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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WE ARE ON THE WEB!
Visit the Department of Art web site at www.art.wayne.edu. Our site contains announcements and special event information, Elaine L. Jacob Gallery and Art Department Gallery exhibition schedules, images of faculty artwork, academic information, and links to other university departments.

150 Art Building, Wayne State University, Detroit, Michigan 48202, or phone (313) 577-2980

Wayne State is committed to the policy that all persons shall have equal access to its programs, facilities, and employment without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation.

Cover: Mural by graduate student Ryan Herberholz, Grow Detroit (detail), 2014, acrylic latex, located at Michigan Urban Farming Initiative (MУFI), 7432 Brush St., Detroit (For additional info: http://archive.freep.com/article/20140814/NEWS01/308140232/help-us-grow-detroit-urban-farming-conyers); Above: Students from Lamphere High School at the Elaine L. Jacob Gallery in February to view the Blood/Sport Exhibition.
This past academic year was a very busy one. The fall semester began with the department hosting the Mid America Print Council (MAPC) Conference. The conference brought almost 600 visitors to our campus and to Detroit. Many first-time visitors remarked on how unexpectedly beautiful our campus is and how complete our program and facilities are in comparison to those of other state universities. While we certainly see room for improvement, hearing other’s encouraging words was heartening!

The conference involved many local art institutions, galleries, museums, and letter presses as co-sponsors. We were pleased to facilitate such a large-scale event throughout the city and share our vibrant art scene with artists from elsewhere. The high-level of cooperation across such a wide range of institutions has been inspiring.

This coming fall, we build upon the success of the MAPC event in hosting the Sculpture X Symposium, which was founded by the Sculpture Center in Cleveland. Joining us as co-sponsors for Sculpture X will be the Cranbrook Academy of Art, the Penny Stamps School of Art and Design, University of Michigan, and the Frostic School of Art, Western Michigan University. The event will feature professional development activities for students and emerging professionals, exhibitions, panel discussions, and keynote speakers. We again are very pleased to share our campus with local and regional partners. Please look to art.wayne.edu for updates on this October program.

Speaking of which, if you haven’t already done so, please see our newly updated website. In the future, we plan to include more images, videos, and stories from students and alumni. We would be happy to include you, your news, and images of your work.

In the coming fall, the department will be fortunate to welcome two new full-time faculty and one new staff member, sadly we now say goodbye to a few colleagues. We wish Professor Jim Nawara the very best in retirement after a long and successful career in the department. Associate Professor Cristobal Mendoza is moving on and we wish him well. After three years of service in the role of academic advisor and one year as a lecturer, we recognize alum Ryan Standfest for his contributions to the department.

I must also share that very recently and at the time of writing this newsletter, our long-serving staff member Art Office Supervisor Marie Persha passed away. Marie died in her home on May 28 surrounded by those that love her. She was peaceful and not in pain. Marie was widely recognized for her helpful nature and deep knowledge of university people, processes, and functions. We will miss her deeply.

Please read the following pages for updates on our people, programs, and places. We look forward to hearing from you.

John J. Richardson, Chair
James Pearson Duffy
Department of Art and Art History
The James Pearson Duffy Department of Art and Art History will host Sculpture X Symposium 2015: Value Added, with the co-sponsorship of the Cranbrook Academy of Art, Frostic School of Art, Western Michigan University, and the Penny Stamps School of Art and Design, University of Michigan. The symposium will take place October 9-10, on the campus of Wayne State University, with exhibitions on and off campus.

The keynote speaker for Sculpture X Symposium is artist Sheila Pepe. Pepe is best known for her large-scale, ephemeral installations and sculpture made from domestic and industrial materials. Since the mid-1990s, Pepe has used feminist and craft traditions to investigate received notions concerning the production of canonical artwork as well as the artist’s relationship to museum display and the art institution itself.

Pepe has exhibited widely throughout the United States and abroad in solo and group exhibitions as well as collaborative projects. Venues for Pepe’s many solo exhibitions include the Smith College Museum of Art, Northampton, Massachusetts, and the Weatherspoon Art Museum, Greensboro, North Carolina. Her work has been included in important group exhibitions such as the first Greater New York at PS1/MoMA; Hand + Made: The Performative Impulse in Art & Craft, Contemporary Art Museum Houston, Texas, and Artisterium, Tbilisi, Republic of Georgia. Pepe’s work was featured in the exhibition Queer Threads at the Leslie Lohman Museum of Lesbian and Gay Art in New York and the 8th Shenzhen Sculpture Biennale. Her commissioned work was included in the ICA/Boston’s traveling exhibition Fiber: Sculpture 1960-present. She exhibited recently in two solo exhibition projects in learning contexts, as well as Sheila Pepe: A Place for Looking with Paola Ferrario, Fabiola Menchelli and Julie Ryan at Joseph Carroll & Sons Art Gallery in Boston, Massachusetts.

Pepe is also known as an educator who likes to trespass the boundaries of fixed disciplines in art and design. She has taught since 1995—for many years as adjunct faculty in a variety of programs and schools including Brandeis University, Bard College, RISD, VCU, and Williams College. From 2006 until 2015, she took a full-time position at Pratt Institute as the assistant chair of fine arts. Her own artistic development was a mix of academic training and non-degree granting residencies: BFA, Massachusetts College of Art, 1983; Haystack School, 1984; Skowhegan School, 1994; MFA, School of the Museum of Fine Arts, Boston, 1995; and Radcliffe Institute, 1998–99. Pepe was a resident faculty member at Skowhegan School, 2013.

http://www.sheilapepe.com/

Images: Sheila Pepe installing her work. Images courtesy of the artist.
On Tuesday, March 24, 2015, the College of Fine, Performing and Communication Arts at Wayne State University presented its 36th Arts Achievement Awards. Six outstanding alumni and former students of Wayne State University were recognized for their dedication to, and advocacy for, the arts and communication, and for achievements in their respective fields.

Timothy Van Laar received the Career Achievement Award in the Field of Art and Art History, James Pearson Duffy Department of Art and Art History.

Van Laar is an artist, writer, and professor of art. He produces paintings, drawings, collages, and installations and has exhibited throughout North America and Europe. Van Laar co-authored three books and authored numerous reviews and catalog essays. He is chair of fine arts at Detroit’s College for Creative Studies.

Each recipient of the Arts Achievement Awards received a cast glass sculpture made by department alumni, Albert Young, MFA ’88. Young is a studio artist, instructor, and owner/operator of Michigan Hot Glass Workshop, located in the Russell Industrial Center, Detroit, MI.

The James Pearson Duffy Department of Art and Art History hosted The WSU Alumni Reception in conjunction with the 103rd annual College Art Association (CAA) conference, which took place in NYC. Alumni, students, and faculty from WSU’s Art and Art History Department were invited to the reception. This was the third consecutive reception hosted by the department during the annual CAA conferences.

The WSU Alumni Reception was held at the Old Castle Pub and Restaurant, which was a quick walk from the conference site. The department offered complementary hors d’oeuvres and soft beverages; a cash bar was provided by Old Castle Pub. In addition, several department T-shirts were raffled during the event.

The annual receptions offer those who attend the opportunity to reconnect with the department and with colleagues whom they may not have seen in some time.
In the spirit of forming new relationships with area high school students and their teachers, graduate students in the James Pearson Duffy Department of Art and Art History conducted several free workshops and a group lecture during the month of May. See the Lectures/Films section of this newsletter for information on the graduate student group lecture.

Please visit the Art at Wayne Facebook page for additional photos: https://www.facebook.com/wsu.art/media_set;set=a.97817794883442.1073741838.100000737381351&type=3

**Nichi Thompson** led a Hydraulic Die-Forming Workshop in the metals area. In the workshop, students made a die matrix and used the hydraulic press to create multiple shell structures. The workshop covered subjects such as metal thickness, annealing, and other design considerations for hydraulic press use.

Today many studio jewelers utilize the die-forming process to create lockets, candlestick holders, and other hollowware/jewelry forms. In industrial settings, hydraulic forming is used to create a range of product parts from car doors to metal i-phone cases.

**Alicia Duncan** led an Oil-based Monotype Prints Workshop in the printmaking area. Students received a thorough introduction to the monotype printmaking technique. Each created a small series of monotype prints using oil-based ink. The workshop covered various techniques for manipulating pigment on a printable surface, both additive and reductive. In addition, instruction was given on the use of stencils and templates, multiple plate use, registration and printing techniques, using the ghost and other areas dictated by the needs and progress of the participants.

Duncan is currently a semester away from completing the graduate program for an MA in Printmaking. She received her BFA from Eastern Michigan University, with a concentration in printmaking, in addition to receiving a teaching certificate. She has taught art to all levels of students, K-12, for nine years. Currently, Duncan is teaching middle school Visual Arts for Royal Oak Schools.
Ben Warner led a Hollowware Sinking and Forming Workshop, also in the metals area. Students were introduced to sinking and forming flat pieces of metal into a hollowware form. The workshop covered the three basic principles of stretching, compressing, and bending & shaping metal. By applying these three principles, an infinite range of possibilities can be explored. Each participant produced one hollow shaped form using one or more of these strategies.

Sinking and forming techniques are utilized by metasmiths for both utilitarian purposes and for the creation of aesthetic art objects. Through gaining and understanding these processes, a complex understanding of the physical properties of metal can be attained. Many forms achieved in hollowware can be translated to smaller scale jewelry making and larger scale blacksmithing creation.
Congratulations to the following students who received 2015 departmental scholarships! An award ceremony took place during the opening reception for the UNDERGRADUATES: 2015 WSU Undergraduate Exhibition on April 24. Professor Stanley Rosenthal presided as the Master of Ceremony.

John B. Hunter, Jr. and Louise H. Hunter Endowed Scholarship in Art
Rebecca Olsen

Linda Marlene Iden Endowed Scholarship in Fine Arts
Nouralhoda Ballout

Marji Kunz Fashion Scholarship
Khadijah King
Jessica Roeglin
Issra Killawi
Jacqueline Paetzold
Gregory Luka
Rebecca Sase

Wilfred C. Becker Memorial Scholarship
Sophia Pomponio

James Pearson Duffy Department of Art and Art History Talent Scholarship
Ava East

James Pearson Duffy Department of Art and Art History Transfer Student
Josephine Wright
Amanda Meier
Lindsey Hart
Ashley Andrea
Susanna Roberts

James Pearson Duffy Department of Art and Art History Representative to the Michigan Arts in the Legislature
Stephanie Balan

Image: Nicole Helegda receiving the Bud Bernstein Endowed Prize Fund, presented by Stanley Rosenthal at the podium.
Congratulations to the following students who received 2015 scholarships from the Industrial Design area!

Max Jacob and Sons Scholarship
Noel Vitale

Becker Memorial Scholarship
Rola Kadi

Samantha Russell was selected to show her work in the Kendall College of Art and Design (KCAD) MEGA 2015 exhibition, which was presented by the KCAD MFA Collective, a graduate student group dedicated to uniting and promoting Kendall College of Art and Design MFA Graduate Students and Alumni. The exhibition took place at the Urban Institute for Contemporary Art, Grand Rapids, MI (May 1 through May 22). In addition, Russell was a Juror’s Choice Award Winner, being selected by juror Cindy Buckner, Associate Curator at the Grand Rapids Art Museum, and was asked to participate in the artist talks during the opening reception on May 1st.

http://samantharussellfineart.com/sculptures

The James Pearson Duffy Department of Art and Art History is delighted to present the Sculpture X WSU Student Art Installation Award exhibition during the upcoming fall term. Current art students from our department will have the opportunity to share their talent with the public by creating temporary artworks under the restrictions of facility limitations and a strict deadline.

Temporary public art provides an out of the ordinary experience for the viewer. The artwork is perceived as a temporary reformulation of the architecture and its attendant landscape or urbangscape. Such site-specific work also provokes people who are experiencing the space on a daily basis to reconsider the manner in which they interact with their surroundings. New audiences, perhaps visiting the chosen site for the first time, are invited to become aware of the cultural heritage and art communities that contribute to the vitality of the University.

Participating students were selected based upon their proposals and images of their current work. Six on-campus sites will feature the selected works. Congratulations to Ruwaida Ba-Arma, Wejdan Ba-Arma, Kevin Campbell, Dominique de Géry, Patrick Densmore, Miles Grandstaff, Angelique Harrison, Ryan Herberholz, Rola Kadi, Michael McNeil, Sean McQueeny, Andrew Morawski, Idrees Mutahr, Christopher Washington, Thomas White, Patrick White, Jessica Wildman

The installations will be on view September 11 through October 10, with an awards ceremony on Saturday, October 10, 2015. The awards will be announced during a reception for the Sculpture X Community Workshop Exhibition at the Art Department Gallery, WSU. Visitors from the university, community, and the Sculpture X Symposium will be given the opportunity to see the works and to vote online.

https://www.facebook.com/events/1055644254463583/
The James Pearson Duffy Department of Art and Art History and Whitdel Arts were proud to present *Delineate*, current works by WSU MFA Graduate Laura Makar in the Emergence Gallery at Whitdel Arts, Detroit. An opening reception was held on Friday, January 16. Makar also gave a gallery talk at Whitdel Arts on February 19th. The exhibition ran through February 29.

Makar was born in Buffalo, NY and grew up in Toledo, OH. She earned her BFA, Bowling Green State University, OH, in 2009 and her MFA, Wayne State University, in 2014. She was awarded the 2014 John and Irene Sowinski Scholarship in Fine Arts and Design, as well as the Louis A. Baum Fund Scholarship, and was the 2013 Thomas C. Rumble Graduate Fellowship, WSU, recipient. Makar has exhibited her work locally and nationally; including exhibitions in California, Georgia, New York, and North Dakota. Additionally, Makar interned at the Museum of Contemporary Art Detroit and has served as a Curatorial Assistant at the Elaine L. Jacob Gallery and Art Department Gallery, where she currently is the Preparator.

Recently, Makar’s work was included in *Hatchback 9* at Hatch Gallery, Hamtramck, MI (April 4-25) and *Abstraction* at Detroit Artists Market, Detroit, MI (May 1-30).

The Wayne State University Fashion Design and Merchandising Organization presented *Expressions* their spring 2015 fashion show on May 9th. Charles H. Wright Museum of African American History hosted the fashion show, which is an annual event.

The following students presented their designs in the 2015 show:

- Michael Cummings III
- Meghan Flynn
- Issra Killawi
- Khadijah King
- Kari Lewis
- DeJaine McBryde
- Jacqueline Paetzold
- Jia Yu

Images (top to bottom): Laura Makar at her MFA thesis exhibition, *Delineate*, held at Whitdel Arts; *Delineated Repetitions* by Laura Makar, 2015, hand-cut paper, 30” X 17”; Announcement poster for *Expressions*, the 2015 fashion show.
Discovering the Impressionist and Expressionists was the beginning of a lifetime of painting. Seeing the work of Vincent Van Gogh, Claude Monet, Pierre-Auguste Renoir, the entire history of their time, and the familiarity of the work in relationship to myself, made my imagination soar. They set me free to paint.

I received a degree in Art Education in 1969 and began teaching. This allowed me to paint and further my education, receiving an MA in painting. I studied with Tom Parish, now my husband.

My paintings exude the feeling of the air around me. Familiar images such as trees, clouds, water, and birds enthralled the chemistry in my surroundings. As with the Impressionists and Expressionists, I can feel the lights and emotions through my paint, and highly charged brushwork.

After several summers sailing, vacationing on Beaver Island in the middle of northern Lake Michigan, the work became a series of Expressionist landscapes. The painting of the sky began after many years of studying landscapes. The beauty and endless motifs resonated in making the new work. Many of my images come from the sea and its involvement with the sky. Discovering that of course the landscape atmosphere creates the patterns.

Once in the studio, the vision mixes with thoughts and feelings of my daily influences. Emotion moves quickly as well as skies. I try to capture light and breeze. I am aware of constant shifting of the things I am looking at, shifting of light reflection on the sky, the sunset, and water. The light is forever changing. Now I have come across birds.... All a part of the same things. The grace and beauty they offer us.

These paintings are perception of experience, a visual poetry.  

~ Shirley Parish

Shirley Parish, MA ’80, had a solo showing of her work at the Ellen Kayrod Gallery, Detroit (March 13 through April 24). The exhibition titled Shirley Parish “Looking Out” presented a collection of Parish’s art from 1996 through the present.

Images (top to bottom): Shirley Parish, Snowbound, 2015, 22” x 28”; Self Portrait, 1996, 60” x 46”; Bird Notes, 2015, 54” x 64”
Artwork by Hiroko Lancour, MFA ’14, is included in the exhibition *Integrated Patterns: Structured Abstraction* which is currently being shown at Midland Center for the Arts, Midland, MI. The invitational exhibition features work by artists from across the country employing extensive use of pattern, repetition, geometry, and structural organization. The show runs through June 26.

http://hiroko-lancour.com/index.html

Rebecca Hart, MA ’05, was the featured lecturer for the second installment of the N’Namdi Center Atelier Curatorial Talk Series in April, 2015. Hart spoke about the “curator as a caretaker,” sharing behind-the-scenes insight into museum practices and facilitating exhibition proposals, acquisitions, and curatorial research methods. Hart is the Associate Curator of Contemporary Art at The Detroit Institute of Arts where she has worked since 1995.

Lynne Avadenka, BFA ’78, MFA ’81, was featured in the February 2015 edition of *Essay’d*, a web-based writing project which publishes short essays about Detroit artists on a monthly basis. The essay on Avadenka was written by Rosie Sharp.  http://essayd.org/?p=142

Shiva Ahmadi, BFA ’00 and MFA ’03, has been appointed Assistant Professor in painting and drawing at the University of California, Davis, starting in the 2015 Fall term.

Two of Ahmadi’s paintings have been acquired for the permanent collection of the Metropolitan Museum of Arts, NYC; the Herbert F. Johnson Museum of Art, Cornell University, acquired a painting from her “Throne” series, and her painting *Safe Heaven* was acquired by the Museum of Contemporary Art, Los Angeles, and will be part of their permanent collection.

In addition, Ahmadi was featured in *Modern Painter* magazine, June 2014, in the article “Shiva Ahmadi Animates Tales of Violence and Beauty By Sehba Mohammad.

http://shivaahmadi.com/home.html

Images (top to bottom): Exhibition view of *Integrated Patterns: Structured Abstraction* exhibition at Midland Center for the arts. Lancour’s work is featured on the white wall, another is suspended from the ceiling, and Professor Margi Weir’s art is on back wall (black and white work); *Lotus*, Shiva Ahmadi, 2013, mixed media on aquaboard, 60” x 120”
Nick Sousanis, MA in painting and drawing, completed his doctorate at the Teachers College of Columbia University this past year and he has begun a two-year Eyes High Postdoctoral Fellowship in comic studies at the University of Calgary in Canada. This research fellowship is with the university’s English department and is designed to help connect it with the art and art education departments there. Sousanis’s dissertation, *Unflattening,* designed entirely in comic form, has been published by Harvard University Press.

*Unflattening* is an insurrection against the fixed viewpoint. Weaving together diverse ways of seeing drawn from science, philosophy, art, literature, and mythology, it uses the collage-like capacity of comics to show that perception is always an active process of incorporating and reevaluating different vantage points. While its vibrant, constantly morphing images occasionally serve as illustrations of text, they more often connect in nonlinear fashion to other visual references throughout the book. They become allusions, allegories, and motifs, pitting realism against abstraction and making us aware that more meets the eye than is presented on the page.

In its graphic innovations and restless shape-shifting, *Unflattening* is meant to counteract the type of narrow, rigid thinking that Sousanis calls “flatness.” Just as the two-dimensional inhabitants of Edwin A. Abbott’s novella Flatland could not fathom the concept of “upwards,” Sousanis says, we are often unable to see past the boundaries of our current frame of mind. Fusing words and images to produce new forms of knowledge, *Unflattening* teaches us how to access modes of understanding beyond what we normally apprehend.

For more information:  http://www.hup.harvard.edu/catalog.php?isbn=9780674744431

Anita Bates, MFA ‘97, and Christine Hagedorn, BFA, had solo exhibitions at N’Namdi Center for Contemporary Art. Both shows ran from January 16 through March 14, 2015.

"My inspiration [for my current work] was derived from many sources—the music of Abdullah Ibrahim, the vast, vacant field that I see from my studio window or the contrast of colors, textures and patterns that I saw on the set of a television show. It is my belief that an artist’s soul and spirit are visible in their work."

~ Anita Bates

"My work involves the concepts of time and memory. I am interested in the larger history of time as well as my own simple memories. I often use ordinary objects in my work to reference the beauty of everyday experiences. The gathering of objects and the subsequent stitching and binding is a ritualistic activity that creates a focus on a singular moment and becomes a meditation. I love craftsmanship and enjoy seeing the influence of the hand in work. I value the residue of touch and the patina of age and use and their sense of history."

~Christine Hagedorn
Bruce Harkness, BFA ‘82, was one of four photographers who presented *Cardiovista: Detroit Street Photography*, a series of ten photo-essays exhibited at Alfred Berkowitz Gallery, University of Michigan-Dearborn (Jan. 16 through Mar. 13). Harkness, along with Brian Day, Carlos Diaz, and Tom Stoye created the series, which was shot over the past five decades. The work focused on the photographers’ journeys across diverse neighborhoods, from midtown to downtown, from Hamtramck and Poletown to Southwest Detroit’s Mexicantown. Each photographer captured the heartbeat of Detroit through case studies that turn a critical, multi-faceted lens on the Motor City’s complex urban and cultural history and examined how those histories can impact, sometimes devastatingly, its communities.

A 178-page catalog featuring images in the exhibition and also additional photographs in the series, together with texts on the photo-essays, was available at the opening reception.

*Cardiovista: Detroit Street Photography* is curated and organized by Nadja Rottner, Assistant Professor of Art History, University of Michigan-Dearborn, together with students enrolled in the Art History Museum Studies Seminar 2014.

A short preview of the exhibition and more information on the catalogue is available on the UM-Dearborn Fine Arts Facebook site https://www.facebook.com/UM-DearbornFineArts.

Richard Haskin, BFA ‘08, was featured as the cover story in the Jan/Feb 2015 issue of *UAW Ford Community* magazine, a national publication. The article, “Storytelling Through Art,” covers Haskin’s *Art Within Art: from Italy to Detroit and Vice-Versa* and the *Detur: Detroit-Turin* exchange project that he cofounded with alumna Pierette Domenica Simpson, liberal arts ‘70 (more information on those projects can be found in our Winter 2015 newsletter).

Haskin’s displayed three photographic works in the *UAW-Ford Art Collaborative* exhibition. Out of more than 500 entries submitted, 95 works from 45 hourly and salaried UAW-Ford employees across the United States were selected for the exhibit. One of Haskin’s photographs took both Best in Photography and Best of Show. In addition to his photographic practice, Haskin is a skilled tradesman in Predictive Maintenance at the Ford Research and Engineering Center in Dearborn, MI.

In addition, Haskin photographed “Exit Interview: A Conversation with Graham Beal” at the Detroit Institute of Arts, hosted by Professor Jeffrey Abt, on May 2 (see page 20).

**GREEN WAYNE** --- The James Pearson Duffy Department of Art and Art History Newsletter responds to current and popular communication technology. As we move forward we are going “green” with the publication in electronic form and posted on the department’s main webpage with limited availability in print. This will not only allow us to reach more people, it will also ease the strain on our departmental budget. We look forward to sharing our news with alumni, students, faculty and colleagues, potential funders, and the general public.
Marcia Freedman, MFA ’92, had a solo show of her work in an exhibition titled Memory & Observation, which took place in the Robinson Gallery at the Birmingham Bloomfield Art Center, Birmingham, MI (April 10 through June 5).

Marcia Freedman’s one-person exhibition... introduces the audience to twelve oil paintings with an underpinning of the figure in some paintings and objects in others. Ms. Freedman’s work, a style that could be aptly described as Abstract Expressionism, is part of the art movement that developed in New York City during the mid-1940s. These paintings are rooted in the 1950s work by Willem de Kooning, Robert Motherwell, and Joan Mitchell, and Freedman continues in that genre much like a composer of classical music continues to compose after the work of Beethoven, a jazz musician inventing music in the style of Miles Davis, or a writer composing a sonnet after Shakespeare and Frost.

~ Ron Scott


In her artist statement, Freedman says, “My paintings are brought to life by memory, observation, and visceral reactions to life. Using family members as muses has triggered this body of work. The figure as an emotional landscape is a commentary on complex associations and perception. In constructing the work, I abandon the specificity of observation... The resultant images are mostly abstract, but in fact are based on the constant inquiry into the reality of life experience.”

Freedman’s work is also included in the group exhibition, ABSTRACTION: Artist|Viewer|Dialog, at Detroit Artists Market, Detroit (May 1 through May 30).

Images (top to bottom): Marcia Freedman, He Said, She Said, oil on canvas, 72" X 90"; Baby It’s Cold Outside, oil on canvas, 72" X 48"; On the Piano, oil on canvas, 28" X 120"
Steve Foust, Jim Chatelain, Bill Dilworth, Ron Morosan, Doug James, Kurt Novak are exhibiting their work in the Inhabitants of Ether Island exhibition at Wagner College Art Gallery, Staten Island, NY, from May 23 through August 19th.

Aether or ether is that realm of science and astronomy that is both ancient and yet surprisingly relevant in today’s research in theoretical physics. Called the fifth element, after earth, air, water, and fire, this quintessence is theoretically known to be present. It is called “dark matter”, or simply that space in-between matter that we can’t pin-down, but we know it is there.

The six WSU alums have continued a community ethos formed many years ago in Detroit. They have maintained an ongoing friendship, meeting as a group to discuss each other’s work, share ideas, provide each other with mutual support, and inhabit each other’s lives.

Laurie D’Alessandro, MFA ’14, was one of ten artists selected from the Ontario Society of Artists (OSA) to show her work in AIRD Gallery 30 Years (Mar. 10 through Apr. 3). This was a collaborative exhibition featuring work from the Canadian Society of Painters in Water Colour, the Ontario Society of Artists, the Royal Canadian Academy of Arts, and the Sculptors Society of Canada. It marked 30 years of excellence in the visual arts at AIRD Gallery, Toronto, CA.

The juror for the Ontario Society of Artists was Gerald Needham, Professor Emeritus, Department of Visual Arts and Art History, York University. He has published extensively on European Realism, Impressionism, and Post Impressionism. Needham is a member on the board of directors of the Canadian section of the International Association of Art Critics.

Daniel Cicchelli, BFA ’13, is confident that the reason for creating art lies in something unprocessed, visceral, and crude. Cicchelli unveiled his new work in the exhibition Inside-Out at the Number House in the POST-HAB Gallery of the Heidelberg Project, Detroit. The exhibition opened on June 5th with live DJ music and an open bar provided by Blue Moon Brewing Company.

This summer, Cicchelli, along with a number of other artists, will be creating a large public mural on the outer wall of a building on Greenfield Road. Details are forthcoming.

In addition, his work will be included in the group exhibition, Detroit: Door of Opportunity, which will be displayed at North End Studios and Gallery, Detroit (July 10 through July 24). An opening reception for the exhibition is planned for Friday, July 10th, and will include screenings of local short films, performers, and stories from local artists about Detroit and its current opportunities.

http://www.danielcicchelli.com/
Alexander Buzzalini, BFA ’13, participated in the three-person exhibition, *Staging Ground*, at the Butter Projects, Royal Oak, MI (May 1 - 30).

*Staging Ground* featured installations by three artists working across a range of media who transform the gallery space by creating environments for the viewer. Emphasis was placed on the relationship between figure and ground as the artists composed narratives that spoke to history, masculine archetypes, and displacement. Through the use of color, scale, and imagery, the installations set the stage for viewers to enter another place, time, or state of mind.

Formally trained as a printmaker, Alexander Buzzalini, of Hamtramck, MI, created work that straddled the line between two and three dimensions. His drawings functioned as props that become animated by emerging from and receding back into flat space. Buzzalini received his BFA from Wayne State University in 2013 and has exhibited across Metro Detroit, most recently at Public Pool (Hamtramck, MI), and Madonna University (Livonia, MI).


The work of JenClare Gawaran, MFA, and the late Mary Laredo (Herbeck), BFA and MFA, is included in *The Essential Self: Meditations on the Politics of Identity*, which is on exhibition at the Detroit Artists Market through July 18, 2015.


Demeulenaere incorporates paintings and drawings on a small, intimate scale into larger installations that create a theatrical effect. His art places an emphasis on history, religion, sexuality, race, and prejudice. Demeulenaere’s installations are charged with a palpable tension engaging the public in an interactive way. More recent works focus on life’s uncertainty and death’s inevitability.

Donita Simpson, BFA and MFA, is exhibiting her work in the three-person exhibition, *Detroit Icons*, at the Woods Gallery, Huntington Woods, MI (May 20 through June 26).

Simpson was born and raised in Detroit, Michigan. She earned her BFA, MFA and MEd at Wayne State University. For the past several years Simpson has made portraits of Detroit area artists. This project started in the 1980s and continues today, with the goal being a monograph depicting artists as metaphors for the city itself. Simpson’s work has been exhibited throughout the northern hemisphere and is represented in numerous private and public collections including the Tweed Museum of Art, University of Minnesota Duluth; The Art Institute of Chicago; the Visual Studies Workshop, Rochester, NY; The Detroit Institute of Arts.
Alex Thullen, BFA ‘05, was one of 16 ceramicists selected by Ceramic Monthly as an Emerging Artist in the May 2015 issue.

“Each one of these artists is exploring ideas and subjects that inspire and intrigue them. The resulting work shows their high level of engagement and investment, as well as the dedication and technical prowess needed to bring it all together.”

~Eds.

As a potter, I have always held a great affinity for the values of the craft’s tradition, with its intense focus on both materials and process. Tradition is at the very core of craft, and the objects that we create gain their significance in our culture through ritualization. It is these everyday routines and traditions that I find most compelling, and consequently, the everyday objects that we experience them with. These are objects that we are intimately connected to; from the jar that tea is stored in, to the cup that we sip our coffee from every morning without fail. My primary interest is in using my material and my process to grant these objects a sense of ritual appropriate to the role that they play in our everyday lives, and to continually evaluate both how we relate to, and what defines the ritual object.

~Alex Thullen

In 2015, Thullen also participated in Aut Kem, Cellar Door Projects, NCECA, Providence, RI, and Surfaceress, Schaller Gallery, St. Joseph, MI. Thullen has worked as Fabrication Supervisor and Senior Glaze Technician at Pewabic Pottery, Detroit, MI, since 2007.

http://alexthullenceramics.com/home.html
https://www.facebook.com/AlexThullenCeramics?fref=ts

Image detail: Thullen, teabowl, 2013, 4 in. (10cm), porcelain, iron-crystalline glaze, oxidation fired
Professor Jim Nawara retired in May after the Winter 2015 semester. Nawara has taught all levels of oil painting, watercolor painting, and drawing in our department for forty-six years. Commenting on how much he will miss working with his colleagues and, in particular, his Wayne State students, Nawara stated, “I have really enjoyed the diversity of our students’ backgrounds, ages, abilities, experiences, and passions. It has been my pleasure to assist them and to see the progress of their work toward graduation and beyond.” Nawara plans to remain in touch with WSU faculty and staff as well as with his former students. He looks forward to having much more studio time and will continue working as an active, exhibiting artist.

Two of Nawara’s current works are featured in the National Weather Center Biennale exhibition, which is presented by the National Weather Center and the Fred Jones Jr. Museum of Art at the University of Oklahoma, in collaboration with the Norman Arts Council. This is the second National Weather Center Biennale exhibition that showcases artwork with weather as its central theme. The current international exhibition opened on Sunday, April 19, in the National Weather Center at the University of Oklahoma and will be open to the public through June 14, 2015.

Renowned conceptual artist Mel Chin of Houston served as the guest juror for the 2015 biennale. Chin selected 88 works from more than 900 entries by artists from around the world for display at this year’s biennale and for the accompanying catalog. Entries are categorized into three mediums: painting, photography, and works on paper.

Nawara is represented in the exhibition by two paintings, Solstice and Rime. Both of these images represent views from Nawara’s home/studio. Solstice is based on a view from his studio window on a still summer solstice evening and Rime presents a view through a kitchen window that was heavily obscured by frost during the severe Michigan winter of 2013-14.

Images (top to bottom): Professor Jim Nawara; Solstice, 2015, oil on Sintra (polyvinyl chloride panel), 34” x 46”; Rime, 2015, watercolor, acrylic gouache, and pigment ink on Arches Oil Paper, 24” x 36”
In March, John Richardson exhibited four sculptures in PULSE New York – Contemporary Art Fair. He was one of two artists featured in the Causey Contemporary Gallery space. During April, Richardson participated in an exhibition at 9338 Campau, Hamtramck, MI, showing three sculptures. Earlier in February, he was elected to the position of Vice President for External Affairs of the College Art Association (CAA), by CAA’s board of directors. In that role he oversees the areas of membership, development, and marketing for CAA.

Dora Apel delivered the lecture “Ruins and the Anxiety of Decline,” as part of the Bray Lecture Series at the Flint Institute of Arts on April 10, 2015. This talk was drawn from her book Beautiful Terrible Ruins: Detroit and the Anxiety of Decline, which will be released in June 2015 by Rutgers University Press.

Apel served as an expert consultant on two media projects, including a TIME magazine story on the “100 Most Influential Photographs in History,” and in a print interview with David Hesse, correspondent for Süddeutsche/ Tages-Anzeiger (Switzerland’s leading German-language newspaper) on the Equal Justice Initiative’s recent report on lynchings in the U.S. South. The article was published on March 31, 2015 and is available online at http://bazonline.ch/ausland/amerika/Lynchmord-als-Demonstration-der-Macht/story/20358916

Apel received an Educational Development Grant for 2015-16 to develop the new course: “Interpreting the Contemporary: Reading and Writing Art Criticism.”

Margi Weir received several awards for her creative research during the winter of 2015: Best of Show in the Human Rights Exhibition at South Texas College, McAllen, TX; a First Place in the Armstrong Annual 2-D Competition at the Armstrong Atlantic University, Savannah, GA; and a First Place in the Crossover and Composites: Hybrid Forms, Techniques and Media exhibition at The A.D. Gallery of the University of North Carolina, Pembroke. Weir received two purchase awards as well, one from the 49th Annual National Drawing and Small Sculpture Show at Del Mar College, Corpus Christi Texas; and one from the Small Works Exhibition at Harper College, Palatine, IL.

Weir’s work was selected for inclusion in the invitational exhibition Integrated Patterns: Structured Abstraction which is currently being shown at Midland Center for the Arts, Midland, MI. The exhibition runs through June 26.

Beginning on August 19th, Weir will serve as our department graduate officer.

Kathyrose Pizzo participated in the group exhibition Full Credit at Whitdel Arts, Detroit (Jan. 16 through Feb. 28). The exhibition highlighting some of the area’s hardest working creatives, adjunct faculty members. The exhibition’s promotional materials said it best, “Taking the daily-grind and commute in stride, this dexterous group continuously sets the prerequisites for being a relevant artist.”

Stanley Rosenthal received a jurors award in the 68th Annual Michigan Water Color Society Exhibition, which opened May 17th at the Janice Charnach Epstein Gallery at the Jewish Community Center in West Bloomfield. The selected painting was from Rosenthal’s ”Memory Series,” completed as part of the Murray Jackson Award. The exhibition runs through July 16.
Jeffrey Abt moderated "Exit Interview: A Conversation with Graham Beal," which was hosted by the Detroit Institute of Arts (DIA) and the James Pearson Duffy Department of Art and Art History, Wayne State University. The public interview with DIA Director Graham W. J. Beal took place on Saturday, May 2 in the museum’s Danto Lecture Hall.

Beal’s forthcoming retirement offered a unique opportunity to invite his reflections on his background, his career in museum work prior to arriving at the DIA, his experiences at the DIA, and his observations about the future of museums.

(Beal) has had the most far-reaching impact on the installation of the museum’s collections, its public stature and financial stability since the days of its last transformative director, William Valentiner. ~Jeffrey Abt

Beal has been director, president and CEO of the DIA since 1999. He will retire June 30, 2015, after having presided over some of the most significant accomplishments in the museum’s history, including a tremendously successful reinvention of the way art is presented to the public; passage of a tri-county regional millage to support museum operations, and DIA participation in the historic and unprecedented Grand Bargain Initiative, part of the City of Detroit’s bankruptcy settlement, which secured the DIA’s widely acclaimed art collection for future generations.

The interview was video recorded and will be available through the Research Library of the DIA.

During this past year, Abt participated in a panel and gave a lecture at the Museum of Contemporary Art Detroit as part of its year-long "Detroit Speaks" series. He had a solo exhibition of his work titled Museums and Other Viewing Machines in the 1912 Gallery at Emory and Henry College, VA (Mar. 31 through May 1). In addition, Abt was appointed chair of the Museum Committee of the College Art Association for a two year term beginning in February 2015.

Abt will be on leave during the 2015-2016 academic year as a Fellow and Visiting Professor at the Frankel Institute for Advanced Judaic Studies, University of Michigan.
Eric Troffkin continues to grow his ongoing sculpture, *Communications Vine*. Permanent installation of the project began in November at Michigan Legacy Art Park, Thompsonville, MI. While there, the sculpture will continue to grow in two more stages, reaching its final running length of nearly 40 yards this spring and summer.

The project has also recently "sprouted" in other locations: In Nacogdoches, TX, where it will remain for a two year outdoor exhibition and in Cincinnati, where it was installed indoors at the Manifest Gallery as part of a two person show, *In Situ*.

The indoor "hothouse/greenhouse" version of the project includes several hundred colorful cast plastic parts -- its "flowers" and "fruit."

For more information on Michigan Legacy Art Park, go to http://www.michlegacyartpark.org/
Derek Coté participated in *Super/Natural*, a curated group exhibition at 1708 Gallery, Richmond, VA (Jan. 9 through Feb. 7). His mini installation *Liminal Observation System 1.0*, which is part of a larger series of works based on his recent Arctic research, was accompanied by the work of four other artists from the U.S. and beyond. Themes of alchemy and magic, science fiction and new age spiritualism played across the works of all 5 artists. The objects and actions portrayed talismans against contemporary anxieties creating a code that transmits a message both uncanny and foreboding.

Along with fellow artist and explorer Stephen Hilyard, Coté returned to Pyramiden, Svalbard, the world's northernmost ghost town, last July. There, Coté continued researching a body of work initiated in 2012. With his research now complete, production has begun on a short film capturing the last moments of what was once a model for the supremacy of Soviet life. A trailer for the film, which features recordings from the world's northernmost 'Red October' grand piano, can be found at: http://www.derekcote.com/pyramida35.

With research also completed for the Anchorage Museum’s Polar Lab project, Coté has begun film production. Last summer he traveled extensively throughout remote areas of Alaska with New York Composer Paul Haas and filmmaker Sean Farnsworth, collecting material for the short film. Coté stated, “We had an incredible adventure living in a small subsistence village, exploring the vastness of Alaska and getting to know people in a very personal way.” In September, 2015, Coté will return to Anchorage to rehearse and record the soundtrack with the Anchorage symphony Orchestra. The film installation will be premiered in the exhibition Polar Lab, at the Anchorage Museum in May, 2016.

Coté had a solo exhibition of his new work at The Sculpture Center, Cleveland, OH (Mar. 26 through May 28) and participated in the group exhibition, *Wild At Heart: Our Affair With Nature*, at Artspace, Raleigh, NC (Mar. 28 through May16).

Coté’s new work will be featured in these upcoming solo exhibitions: Kansas City Artist's Coalition, Kansas City, MO (May 8 through June 19); Woodland Gallery, Chatham University, Pittsburgh, PA (Fall 2015); Greenleaf Gallery, Whittier College, Los Angeles, CA (Jan. 18 through Mar. 4, 2016).

In May of 2016, Coté’s work will be included in a traveling group exhibition in conjunction with his 'Polar Lab' residency.
This winter, during her sabbatical leave, Assistant Professor Lauren Kalman was an artist in residence for three months at the Bemis Center for Contemporary Arts, Omaha, NE, and for one month at the Jentel Foundation, Banner, WY. While in residence she worked on developing new projects incorporating ceramics, video, and performance. In fall 2014, Kalman was the inaugural International Interdisciplinary Artist in Residence at the Australian National University in Canberra, Australia.

Kalman was a finalist for the Art Jewelry Forum AJF Artist Award, which featured her work at the Schmuck festival in Munich and in conjunction with the Society for North American Goldsmiths 50th anniversary conference in Boston. Her work is featured in the Mint Museum’s Body Embellishment exhibition, surveying a range of adornment including jewelry, tattoos, and nail art (April 11 through September 6, 2015). Her work has also been included in exhibitions at Lesley University, Massachusetts College of Art, the Atkinson Museum in the UK, and Nottingham Trent University also in the UK.

Her work was featured in the book Multiple exposures : jewelry and photography, published in fall 2014 in conjunction with the exhibition Multiple Exposures at the Museum of Arts and Design in New York.

Kalman’s solo exhibition at the Cranbrook Art Museum, mounted this past fall, was reviewed in Metalsmith magazine and Art Jewelry Forum.

Kalman was awarded First Place in the Society for North American Goldsmiths Emerging/Mid-Career Scholarship competition, which is intended to fund a workshop to develop new technical skills. Kalman was also awarded a University Research Grant and a Creative Research Grant from Wayne State University to support the development of her new research projects.
Art Department Gallery
The James Pearson Duffy Department of Art & Art History was pleased to present the following exhibitions in the Art Department Gallery at Wayne State University:

2015 Graduating Seniors Exhibition featured approximately 60 outstanding works by students who will graduate during the 2014/15 academic year from the department’s Art, Art History, and Design areas (Jan. 23 through Feb. 13).

2015 Graduate Student Exhibition featured works by current Wayne State University graduate students pursuing degrees in Art, Art History, and Design. Graduate students from various disciplines in the Department of Art and Art History showcase their works for audiences ranging from students to instructors, visiting artists to curators, and local collectors and community supporters (Feb. 27 - Mar. 20).

Featured works by: Sean Athey (MFA Drawing), Kevin Campbell (MFA Printmaking), Dominique de Géry (MFA Painting), Alison J. Grimm (MFA Sculpture), Alicia Duncan (MA Printmaking), Matthew Garin (MA Graphic Design), Ryan Brady Herberholz (MFA Painting), Emily Sovey (MA Art History), John Tata (MA Ceramics), Robin Wagner (MA Printmaking), and Ben Warner (MFA Metals).

2015 Tri-County High School Exhibition featured approximately 80 artworks created by high school students from Wayne, Oakland, and Macomb counties (Mar. 27 through Apr. 10). Seven prizes were presented at an award ceremony which took place during the opening reception. The awards included First Place, Second Place, Third Place, a Teacher Award, and three Honorable Mentions. Award-winning artworks were chosen by Margi Weir, Assistant Professor of Painting and Drawing at Wayne State University.

Artworks featured in the exhibition were created by students from the following schools: Adlai E. Stevenson High School, Bloomfield Hills High School, Cabrini High School, Cass Technical High School, Detroit Country Day School, Detroit School of Arts, Ferndale High School, Grosse Pointe South High School, Lake Orion High School, Lakeview High School, L’Anse Creuse High School, Livonia Stevenson High School, Rochester High School, South Lyon East High School, Stoney Creek High School, Waterford Kettering High School, Waterford Mott High School, and West Bloomfield High School.

Works by Wayne State University undergraduate students, studying in the disciplines of Fine Art, Art History, and Design, were featured in *UNDERGRADUATES: 2015 WSU Undergraduate Exhibition* (Apr. 24 through May 22). Departmental scholarship awards were given to students for their outstanding achievements at an award ceremony which took place during the opening reception (see pp. 7-8). This exhibition was organized by the following Gallery Internship Course students: Dominique Chastenet de Géry, Joe Culver, Theresa Ndrejaj, Emily Sovey, Ahmed Taqi, and Samantha Wilkinson.

**Congratulations** to the following students who were awarded for their excellent artwork at an awards ceremony during the opening reception:

- **First Place:** Rachel Jones
- **Second Place:** Alex Ulewicz
- **Third Place:** Jia Yu

Images: (top row l to r) Opening reception of *Undergraduates*; First Place Winner, Rachel Jones, *Viridescent*, 2015, encaustic wax; Third Place Winner, Jia Yu, *Futuristic Uniform*, 2015, double knits, pleather, vinyl; (middle row l to r) Victoria L. Smith, *Resource Depletion*, 2014, trash bags, poly canvas; *Just a Taste*, 2015, CMYK silkscreen by Evan J. Condron, Sabrine Ismail, and Ashley Nivison, photography by Gerald Schulze, Tim Schulze, and Jena Smoyer, mixed media (India ink, lipstick, nacho cheese, cigarette ash) by Evan J. Condron; Opening reception of *Undergraduates*; (bottom) Second Place Winner, Alex Ulewicz, *Mindless Labor*, 2014, bronze, patina, wood, nails, graphite
Elaine L. Jacob Gallery
The James Pearson Duffy Department of Art & Art History was pleased to present the following exhibitions in the Elaine L. Jacob Gallery at Wayne State University:

**Blood/Sport** featured works by three contemporary artists who interpreted human reaction and adaptation in complex and often predatory environments: Jordan Eagles, Jordan Wayne Long, and Paul Pfeiffer.

Featured works explored the natural, contradictory impulse, to help and be helped; to dominate and be directed, which create tensions not only in the animal kingdom but in the human realm as well. Whether through culture or games, the body becomes a medium for experience and display, mastery and catastrophe. As in nature, the resultant spectacle alternated between the transcendent and the traumatic.
Images: (top row l to r) Opening reception of Blood/Sport; Jordan Eagles, center, speaking with gallery guests; installation view of Jordan Wayne Long’s Tower Piece #1; (2nd row l to r) Guest assisting in Long’s performance; Long emerging from his Tower Piece #1; (3rd row l to r) Jordan Eagles, Blood Illumination, 2015, blood preserved on plexiglass, UV resin, overhead projectors; Kevin Campbell (l) and Joe Culver (r) participating in Long’s performance; Post-performance view of Long’s Tower Piece #1; (bottom row l to r) Guests viewing works by Jordan Eagles, (l to r) Roze 18, Roze 17, and Roze 14; Paul Pfeiffer, Caryatid
**M97 GALLERY**

*How to Return? Images by Contemporary Chinese Photographers* was organized by the Dennos Museum Center, Traverse City, Michigan, in collaboration with M97 Gallery, Shanghai (Apr. 17 through June 26).

As China reaches the point of its post-boom years, Exhibition Curator, Steven Harris of M97 Gallery, suggests a more contemplative period is setting in. We are entering a time when the general pulse of society has seen through the veil of glittery consumerism and all it promised, and now artists and thinkers are looking, in many ways, how to return to find what’s left of their roots.

This exhibition consists of works by Adou, Han Lei, Song Chao, Liu Zheng, Lou Dan, Wang Ningde and Zhang Dali presenting images of the Chinese people in a variety of contexts all photographed in black and white, with the exception of Zhang Dali’s conceptual works where the portraits become silhouettes in the environment of the demolition of the old China to create the new.

Images (top row l to r): Installation view of *How to Return*; Adou and Samalada, *Father and Son*, 2006, silver gelatin print, 50.8 x 61 cm, edition 7/20; (bottom two) Installation views of *How to Return*
GROUP EXHIBITIONS

Full Credit
Whitdel Arts
Detroit, MI
January 16 - February 28

Artists:

Curio Artifacto: The Institute of Lateral Chronology
Madonna University Art Gallery
Livonia, MI
February 12 - March 24

Artists:
Alicia Biundo, Michael Bogdan, Alexander Buzzalini, Clara DeGalan, Alison Grimm, Matthew Hunt, Rafal Kopacz

Virtual Insanity
Whitdel Arts
Detroit, MI
March 13 - April 25

Artists:
Dionicio Amorsolo, Malena Barnhart, Aaron Higgins, Caitlyn Lawler, Carlos Rene Pacheco, Eric Pickersgill, Mellissa Redman, Samantha Russell and Donna Russell, Joan Verla

Mundo Mericas: Contemporary Art of the Americas
Curated by Vito Jesus Valdez
N’Namdi Center for Contemporary Art
Detroit, MI
March 27 - May 30

Artists:
Diana Alva, Kia I. Arriaga, Graciela Bustos, Fernando Calderon, Ana Cardona, Bertha Cohen, Alvaro Jurado, Mary Laredo (Herbeck), Los Milagros Artists Collective, Lisa Luevanos, Erin Martinez, Monte Martinez, Nora Chapa Mendoza, Azucena Nava Moreno, Julio Perraza, Mel Rosas, Vito Jesus Valdez, Ben Vargas, George Vargas, and S. Kay Young
GROUP EXHIBITIONS continued

The Place Where Things Happen for the Second Time
9338 Campau Gallery
Hamtramck, MI
April 4 - April 25

Artists: 
Sandra Cardew, Catalina Esguerra, Andrew Krieger, Kate Levy, Martin Murray, Richard Raubolt, John Richardson, Ulysses Spencer, and others.

Integrated Patterns: Structured Abstraction
Alden B. Dow Museum of Science and Art
Midland, MI
April 25 - June 26

Artists: 
Diane Carr, Jill Eggers, Dorothy Anderson Grow, James Hopfensperger, Chris Hyndman, Hiroko Lancour, Nancy Middlebrook, Paul Nehring, Margi Weir and Jeanne Williamson.

ABSTRACTION: ARTIST | VIEWER | DIALOG
Detroit Artists Market
Detroit, MI
May 1 - May 30

Artists: 
Harold Allen, Kathleen Arkles, Jeanne Bieri, Holly Branstner, Aimee Cameron, Barbara Dorchen, Biz Drouillard, Denise I. Dunn, Linda Ferguson, Marcia Freedman, Deborah Friedman, Bruce Giffin, Dennis Guastella, Janet Hamrick, Robert Hansen, Carole Harris, Katie Hawley, Bill Jackson, Meighen Jackson, Ray Katz, Janet Kelman, Kip Kowalski, Vic Lupu, Laura Makar, Michael McNeil, Alice Moss, Marcyanna Parzych, Brian Pitman, Marcia Polenberg, David Rubello, Lindy Shewbridge, Richard Skelton, Dolores Slowinski, Ann Smith, Roshan Toma, Rick Vian, George Vidas, Mark Zapico

2015 Members Exhibition
Whitdel Arts
Detroit, MI
May 1 - May 30

Artists: 
Jennifer Allevato, Kia I. Arriaga, Thomas Bell, Jeffrey Bowman, Kevin Campbell, Barbara Melnik Carson, Joe Culver, Ke-Yi Dai, Skip Davis, Dominique de Géry, Mary Clare Duran, Alison Grimm, Ryan B. Herberholz, Jeanne Burris Johnson, Deborah Marlowe Kashdan, Dawnice Kerchaert, Yvette Lynn McCaulley, Michael McNeil, Alfred Mondello, Oscar B. Oscar, Mike Popso, Victoria Ashley Shaheen, Donita Simpson, Wayne Joseph Tousignant, Jennifer Weigel
**LECTURES/FILMS**

**BATHTUB SONGS: and Other Extracurricular Activities**  
*Featuring Beverly Fre$h*  
Sawbuck Productions, Inc. & Wild American Dogs  
February 26

**BATHTUB SONGS: and Other Extracurricular Activities** follows song-and-dance man Beverly Fre$h to the annual Turkey Trot festival in the southern Indiana town of Montgomery. The film examines the rural cultural rituals and events of small Midwestern towns and investigates the sense of restlessness that hangs in the region. Beverly meets with Dar-L and the Pork Chop Boys and sets out to ease their desperation. He comes across a demolition derby driver, traveling salesmen, banjo player and other kindred spirits wandering nervous and lookin’ for something else.

**BATHTUB SONGS** blurs the lines that demarcate three genres/traditions of filmmaking: observational documentary, cinéma vérité, and narrative nonfiction. In a traditional documentary manner, **BATHTUB SONGS** chronicles actual events of the festival and highlights local history and attractions. This factual presentation mingles with a fictional narrative arc. The unfolding of the film’s narrative arc hinges on the film questioning the actuality of its own material and narrative structure. **BATHTUB SONGS** presents a stylized portrait of the town by combining traditional documentation, local folklore, participatory performances, and fabricated narrative, resulting in both a recognizable impression and an entirely new understanding of the rural American Midwest.  

Official Website: www.bathtubsongs.com

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**Jennifer Angus - A Terrible Beauty**  
WSU MFA Visiting Artist Lecture  
April 8

Jennifer Angus is a professor in the Design Studies department at the University of Wisconsin–Madison. She received her education at the Nova Scotia College of Art and Design (BFA) and at the School of the Art Institute of Chicago (MFA).

Angus has exhibited her work internationally including Australia, Canada, France, Germany, Japan and Spain. She has been the recipient of numerous awards including Canada Council, Ontario Arts Council and Wisconsin Arts Board grants.

At the University of Wisconsin-Madison she has received annual grants from the Graduate School, as well as the Vilas Associate Award, the Emily Mead Baldwin-Bascom Professorship in the Creative Arts, the Romnes Fellowship and most recently the UW Arts Institute Creative Arts Award.

WSU Graduate Student Lectures
May 30

Four Wayne State graduate students from the James Pearson Duffy Department of Art and Art History spoke about their work in a group lecture that was offered to high school students and was open to the general public. Participating graduate students were:

**Kevin Campbell**: MFA in printmaking; originally from Canada. The focus of Kevin’s work is urban industrial areas and examining cultural critique. He emphasizes the idea of game theory as it applies to social interactions.

**Dominique Chastenet de Géry**: MFA in painting. A landscape oil painter, Dominique concentrates on the Detroit River, both above and below the surface.

**Ryan Herberholz**: MFA in painting. Ryan is interested in change and urban renewal at the communal and local level. He utilizes a variety of media to represent structures and locations affected by changes occurring within the city.

**Courtney Richardson**: MFA in graphic design. Courtney is exploring various visual studies on the degradation of memory and information. Beginning with specific interests in biographies from the American Civil Rights era, she researches the transformation of information that occurs between what has happened and what is remembered.

Additional graduate student lectures will be scheduled during the upcoming 2015-16 semesters.

Images: Graduate students during May lecture (top to bottom) Campbell (in red); de Géry; Herberholz; Richardson. Images are from Art at Wayne Facebook page, which can be found at https://www.facebook.com/wsu.art/media_set?set=a.983155138385723.1073741841.1000073781351&type=1
IN MEMORY

William A. Allen (July 15, 1915 - May 02, 2015)

Professor Emeritus Bill Allen, of Royal Oak, died May 2, 2015 at William Beaumont Hospital in Royal Oak. Allen was born July 15, 1915 in Prairie du Chien, Wisconsin, to Seymour and Tressie Allen.

Allen proudly served in the United States Army during World War II and later received his Masters Degree from the University of Wisconsin. He was a Professor of Art at Wayne State University for many years. Allen was an active and longtime member of Our Shepherd Lutheran Church in Birmingham.

Allen is survived by his beloved wife of 73 years, Arlene; his son, The Rev. Michael (Lynda) Allen. He is also survived by his two grandsons, Alexander and Will Allen. He was preceded in death by his sister, Norma Allen, and brother, Russell Allen.