rewards that I derive from teaching. I actively enjoyed helping students during their degree work and often years after they graduated. My excellent colleagues at Wayne State, past and present, have been very supportive, and continue to be friends.

Since I have been intrigued by landscape since I was a very young artist, the outdoor Landscape Painting and Drawing course that I taught for many years was important to me. It is a required course in our BFA Curriculum and popular with our graduate degree candidates. I liked to point out that making landscape images outside is the only situation where an artist is completely surrounded their subject. I loved organizing and teaching this course, and it had a strong following among students who rose to the challenges of working comfortably outdoors at various urban, suburban, and rural locations in southeast Michigan and sometimes beyond. I realized that some of my course responsibilities included keeping track of students spread out over a large area of a state park or urban neighborhood and to be prepared to spray needy students with mosquito repellent or share some tubes of paint that were missing from their palettes. - Jim Nawara

Images: Resteel by Jim Nawara; Intallation view of PHENOMINA IN LANDSCAPE; Ventilator by Jim Nawara; Intallation view of PHENOMINA IN LANDSCAPE.
The James Pearson Duffy Department of Art & Art History was pleased to present the following exhibitions in the **Elaine L. Jacob Gallery...**

*In Pieces: Presence and Objecthood in the Aftermath of Technology* was recently presented in the Elaine L. Jacob Gallery (January 20 - March 24).

The concept for this exhibition was a meditation on technology and how technology has affected the ways we think about ourselves. Asking: do we know ourselves differently than we did before an encounter with a sculpture, a book, a photograph, a video? Each interaction is composed of an experiential sequence, some of which appears in a recognizable chronology, others of which, dematerialized, scatter in a swirling orbit of nonsense.

The most common operationalized perception of technology is that it extends human capacities. But what do we make of the ephemera produced (and lost) in the noise of missed signals, disordered representations, and the chaos of ricocheting fragments?

Works in this exhibition focus on the fragment, the bit, and – inevitably – the artifact, inhabiting this fragmentary space. In some instances, meaning may be intentionally pulled away from the object because of its distance from experience. A real or imagined location in a past tense simultaneously affirms and compromises the authenticity of the present.

What can these temporal and spatial collisions offer us, particularly at the interface of the digital and the mechanical, the alchemical and the telematic? The works selected for the exhibition are designed to bounce off of each other, inviting us to consider how concept moves between fast and slow media, between hard surfaces and soft screens. The weightlessness of light on liquid converses with thirty-five hundred pounds of cement.

*In Pieces: Presence and Objecthood in the Aftermath of Technology* was curated by **Richard Haley**, and featured works by the following artists: **Biba Bell**, Terry Berlier, Sarah Conaway, Jim Drain, Trisha Holt, Stephen Kaltenbach, Darrin Martin, Lucy Puls, **Millee Tibbs**, Katie Torn, and Barry Whitaker.
GALLERY NEWS continued

Special Programming included a panel discussion with curator Richard Haley and featured artists Biba Bell, Assistant Professor in Dance and Choreography, Wayne State University; Terry Berlier, Associate Professor in Art Practice and Director of the Sculpture Lab, Stanford University; Jim Drain, Multimedia Artist, Los Angeles; Trisha Holt, Managing Director at Art Detroit Now, Adjunct Faculty in Digital Photography and 2D Design at the University of Michigan, Special Lecturer at Oakland University, and Academic Programs Coordinator at Cranbrook Academy of Art; Millee Tibbs, Associate Professor in Photography, Wayne State University; and Barry Whittaker, Assistant Professor in New Media, University of Toledo. The lecture took place Thursday, March 23 at the Purdy-Kresge Library Auditorium, WSU; and a gallery talk with Biba Bell, Terry Berlier, Jim Drain, Richard Haley, Trisha Holt, Millee Tibbs, and Barry Whittaker Thursday, March 23 at the Elaine L. Jacobs Gallery, WSU.

Images: Performance piece by John Anderson; “Ad Hunc Locum (Two Chairs)” by Lucy Puls; Installation view of In Pieces; “Imperfectus (Encyclopedia Britannica)” by Lucy Puls.
Say Yes, curated by Kimia Klein (April 7 - July 14) examined the practice and process of art making from a place of intuition, spontaneity, and improvisation. The twenty-two artists included in this exhibition share a conceptual framework founded on the assumption that something compelling will arise from synthesis and recombination, intuition and play.

The exhibition moved between figuration and abstraction, uncommitted to one or the other, maintaining a belief that these pictorial modes are not mutually exclusive. The work included equally rewards a short glance or a long stare, inviting viewers to come in closer for a better look.

These artists have honed the skill of response to external and internal stimuli in their practice. They have developed a way of making that is unselfconsciously playful and collaborative. What is arrived at is an intuitive sense of stability and completion, one that is balanced not on logic or stringent conceptualism, but rather on poetics, and at times, humorous pragmatism.

Say Yes gives and takes permission to be playful, reminding us that play can be very serious business.

Say Yes featured works by the following artists: Marina Adams, Ivin Ballen, Yevgeniya Baras, Michael Berryhill, Katherine Bradford, Sara Bright, Susan Carr, Derrick Alexis Coard, Hannah Rose Dumes, EJ Hauser, Mary DeVincentis Herzog, Matt Kleberg, Kimia Ferdowsi Kline, Emma Kohlmann, Sadie Laska, Robert Nava, Matt Phillips, Adrianne Rubenstein, Peter Shear, Jason Stopa, Andrew Tarlow, and Rachel Mica Weiss.
Images: Installation view of Say Yes; Gallery Learning Community students Brigid Cawley, Sydney Frakes, Miranda Caruso and Danielle Bidigare meet with artists Kimia Kline and Rachel Mica Weiss; Installation view of Say Yes; “Visionary Bi-Plane Takes Me to Play, I Make Up a World Most Every Day” by Susan Carr; “The Ham Hock is Connected to the Gym Beam” by Susan arr; “120 Untitled Works” by Emma Kohlmann; Installation view of Say Yes
**Dismantle the Core** (August 25 - October 14) coincided with the 2017 Sculpture X Symposium and featured works by the following four contemporary artists: Jinwon Chang, Ilhwa Kim, Sui Park, and Sungkuen Lee. These artists make art using existing objects as a source for their materials. The materials are manipulated and then strategically assembled to create patterned compositions that can be perceived as articulations of the metaphysical.

Crust, mantle, core – the artists transform their materials into microscopic / macroscopic compositions. Their fractal-like inventions can be perceived as divine matrices present in space and time.

Their mastery of labor-intensive techniques, simultaneously unique and universal, allows viewers to experientially engage in the meditative processes performed during the creation of the works. The artists’ self-exertion is apparent through the flawless craftsmanship and repetitive details.

**Images:** “Seed Universe” by Ilhwa Kim; “Human + Light + Love” by Lee Sung-Kuen; (left to right) Jinwon Chang, Sui Park, Tom Pyrzewski, Kate Shin, and Lee Sung-Keun
Images: “Thought Bubbles” by Sui Park; Jinwon Chang and Laura Makar; “Twelve Tribes” by Jinwon Chang; “Flow” by Sui Park; Installation view of DISMANTLE THE CORE; “Hovering” by Jinwon Chang
Folk Art from Oaxaca: Eight Artists, Eight Voices (October 27 - December 15) was curated by Alejandra Muñúzuri and featured works by the following artists and cooperatives: Mario Castellanos and Reina Ramirez, Giovanni Melchor, Tribús Mixes, Fernando Peguero and Leticia Blanco, and Manuel Reyes and Maricela Gómez.

Folk Art from Oaxaca: Eight Artists, Eight Voices coincides with the department’s community outreach programming, which includes Southwest Detroit, a Latinx-based community that actively embraces art programs that are influential to the city. The concept for this exhibition was consistent with the educational mission of the Department of Art and Art History, WSU.

Special programming included a lecture by curator Alejandra Muñúzuri, Thursday, November 9, 6:30-7:30PM at the Purdy-Kresge Library Auditorium, WSU; and a demonstration / workshop instructed by featured artist Mario Castellanos, Saturday, November 11, 1-5PM at the Elaine L. Jacob Gallery, WSU. The demonstration / workshop was coordinated by Avanti Herczeg, Academic Advisor, from the Department of Art and Art History. Participants included youth from Southwest, Detroit recreation centers who also participated in the department’s summer Mobile Arts Workshop program.

Images: “Pulpo (Octopus)” by Mario Castellanos Gonzalez and Reina Ramirez Carrillo; “Raccoon (Mapache Cacheton)” by Mario Castellanos Gonzalez and Reina Ramirez Carrillo; Installation view of Folk Art from Oaxaca
Mario Castellanos and Reina Ramirez produce one of a kind alebrijes (hand carved and painted wood figures) in their hometown of Arrazola. Everyone in the family has a specific task, whether it is carving, painting, or sanding. The production of each piece is a family collaboration. Mario is a member of the EcoAlebrijes Sustainable Association, founded in 2003, which promotes the reforestation of the copal tree, the main material for carving these amazing images.

Giovanni Melchor is a solo (unusual) alebrije carver and an emerging young artist from San Martín Tilcajete. Like many Oaxacan artists, he learned how to carve from his father and how to paint from his mother. He is the grandchild of one of the founders of the alebrije movement in Oaxaca.

Tribús Mixes is a cooperative founded by the Martinez Villanueva brothers, Noel and Neftalí. The project invites young girls and boys from different villages around the state of Oaxaca to do residencies and learn the art of woodcarving and painting, combined with the option to finish high school and go on to university. The residency takes place in the beautiful Martinez Villanueva home in Viguería. The Martinez brothers have supported the program for over twenty years with their beautiful woodcarvings.

Fernando Peguero and Leticia Blanco (his mother) share a love for clay and for telling stories. Fernando, a young emerging artist from Atzompa, has taken his art to another level, breaking away from his village tradition of making utilitarian pots. These ideas he originally learned from his mother, who is well known for her clay figure sculptures. Fernando has clearly taken it a step further and is constantly exploring diverse styles.

Manuel Reyes and Maricela Gómez also found their passion in clay and each with their unique styles share with us their personal stories. Santo Domingo Yanhuitlán is their inspiration and their homeland, and its amazing history and dramatic landscapes are represented in their work.

Images: Folk Art 5- “El Jarabe del Guajolote (The Turkey Dance)” by Leticia García Blanco, ceramic. Folk Art 6- “El Cortejo del Pavorreal (The Courtship of the Peacock)” by Mario Castellanos Gonzalez and Reina Ramirez; “El Vuelo del Buzo (The Flight of the Owl)” by Mario Castellanos Gonzalez and Reina Ramirez Carrillo
GROUP EXHIBITIONS

Collage at the Kayrod
Ellen Kayrod Gallery
Detroit, MI
January 20-March 3

Participating Artists:

Pieced Together
Detroit Artists Market
Detroit, MI
June 9-July 8
Curated by Gary Eleinko

Featured Artist Ron Parent

Participating Artists:
Chad Champanella, Doug Cannell, Matt Corbin, Christine Hagedorn, Brigette Neal, Scott Northrup, Joan Painter Jones, Tom Pyrzewski, Sharon Que, John Rowland, Ann Smith, Larry Zdeb

To the End of the Earth
Detroit Artists Market
Detroit, MI
September 8-October 14
Curated by Adrian Hatfield

Featured Artist Susan Tusa (photography)

Participating Artists:
Brian Barr, Kristin Beaver, Allan Bennetts II, Taurus Burns, Dominique de Gery, Jason DeMarte, Lauren Kalman, Jessye McDowell, Michael McGills, Lauren Rice, Clinton Snider, Ryan Standfest, Millee Tibbs, Margi Weir, Peter Williams
Heather Macali
Colloquium Series
Bernath Auditorium, Undergraduate Library
Wayne State University
January 25

As a contemporary artist, Macali has focused primarily on color, pattern, texture, distortion and memory. Her frequent use of colors and patterns is a product of a childhood rich in experiences from the 1980’s and 1990’s Midwest material culture. Macali grew up in Munroe Falls, Ohio and received her Bachelors of Arts (focus in Crafts) from Kent State University. She continued her art research at the University of Wisconsin-Madison receiving a Masters of Fine Arts in Textiles in 2009. Macali’s work has recently been published in the books: Art Yellow Book #1, by Leejin Kim, Digital Jacquard Design, by Julie Holyoke, and Textiles: The Art of Mankind, by Mary Schoeser. She worked in the fashion industry for four years as a print and pattern designer at Abercrombie & Fitch and La Senza. Macali currently resides in Detroit, Michigan working as a fiber artist and an assistant professor at Wayne State University.

Richard Haley
Colloquium Series
Bernath Auditorium, Undergraduate Library
Wayne State University
February 22

Richard Haley is an artist and teacher working in Detroit, MI whose work engages with practices of sculpture, photography, video, and animation. His work has been exhibited in galleries and non-profits in NYC, Los Angeles, Miami, Berlin, and San Francisco. Critical praise has written about his work in the Los Angeles Times, La Weekly, Art Slant, San Francisco Chronicle, and Bad at Sports.

Samantha Noel
Colloquium Series
Bernath Auditorium, Undergraduate Library
Wayne State University
March 22

Samantha A. Noel is an Assistant Professor of Art History at Wayne State University. She received her B.A. in Fine Art from Brooklyn College, C.U.N.Y., and her M.A. and Ph.D. in Art History from Duke University. Her research interests revolve around the history of art, visual culture and performance of the Black Diaspora. She has published on black modern and contemporary art and performance in journals such as Small Axe and Third Text. Her most recent article will be published in a forthcoming issue of the Art Journal. Noel’s current book project examines black modernism in the early twentieth century, particularly how tropicality functioned as a unifying element in African Diasporic art and performance.
Gerry Fialka’s interactive workshop explored the motives and consequences of art-making, political documentaries, accountability and whistle-blowing. The workshop interconnected art and this current convulsive moment with the individual’s quest for making art with audacity for transformative intent.

GERRY FIALKA - Artist, writer, and paramedia ecologist lectures world-wide on experimental film, avant-garde art and subversive social media.

Public Lecture: Dora Apel
Trash Talks: Re:Industrial City: Mitchell Lecture Series
School of the Art Institute of Chicago Ballroom
Chicago, Illinois
April 4

Re:Industrial City interrogated the post-industrial condition and subsequent design strategies of preservation or demolition, which invariably transform sites of production into sites of leisure or consumption. The panel discussed how the process and imagery of industrial ruination frames our relation to these sites and their potentials, and how new modes of urbanism might support alternate outcomes.

Artist Talk
To the End of the Earth
Detroit Artists Market
September 30

Moderator:
Adrian Hatfield

Participating Artists:
Allan Bennetts II, Taurus Burns, Dominique de Gery, Mike McGuillis, Lauren Kalman, and Margi Weir