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 Image: Work in progress by Samantha Russell, Portrait of a Mother/Portrait of an Artist, patina-soaked bronze, 9” x 6” x 4”
Above: MAPC member participating in an Open Portfolio session during the MAPC conference in September
On behalf of the James Pearson Duffy Department of Art and Art History, I am pleased to share recent department news with you.

This fall semester the department hosted the 2014 Mid America Print Council Conference, Print City. The conference was held at the Wayne State campus and programming extended throughout the city. The conference involved many regional partners, including the Cranbrook Academy of Art, the Detroit Institute of Arts, the University of Michigan – Dearborn, the University of Toledo, as well as the Carr Center, the College for Creative Studies, Signal Return, the Detroit Artists Market, and many others. We were fortunate in that this was one of the larger, if not the largest of the MAPC conferences, with over 550 registered participants. If you have not already visited the conference website, please see http://www.art.wayne.edu/MAPC2014/index.html and the connected Facebook for conference images. The conference was truly a group effort that involved many helping hands. We greatly appreciate the support of our partners and look forward to future collaborations with them.

The momentum of Print City will be continued with an upcoming Fall 2015 event. The Sculpture X Symposium will be held on October 10, 2015. The symposium will feature guest speakers and related exhibitions. The Cranbrook Academy of Art and the University of Michigan will co-sponsor the event, with Cranbrook hosting a graduate student exhibition. Please stay tuned to the department website for updates on the programming. The Sculpture Center (Cleveland, OH) is one of the founding partners of Sculpture X and information can be seen on their website as well, at: http://sculpturex.sculpturecenter.org/2015/sculpture-x-symposium-2015/.

On a very sad note, we mourn the passing of Gilda Snowden and Elaine L. Jacob. Please see the details on their important contributions to the arts on pp. 39-41.

We continue to be happy to be able to share with you recent information on the successes of our alumni, students, faculty, and staff. Please continue to update us on your achievements by emailing them to:

wsuartnews.wayne.edu

Sincerely,

John J. Richardson, Chair
James Pearson Duffy
Department of Art and Art History
Poetry & Prints: Impressions from Detroit & Brazil

A number of students, alumni, faculty from our department and the department itself, collaborated with Detroit arts organizations to offer nine weeks of summer workshops presenting high-quality instruction in visual arts and poetry for Detroit youth – introducing students to a variety of media and techniques, focusing particularly on poetry, screen printing, and letterpress printing. As part of the summer program, students learned about a fascinating artistic tradition of the Northeast of Brazil known as literatura de cordel (“stories on a string”) through which Brazilian poets and printmakers express their thoughts, tell their stories, and comment on world events by creating prints and small chapbooks of poetry to sell, hanging from strings in local markets. The summer program encouraged creativity and self-expression and taught techniques that students can use to develop their own personal expression.

The program included mobile art workshops that took the Poetry & Prints program to Detroit’s neighborhoods. One-day mobile printmaking workshops were offered at various community sites during a two-week period in July-August. Sponsored by ArtsCorpsDetroit, an educational outreach program in Wayne State University’s James Pearson Duffy Department of Art and Art History, the mobile art workshops also included students from the Carr Center Jazz Camp who performed at the sites during the workshops. In August, extensive summer workshops were held at Wayne State University and Signal Return. The work produced culminated in a five week exhibition combining Brazilian prints and chapbooks with Detroit student prints and poems at the Carr Center, Detroit. The exhibition coincided with the Mid-America Print Council Conference, September 24-27.

Poetry & Prints was supported by the Fred A. and Barbara M. Erb Family Foundation. The collaborating organizations included the Carr Center; the James Pearson Duffy Department of Art and Art History, and the Art Education-Art Therapy Program at Wayne State University; Con/Vida – Popular Arts of the Americas; Inside/Out Literary Arts; Signal-Return Press; ArtsCorpsDetroit; and Metro Multicultural Fine Arts, Inc.
DEPARTMENT NEWS continued

Mallory Smith joined the department in July as an Office Services Clerk II. Mallory is a Wayne State student studying for a double major in German and Psychology. Previously, she has worked in the WSU Department of Computing and Information Technology. Mallory enjoys baking, writing, reading, running, and spending time with her cats, Hansel, Gretel, and Grimm.

The department continues to nurture its relationship with area high school art educators and students. On November 4th, the department hosted eighteen K-12 art instructors from the L’Anse Creuse and Livonia public schools for a one-day figurative workshop. Along with figurative workshops in drawing and sculpture focusing on capturing quick gestural poses, the group attended an arranged guided tour at the Detroit Institute of Arts.

The drawing workshop was led by MFA candidate Dominique de Gery and the sculpture workshop was led by alum Matthew Mustonen. The day’s itinerary was planned by academic advisor Ryan Standfest and gallery director Tom Pyrzewski.

Both L’Anse Creuse and Livonia public school districts have representatives on our High School Advisory Committee which meets twice each year.

2014 Creative Time Summit, Stockholm, Sweden
Convenes Leading Global Voices in Public Art and Politics; In Collaboration with Public Art Agency Sweden

The department was pleased to present an exclusive live-stream screening of the 2014 Creative Time Summit’s first day of events, on Friday, November 14th.

In its 6th year of exploring socially and politically engaged art in a global context, this Summit investigated artists’ work as it relates to Nationalism, Performing the City, Activating Public Space, Art in the Age of Surveillance, and Migrations. Keynote addresses were delivered by Edi Rama, Prime Minister of Albania, and Saskia Sassen, Professor of Sociology at Columbia University. Presenters included artists, activists, curators, critics, and others.

The James Pearson Duffy Department of Art and Art History at Wayne State University, along with the Maryland Institute College of Art and The New School, Vera List Center for Arts and Politics, and others, were designated as global partners for the 2014 Creative Time Summit.

Wayne State University was the only site for the live-stream in the Detroit metro-area.
In September, the James Pearson Duffy Department of Art and Art History hosted PRINT CITY: Detroit 2014, the highly successful Mid America Print Council (MAPC) conference.

The conference was definitely a success in numbers, and was the largest MAPC conference to date. It shone a bright spotlight on our department, the university, and Detroit. We are pleased that our students, alumni, and faculty had the opportunity to attend the panels, demos, lectures, exhibitions, and events. Below are some of our favorite moments. More photos are available to view on our Facebook page:


Clockwise from top: Billboard located at Woodward Avenue and Forest; Studio demonstration “Controlled Chaos: Versatility and Variety of Mark-making within Screenprint”; Professor Marilyn Zimmerwoman with keynote speaker Judy Pfaff; Private print viewing in the Ina M. Clark Study Room at the Detroit Institute of Arts; One of four Portfolio Reviews where over 100 attendees displayed their work during the conference; Keynote speaker Enrique Chagoya; Panel presentation “Poetry & Prints: Impressions from Detroit & Brazil” with (L to R) Erin Falker, Alice Smith, Kevin Campbell, and Laura Makar.
Current students and alumni of Wayne State University’s James Pearson Duffy Department of Art and Art History along with community arts organizations and local artists showcased and sold both limited edition and one-of-a-kind items to Noel Night revelers at this year’s Winter Art Market (WAM). The market took place in the studio hallways of the Community Arts Building on Saturday, December 6th.

Participating students and alumni included:

Participating Organization: Pewabic Pottery

Professors Derek Coté, Lauren Kalman, and Dan McCafferty have been teaching a cluster of Core courses in virtual tandem. One section each of Space, Surface, and Time Studios is taught in the same time slot. Students work independently within their respective classes on an established set of themes. Every five weeks the three classes come together for a collaborative critique and/or discussion about how the themes are interpreted across disciplines and how they might intersect.

The zine, Authenticity Truth Translation, was produced as a direct result of the course interactions and is based on the themes of authenticity, truth, and translation.

For their third and final unit, Citizen, Person, and Self, students installed a collaborative exhibition on the third floor of Purde Kresge library. The show incorporated a choreographed and video-taped performance using space and surface elements in a comprehensive installation. The exhibition opened on December 3rd and was on view through December 6th.

Images: Dylan Schutter created the logo and promotional design for the Winter Art Market (top); Graphic Design student Ruwaida Ba-arma assisted in the production, assembly, and design of the cover of zine Authenticity Truth Translation (middle); Space, Surface, Time poster designed by Prof. Derek Coté.
Laura Makar will be showing her work in a solo exhibition, entitled delineate, at Whitdel Arts, Detroit (Jan. 16 - Feb. 28, 2015). The exhibition is part of her MFA degree at Wayne State University. An opening reception will be held on Friday, January 16, from 7PM to 10PM, and is open to the public. Please join us in congratulating Laura on the completion of her graduate studies at Wayne State University!

Makar was born in Buffalo, NY and grew up in Toledo, OH. She earned her BFA from Bowling Green State University, OH, in 2009. As an MFA candidate at Wayne State University, she was awarded WSU’s 2013 Thomas C. Rumble Graduate Fellowship. Makar has exhibited her work locally and nationally; including exhibitions in California, Georgia, New York, and North Dakota. Additionally, she has interned at the Museum of Contemporary Art Detroit and serves as a curatorial assistant at the Elaine L. Jacob Gallery and Art Department Gallery, WSU, and is a graduate representative for the Art Department’s Exhibition Committee.

The LINE is a design element and fundamental that can be used as an approach to create abstract forms through the medium of drawing, reinforced with a basic skill set. I am obsessed with the drawing process – with memory playing a role, allowing thought to illustrate formulation. The only visual observation for my works is the essence of documenting repetition – over and over again as I see it on a daily basis.

Line definition is apparent throughout my work concluding in meticulous drawings and cut paper compositions. Shadows further emphasize intangible planes by planned and defective lighting, hoping to engage each viewer through the presentation of micro and macro compositions embodied on the paper. ~ Laura Makar

Narjes Almajidi was one of ten local fashion designers inspired by the Detroit Institute of Arts’ (DIA) exhibition Samurai: Beyond the Sword and put their talents to the test in Beyond the Armor, a competition to create an outfit based on artworks and objects in the DIA’s show. Completed ensembles were on display at Henry Ford West Bloomfield Hospital, Warren Community Center, and IKEA Canton during April and early May. The public voted for their favorite outfit at any of the three venues and online at http://www.detroitgarmentgroup.org. The winning design was announced at a fashion show at the DIA on Saturday, May 17. The Beyond the Armor competition was a collaborative effort by the DIA and the Detroit Garment Group Guild.

AdWater Media put a wonderful Vimeo online featuring Almajidi. It’s entitled DIA - Beyond the Armor - Episode 7 and can be found at: http://vimeo.com/95042966.
Roberta Socia received the Best of Show award at Scope: Undergraduate Exhibition 2014, Apr. 18 - May 16, for her photographic work Traveling thru the Snow which is part of her Clarity Series.

Socia is currently working on The Ugly Farmhouse project in which she is remodeling a 150 year old farmhouse that is situated on 2 acres. Started in Spring 2014, this is the third home renovation included in her series of Ugly House Projects.

I have approached the “Ugly House Projects” as an art project, beginning with the discovery of limits: financial, legal, and available skill sets. From there, everything is guided by intuition, aesthetics and function. I go with what feels right and fits within the predetermined limits (mostly). The planning and design begin with several walk-throughs, photo documentation, measurements, and listing what’s ugly and dysfunctional. The Ugly List matures into a To Do List, prioritized by "musts" and "maybes". Nothing is concrete until complete. I try to remain flexible and welcoming of plan changes, mostly because party-crashing "surprises" always make an appearance. My general (and loose) design decisions focus on a welcoming and comfortable aesthetic, while making the use of space effective and efficient for daily life. The final work should be easy on the eyes and have smooth flow and function while evoking comfort. I have implemented formal design elements with “The Ugly Farmhouse.” The other “Ugly House Projects” were completed prior to or during my attending design classes at WSU.

~ Roberta Socia

Socia’s Clarity: Traveling Thru the Snow image, along with images from her Santa series, were available in greeting card format at the Detroit Artists Market during the Art for the Holidays 2014 exhibition, which ran through December 30.
Samantha Russell was selected to participate in the Wayne State University Undergraduate Research Opportunities Program (UROP), a grant-based program for either a research or creative project. Russell was granted $2,300 for her proposed project *Neo-Plastic: A Re-envisioning of Materials Past* in which she experimented with new plastic-based materials alone and with materials with which she was already familiar.

In addition, each UROP grant recipient could apply for an opportunity to present their research project at the WSU UROP Conference which took place at the McGregor Memorial Conference Center on November 14th. Russell’s “poster presentation” was actually a display of sculptures that were produced as part of her research. Presenters were required to display and explain their research to those who inquired, including the judge who was rating the presentations. Russell was awarded one of the six awards offered to those who presented, scoring the highest overall.

*I was the only awarded art student in a sea of scientists and engineers.*
~ Samantha Russell

The UROP was coordinated by Matthew Orr, Program Coord-UG Research. Russell selected Professor John Richardson, as her academic advisor.

Russell’s work was included in the *Members Only* exhibition at Whitdel Arts (July 11 - Aug. 9) and was included in the exhibition *If You Build It, They Will Come* at The Detroit Artists Market (Aug. 1 - 29). Her piece, *Because*, was selected and displayed at the 6th Street Bridge Park during *ArtPrize 2014*, Grand Rapids, MI (Sept. 24 - Oct. 12).

This summer, Joe Culver had two works included in the *Members Only* exhibition at Whitdel Arts (July 11 - Aug. 9) and was included in the exhibition *If You Build It, They Will Come* at The Detroit Artists Market (Aug. 1 - 29). In September, Culver’s *The Mirage Division* was selected and displayed at The B.O.B. during *ArtPrize 2014*, Grand Rapids, MI (Sept. 24 - Oct. 12).

*That work (Gomorrah, at left) marked a turning point in the series where I started to reject a formulaic approach in favor of an “anything goes, set-it-on-fire-if-I-need-to” method.*
~ Joe Culver

Images: Samantha Russell, *Forgotten*, dyed silk, resin, wood, 10” x 10” x 18” (top) and *Absent Figure* (middle), dyed silk, resin, 20” x 20” x 32”; Joe Culver, *Gomorrah*, steel, burned spray foam insulation, concrete, spary paint, approx. 42” tall.
The Fall 2014, Senior Graphic Design Studio hosted a Graphic Design exhibition at the Russell Industrial Center on the theme of water. Under the instruction of Professor Dan McCafferty, the fifteen students featured are researching, understanding, and utilizing water in various ways. The synthesis of designs made for an event full of thoughts and ideas surrounding water, water issues and overall awareness of an invisible substance. Not only did the students design pieces for the show, but they have raised funds, made all necessary contacts, and coordinated the entire event. An opening night was held on Thursday, December 4th. The guest speaker was Detroit Water Brigade’s Creative Director AtPeace Makita and a musical performance was given by The Messenger Birds.

The featured designers were: Abbey Leffler, Gemma Iaquinta, Halena Fisher, Jade Wang, Jasmine LeFlore, Julie Powers, Katey Kaiser, Kenneth Dittenber, Kimberly Tomlin, Lauren Cocco, Liz Tchorz, McKenzie Shell, Shayna Alband, Tyler Hardy, Yan Wen Pan.

The Russell Industrial Center, Room 119, 1600 Clay St., Detroit, MI 48211

Above image from Facebook event page: https://www.facebook.com/events/317331875118300/

Students in Kathyrose Pizzo’s ACO 1200 class were tasked with an assignment to learn and understand space and value by using printed text from newspapers and magazines to recreate an image of their choosing. The object of the assignment was to not only get a likeness but to be able to correctly determine and use space and value to create a modeled form.

Above: Space/Value assignments produced by ACO 1200 students (L to R) Jacob Parshall, Ashley Blake, and Alexandra Stevens
On the heels of review week, graduate students in WSU’s James Pearson Duffy Department of Art and Art History worked hard to host an open studio exhibition in conjunction with Noel Night festivities on December 6th. The open house featured work by MFA and MA candidates working in a variety of media. Work was displayed in the hallways and studios were open to the public.

Participating students included the following: Sean Athey, Kevin Campbell, Dominique de Gery, Matthew Garin, Alison Grimm, Ryan Herberholz, Laura Makar, Lauren May, Courtney Richardson, Nicole Richards, Ben Warner, and Audrey Zofchak.
Ed Fraga, BFA ‘80, recently exhibited his work at Re:View Contemporary Gallery, Detroit, Oct. 25 to Nov. 29. The exhibition, titled Tabula Rasa, was a solo show of his work. Fraga describes the work:

MOVING TOWARD SILENCE

Who knoweth if to die be but to live, and that called life by mortals be but death? —Euripides

My work has taken on a process of reduction and simplification of both color and subject matter. Veils of white wash over color. Images emerge and at times dissolve. Some of the material I have chosen to paint on is impermanent, such as blueprint paper, newspaper, a plastic shower curtain and recycled glassine. The ritual act of painting on these materials is akin to the mandala sand painting practice by Buddhist monks. Although my work is void of the circle or geometric forms seen in the mandala, the spirit of purpose is the same—a rite of healing, summoning spirits to come and go.

Two works of art inspired me, one literary and one visual. The literary work is The Dead by James Joyce and the visual work is The Anatomy Lesson of Dr. Tulp by Rembrandt. In Joyce’s short story, a cast of characters meet for dinner on a snow-covered January night to discuss Irish nationalism, music, religion and the departed. In Rembrandt’s painting, Dr. Tulp examines a cadaver as seven of his colleagues observe.

Other works represent an ongoing series of large scale paintings on blueprint paper once owned by architect John Hilberry. These were interior design renovations from 1993 for a sanctuary in Ann Arbor to serve several disparate purposes; a synagogue, a church, and an entertainment center. The color is more intense in these works as figures morph into spineless, gelatinous beings with tongues (phalluses) and perfectly parted hairlines.

Fraga is a recipient of an Adolph and Esther Gottlieb Fellowship, a Kresge Artist Fellowship, a Rockefeller Foundation residency in Bellagio, Italy, and a grant from National Endowment for the Arts. His paintings are in the permanent collections of the Detroit Institute of Arts, Cranbrook Art Museum, the Flint Institute of Arts, the Kalamazoo Institute of Arts, and the Federal Reserve Bank of Chicago.

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.
**ALUMNI NEWS continued**

Gary Eleinko, BFA and MA in painting, competed in *Artprize 2014*. Eleinko’s piece, *Jungle Fever Triptych*, was on display at Boardwalk Condominiums during the annual event held in Grand Rapids, MI, Sept. 24 - Oct. 12.

Timothy van Laar, MFA, had a solo showing of his work at Re:View Contemporary Gallery, Sept. 6 - Oct. 11. The exhibition titled *The Loss of Either/Or* also was the public introduction of van Laar as a newly represented artist of Re:View Contemporary.

Van Laar describes the paintings in this exhibition as “rooted in collage and its disruptive procedures. Each painting makes use of multiple languages of paint. Simple, varied paint applications catalog a wide range of painting processes and at the same time become specific images and art historical references—a bird, a smear of black, a bowl, a puddle of transparent paint, a hard-edged grid of colored squares. Like collage and its radical recontextualizations, these paintings examine the nature of representation and the function of signs. The paintings are unsystematic and eccentric, offering visual puns, arbitrary relationships, playful allusions to art history, personal stories, and surprising shifts of materiality.”

Van Laar is a mixed-media artist working in painting, collage, installation, drawing and more, as well as a distinguished scholar and art critic. He’s shown his work both nationally and internationally and is a part of many noteworthy private and public collections, including the Detroit Institute of Arts, the Illinois State Museum, J.P. Morgan, Herman Miller, and Columbus State University.

Van Laar has shown his work in nearly 200 solo and group exhibitions across the United States, Europe and China. He has published some two dozen book chapters, exhibition catalog essays and reviews. He has also co-authored three books that are used in art and design programs across the nation. The most recent, *Artworld Prestige: Arguing Cultural Value*, was published by Oxford University Press in January 2013. He has received numerous awards, grants and honors, including the Pew Charitable Trust Scholars Grant, Fulbright Fellowship, Yaddo Residency and Arts America Grant.

Tim van Laar is currently Chair of Fine Arts at College for Creative Studies, Detroit, MI.
Sue Carman Vian, MFA ‘84, presented and performed *Pastry Embarrassment*, a multimedia performance which included audience participation, as part of the Marygrove College *OnStage!* program. The performance took place on September 18th at Good Cakes and Bakes, Detroit, MI.

Contributing to the performance were alums Rick Vian, who helped with the set, and Marilyn Schechter, the soloist.

Vian is teaching an independent study to two Marygrove College students during the Fall 2014 semester.


During the year, Byars’ work was shown in three solo exhibitions: *UROBOROS-James Lee Byars encounter Leon Battista Alberti*, Museo Marino Marini, Florence, Italy; *Is Is and Other Works*, Michael Werner Gallery, New York; *James Lee Byars: 1/2 an Autobiography*, MoMA PS1, New York. In addition, his work was included in a dozen group exhibitions throughout the United States and Europe. Byars died in Cairo, Egypt, in 1997.

In 2013, Marcia Freedman, MFA ‘92, participated in *Local Perspectives, Global Reach*, an invitational exhibition at Mercedes-Benz Research and Development North America. Freedman’s work was selected for *Art Prize 2014* and displayed in the Grand Rapids Spectrum Theatre Lobby, Grand Rapids, MI. Currently, her work is on display at the Kresge Foundation Headquarters in Troy, MI.

Tommy Wilson, MA ‘14, has an upcoming solo exhibition, *Boxed Narratives: The Portraiture of Structures*, at Paint Creek Center for the Arts. The exhibition opens on January 24th with a gallery talk at 4pm, followed by the opening reception from 5PM to 7PM. The show will run through February 28, 2015.

More information about Wilson can be found at: http://trwilsonart.com
Erika Barczak, BA ’09, was inducted into the Wayne State University Athletic Hall of Fame during a ceremony which took place in February, 2014. Inductees were selected from nominated athletes who graduated or left WSU at least five years prior to nomination; received at least one athletic award; graduated from a four-year university; show evidence of outstanding career as an athlete or staff/faculty member.

In addition to her numerous athletic achievements as a diver, Barczak was a three-time WSU Athletics Deans’ Award winner for highest cumulative GPA among student-athletes enrolled in the College of Fine, Performing and Communication Arts.

Currently, Barczak lives and works in Texas. She is an interior designer for By Design Interiors, Inc., and is owner/designer of EB Designs, selling her handmade jewelry and other original craft designs.

Sandra Dupret, MFA ‘97, currently is Dean of the Haliburton School of the Arts: Fleming College, Ontario, CA. In addition, she serves as president of the Board for Craft Ontario, a provincial member-based service organization focusing on fine craft. Dupret is an exhibiting artist, educator, curator and administrator. Prior to joining Fleming College, she was responsible for nine academic programs delivered at two campus locations in her role as Chair of the School of Media, Art and Design at St. Clair College in Windsor, CA. Dupret has taught in the areas of papermaking, sculpture, and lithography, as well as providing mentorship for graduate students studying visual arts. In July, she participated at the Ontario Library Association Conference presenting in the session “From the Ground Up: assembling a small public library from start to finish” and this fall she served as juror for Fibre Content, exhibited at Art Gallery of Burlington, Burlington, Ontario (Sept. 9 - Sept. 16).

Stephanie Henderson, MFA ‘13, accepted a full-time position in the Fine Art and Graphics Department at Oakland Community College, Highland Lakes campus, Waterford, MI, beginning in the fall 2014 term.

Ani Garabedian, MFA ‘14, is teaching painting as an adjunct faculty member at Oakland Community College’s Highland Lakes campus as well.

Buddy Morsello, MFA ‘13, accepted a full-time position in the Fine and Graphic Arts Department at Oakland Community College, Orchard Ridge campus, Farmington Hills, MI, beginning in the fall 2014 term.

In September, Ben Vitale, ’63, ’68, ’82, revisited the department, meeting with professor Eric Troffkin. The purpose of Vitale’s visit was to capture images of the sculpture studios for an autobiographical documentry.
Sergio De Giusti, BFA ’66 and MFA ’68, was commissioned to create a large relief of a lion’s head for the restoration of the David Whitney Building in Detroit. Images at left show De Giusti working on the piece in his studio and the completed work prior to the installation.

In addition, De Giusti was commissioned by Michigan Technological University to create an original bronze sculpture for the McLean-Fogg Cup - SAE Clean Snowmobile Challenge Award 2014 (Image directly below).

Donita Simpson, BFA ’81, MFA ’84, exhibited her portraits of Detroit area artists in three solo shows this past year. Simpson’s portraits reflect her love of people, her knowledge of the area art community, and the importance that she places on art and artists in the culture of Detroit and the region. Portraiture: Detroit Area Artists, was shown at Paint Creek Center for the Arts, Rochester, MI (Apr. 18 - May 16). During the month of October, The Spirit of Detroit was shown at The Boll Family YMCA, Detroit. Another exhibition entitled The Spirit of Detroit is a year-long exhibition showing at the Compuware Gallery, Detroit, which continues until February 2015. In each show, Simpson included several new portraits.
Richard Haskin, BFA ’08, has shown his work in recent exhibitions entitled Art within Art: from Italy to Detroit and Vice-Versa. This solo show was first exhibited in Turin, Italy at the Sala Poli (June-July) and then more recently, at the Rotunda Gallery in the Henry Ford Centennial Library, Dearborn, MI (Oct. 17 - Oct. 30). In the summer of 2015, the exhibit will travel to the Leamington Centre for the Arts, Ontario, CA.

Haskin’s work shows the influence of artists of Italian heritage, from the past and present, on the Detroit Metropolitan area. He approached this theme photographically, primarily through environmental portraits of artists and a focus on architecture and public art works. Examples presented ranged from the architectural details of Corrado Parducci, the painted muses in the Michigan State Capitol dome by Tomasso Juglaris, to current works by Sergio De Giusti.

Haskin was born in Detroit and has lived most of his life in the city of Dearborn. The most influential experiences on Haskin’s art came from world travel; the study and practice of Transcendental Meditation and Vedic studies; studying in Provence, France; learning to dance the Argentine Tango in Michigan, Costa Rica, and in Buenos Aires; fatherhood; and his involvement with Italian culture.

When he began to study photography in the 1980s, Haskin’s favorite photographers were Man Ray and Jacques-Henri Lartigue. Later, in Paris, he met Man Ray’s widow, Juliet, and was invited to visit the photographer’s studio. The time spent touring and studying in France left many impressions on Haskin. European lifestyle appealed to him, and he began developing an awareness about the images he would continue to photograph for years, especially in architecture and portraiture.

Due to his passion for Italian art and culture, Haskin became the Cultural Chair for the Dante Alighieri Society- Michigan Chapter for five years. He was also an organizing member of the Italian Film Festival U.S.A., Detroit-Ann Arbor for several years. Currently, he is the event photographer for the Italian American Alliance for Business and Technology.
The Detroit-Turin Exchange, known as DETUR in the United States, is an international project aimed at creating cultural bridges between Detroit area artists and those who reside in Detroit’s sister city, Turin, Italy. Richard Haskin’s *Art within Art* exhibition (see previous page) and a related documentary were the catalysts for the summer launching of DETUR in Turin, Italy. DETUR highlights exceptional artists from both cities, their connections, and their work in multiple disciplines which include the visual arts, music, literature, cinema, and craft.

Haskin co-founded DETUR along with Pierette Domenica Simpson, ’70, liberal arts. Simpson was the originator of the project. She wrote, produced, and directed the documentary film, *DETUR: Detroit-Turin Exchange Presenta*. For a limited time, you can view her documentary at:

https://www.youtube.com/watch?v=zg5SRNaGqRw&feature=youtu.be

Other Wayne State University affiliates who appear in exhibition photographs and/or are featured in the documentary are: Alan P. Darr, Ph.D., adjunct professor, Senior Curator of the European Art Department and Walter B. Ford II Family Curator of European Sculpture & Decorative Arts at the Detroit Institute of Arts; Sue Carman-Vian, MFA ’84 and past adjunct faculty; Tom Parish, Professor Emeritus; Tom Phardel, past adjunct faculty; Armando Delicato, MA in history ’65 and Ed.Sp. in library science & instructional technology ’73; Sergio De Giusti, BFA ’66 and MFA ’68, and WSU 1996 Arts Achievement Award recipient.

**Linda Soberman**, MFA, exhibited her work in *WHERE WERE YOU?* at the Robinson Gallery at the Birmingham Bloomfield Art Center (Jul. 25 - Sept. 3). This solo show was a unique multi-media exhibition of prints and installation meant to provoke our complacency about remembrance, the commonality of loss, and the identity of women. The pieces touched on questions personal and familiar. More recently, Soberman’s participated in *ArtPrize 2014*. Her installation, *Empty Chairs*, was selected by and displayed at Fountain Street Church, Grand Rapids, MI (Sept. 24 - Oct. 12). Soberman’s work generated considerable attention and the artist received hundreds of messages from viewers who were moved by the installation.
Linda Mendelson, MFA ‘69, curated the annual inter-generational exhibition for the Ellen Kayrod Gallery, Detroit, entitled Watercolor: Collective Visions (Oct. 24 - Nov. 28). The exhibition included 36 paintings by 16 artists, many of whom have department affiliations. See the Group Exhibitions section of this newsletter for a list of participating artists.

Mendelson’s paintings and drawings have been included in more than one hundred and fifty exhibitions in Michigan, including shows at the Detroit Institute of Arts and other major museums and galleries throughout the state, receiving numerous awards in state and national exhibitions. Mendelson is a highly respected and influential teacher and has served on the Board of the Michigan Water Color Society, as president and historian.


Nick Sousanis, MFA ‘02, has had his comics dissertation, Unflattening, published by Harvard University Press. The book will be available in March 2015.

Sousanis received his doctorate of Education in Interdisciplinary Studies from Teachers College, Columbia University, New York. Prior to moving to NYC, Sousanis co-founded the arts and cultural web-mag www.thedetroiter.com, served as the founding director of the University of Michigan’s Work: Detroit exhibition space, and became the biographer of legendary Detroit artist Charles McGee. His comics have been infiltrating the academic realm through numerous publications and he furthers his advocacy for the medium in the comics course he developed for educators at Teachers College.

Keep up with Sousanis at:http://www.spinweaveandcut.blogspot.com/

Linda Mendelson, MFA ‘69, curated the annual inter-generational exhibition for the Ellen Kayrod Gallery, Detroit, entitled Watercolor: Collective Visions (Oct. 24 - Nov. 28). The exhibition included 36 paintings by 16 artists, many of whom have department affiliations. See the Group Exhibitions section of this newsletter for a list of participating artists.

Mendelson’s paintings and drawings have been included in more than one hundred and fifty exhibitions in Michigan, including shows at the Detroit Institute of Arts and other major museums and galleries throughout the state, receiving numerous awards in state and national exhibitions. Mendelson is a highly respected and influential teacher and has served on the Board of the Michigan Water Color Society, as president and historian.


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Alums Alexander Buzzalini, BFA, and Angelo Conti, MA, along with former student Matthew Hunt, mounted a three-person exhibition entitled Beer, Bacon and Bullets at Public Pool, Hamtramck, MI (Nov. 8 - Dec. 20). The show explored what it means to be American: Fear, violence, what we eat, how we relax, and a balance between freedom and protection all play a role, both in our history and our future, of Americanness.

Industrial Design alumnus, Chris Morris, was chosen as our Featured Alumnus for this year’s Winter Art Market (WAM) which was held on December 6th. Student Esther Rhee, conducted the following interview with Morris to talk about his clothing line, Dirt Label.

ER: Tell us a bit about yourself during your time at Wayne State as an industrial design major?
CM: I was a very motivated and dedicated student at Wayne State. I’ve always had a passion for design and that’s how I created my label.

ER: How did you know this was the job for you?
CM: This sounds really cliché but it felt just right and at that moment I knew this was what I wanted to do.

ER: Which item of your clothing line is personal?
CM: I really like the original wonder boy design, since it was my first design and first shirt. It personally means a lot to me since it was the beginning of something big.

ER: Is there anything you would like people to remember about your brand?
CM: I want people to recognize me as a unique designer, and for my brand to become a staple brand.

ER: Any struggles you faced creating the label?
CM: The lack of resources was one of the toughest obstacles. Since in Detroit, there aren’t any brands that Los Angeles and New York have already. It would of helped a lot if I was able to reach out and connect with the bigger labels out there.

ER: What is your greatest achievement so far?
CM: Opening the flagship store is a big accomplishment for me.

ER: What drew you to the clothing industry?
CM: I pretty much got tired of buying clothes. I thought there was a void in the clothing industry. I felt the need to fill that void. That’s what got me motivated to where I am now.

ER: Where do you draw your inspiration from?
CM: I get inspired from variety of different places. It usually depends on the concept I’m envisioning. An example would be the aviation theme I have for my label. I also really enjoy pop art and the works of Andy Warhol.

ER: What is the most memorable experience you’ve had as an entrepreneur so far?
CM: It’s a good feeling knowing that people were starting to recognize my label. I put a lot of hard work into this, and seeing people purchasing my products is great. Also I’m very grateful for having friends and my family who are right behind me supporting my label.

ER: What is your ideal image of The Dirt Label?
CM: I would want my label to branch out more, with stores, more publicity and etc.

ER: What is The Dirt Label doing right now?
CM: Working on new sweatshirts and also on a variety of different new products. Particularly I’m really excited about these varsity jackets that I created for this fall season collection.
Two adjacent exhibitions featuring the works of Stanley Louis Rosenthal were held at the Art Department Gallery, Wayne State University, November 7 through December 19, 2014.

**Stanley Rosenthal**, B.F.A. Carnegie Mellon University, M.F.A. Wayne State University, is a Professor of Art in the James Pearson Duffy Department of Art and Art History and has taught in the area of printmaking, primarily, for over 45 years.

Rosenthal has won numerous national and regional awards both as a printmaker and a painter. These include the top award in Watercolor USA (twice), State of the Art National Watercolor Invitational (twice) and many top awards in the Michigan Water Color Society annual exhibitions. He has served as a juror and speaker at many venues. He has previously served as Chair of the Michigan Water Color Society, President of the Michigan Association of Printmakers and Artist/Advisor to the Graphic Arts Council of the Detroit Institute of Arts. Rosenthal works out of his home studio located in Huntington Woods, MI. In addition to his art practice, he enjoys cooking and traveling with his wife Kathlyn.

The exhibition featured twelve new paintings titled **Memory Series**, produced under the auspices of Wayne State University’s Murray Jackson Creative Scholar in the Arts Award. Each of these paintings features a portrait of an individual that represents the present. The individual is surrounded by an imaginary world referring loosely to events, places, and people in Rosenthal’s past. In several ways, these paintings harken back to his prints of the mid-seventies, which were developed without preplanning and were filled with images that occurred in an almost “stream of consciousness” manner.

The second exhibition, **50 Year Retrospective Exhibition**, included five decades of Rosenthal’s creative work in two media. After working for almost twenty years at printmaking, Rosenthal switched to watercolor painting in the mid-eighties, thus returning to his first creative love from elementary school.

The department hosted **Memories: Stanley Louis Rosenthal Gallery Talk** on Thursday, December 18.
Professor Rosenthal’s painting, *Memory Series #11: Rachel/Printmaking*, was acquired by the Detroit Institute of Arts for its permanent collection. It was gifted by the artist in memory of Ellen Sharpe who was the chief curator of graphic arts at the Detroit Institute of Arts for many years.

Nancy Sojka, Curator and Department Head, Forum for Prints, Drawings, & Photographs, Detroit Institute of Arts, selected this painting specifically because its main theme of printmaking seemed very appropriate to the institute’s collection of images representing the production of prints.
In January 2015, **Evan Larson** will be featured in a solo showing of his work at White Box Gallery, University of Oregon, Portland.

White Box Gallery is a visual laboratory invested in the exploration and presentation of contemporary critical inquiry in the visual arts. It brings together students, faculty, and regional and global communities to research and present contemporary issues in art and design. White Box also features a unique state-of-the-art multimedia projection room, the Gray Box, which can support immersive explorations in sound and video art.

The 1,500-square-foot gallery is located at 24 NW 1st Avenue, in the historic White Stag Block in Portland’s Old Town Chinatown neighborhood.

**Lauren Kalman** mounted a solo exhibition, *Coveted Objects*, at Cranbrook Art Museum, Bloomfield Hills, MI (Sept. 13 - Oct. 19). The works in *Coveted Objects* are from Kalman’s most recent series titled *But if The Crime is Beautiful…* and consists of photographs, objects, and sculptures.

This summer Kalman was a fellow at the Virginia Center for Creative Arts and participated in residencies at Haystack Mountain School and the Brush Creek Art Foundation. While in residence Kalman produced works for multiple bodies of work including *But if the Crime is Beautiful…*, *Devices for Filling a Void*, and *Ex Votos*.

Kalman was awarded a Wayne State Arts and Humanities grant for the research and production of *But if the Crime is Beautiful…*. She was also selected as a finalist for the AJF Artist Award from Art Jewelry Forum.

In October, Assistant Professor Kalman and Assistant Professor **Millee Tibbs** co-chaired a panel entitled “Man-Sized: Performing Masculinity” at the Mid-American College Art Association (MACAA) conference, which took place at the University of Texas at San Antonio.

Also in October, Kalman presented a paper on her work and research at the Southeastern College Art Conference (SECAC), which took place in Sarasota, FL.

**Images:** Lauren Kalman, *Device for Filling a Void* (2), 2014, inkjet print, 20” x 16” (top) and *But if the Crime is Beautiful…*, 2014, inkjet print, 20” x 16” (bottom)
Dora Apel’s new book *Beautiful Terrible Ruins: Detroit and the Anxiety of Decline* is forthcoming June 2015 from Rutgers University Press. This book was supported by the Marilyn Williamson Distinguished Faculty Fellowship awarded by the Humanities Center, for which Apel also delivered the second annual lecture. She will be speaking on ruins and the anxiety of decline at the Flint Institute of Arts in April. Giving advance critical praise, historian Greg Grandin, author of *Fordlandia: The Rise and Fall of Henry Ford’s Forgotten Jungle City*, wrote, “Writing against the genre of ruin porn, Dora Apel’s wonderful *Beautiful Terrible Ruins* reveals the way decay is inbuilt into capitalism at its creation. An excellent and penetrating study.” In addition, her essay “‘Hands Up, Don’t Shoot’: Surrendering to Liberal Illusions” appeared in a special issue of *Theory & Event* on “The Tragedy of Ferguson.”

Margi Weir participated in *NO DEAD ARTISTS*, the 18th annual international exhibition of contemporary art at the Jonathan Ferrara Gallery, New Orleans, LA (Aug. 25 - Sept. 27). Weir was one of fifteen artists selected from over 500 artists who submitted approximately 2,500 artworks. The exhibition was juried by Bill Arning, director of the Contemporary Arts Museum Houston; Stephanie Ingrassia, Brooklyn Museum of Art board member; Nick Mayor, active supporter of the New Orleans arts community who splits his time between New Orleans and London.

Heather Macali, Margi Weir, and Joshua Newth exhibited their work in the *95th Toledo Area Artists Exhibition* in the Canaday Gallery at the Toledo Museum of Art (Nov. 21 - Jan. 4, 2015). The exhibition continues the museum’s tradition of celebrating and recognizing the best work by artists in this region. It is one of the few remaining shows of its kind organized by an art museum nationally. Twenty-eight artists were chosen to show their work. The artists, all of whom live within a 150-mile radius of Toledo, were chosen from among 462 entrants who submitted digital portfolios of their work for consideration.

In addition to choosing artists based on portfolios rather than single works of art, prize money was boosted to $10,000, including $5,000 for Best of Show. This year’s judge was Los Angeles Times art critic Christopher Knight.

Describing the new look of the show, curator Halona Norton-Westbrook said the public will see striking differences in work created by artists at different career stages and in different mediums, including sculptures, paintings, drawings, video works, installations and ceramics.

“We were very pleased by the large number of artists entering their portfolios for consideration, the wide range of work and the high caliber of the work being produced in this region,” Norton-Westbrook said.
John Richardson exhibited in the (E)merge Art Fair in Washington, D.C. this October. Two prints, two drawings, and a sculpture were included in the space programmed by Causey Contemporary Gallery, NY. In September, Richardson exhibited an outdoor sculpture in ArtPrize 2014, Grand Rapids, MI, as well as displayed sculpture in a group show at Causey Contemporary’s new gallery in Manhattan. Prof. Richardson continues as a director of the College Art Association where he serves on the annual conference committee and the professional practices committee.

Assistant Professor of Photography Millee Tibbs is currently exhibiting work from the series Mountains + Valleys in a solo exhibition titled From the Mountains... at Moraine Valley Community College near Chicago, IL. This work was also recently exhibited in a two-person exhibition at Viewpoint Photographic Art Center in Sacramento, CA, with artist Ernest Zarate titled Altered Landscapes. A selection from the series made-up part of a group exhibition After Ansel Adams at the Museum of Photographic Arts, San Diego, CA, and an installation of her work was featured at Spaces Gallery, Portland OR.

Tibbs spent part of summer 2014 in Buenos Aires, Argentina, at La Paternal Espacio Proyecto artist residency, where she completed and exhibited a body of work titled Ausencia. She spent the remainder of the summer at the Virginia Center for the Creative Arts as an artist fellow.

Tibbs’ forthcoming exhibitions include solo shows at the University of Cincinnati, Clermont and Rogue Community College, OR. She will be an artist in residence at Surel’s Place in Boise, ID, and at the Helene Wurlitzer Foundation in Taos, NM, in 2015.

Derek Coté had an active summer traveling to Alaska twice with New York composer, Paul Haas. As artist-in-residence with the Anchorage Museum’s Polar Lab, Coté is partnering with Haas to complete a short film accompanied by an original composition to be performed live by the Anchorage Symphony Orchestra. Research for the project took place in the Kenai Peninsula, Denali wilderness, the Chugach mountains, the Wrangel-St. Elias wilderness and the Seward Peninsula including Nome and the subsistence village of Shishmaref. The film and symphony will premiere in May 2016 at the Anchorage Museum. An additional expedition to the Arctic archipelago of Svalbard provided Coté with material for a series of sculptures and another related short film based on the abandoned Soviet town of Pyramiden. Coté has several events lined-up in 2015 to showcase work derived from his Arctic excursions, including solo efforts at The Sculpture Center in Cleveland, OH; Kansas City Artist’s Coalition in Kansas City, MO; and the Woodland Gallery at Chatham University in Pittsburg, PA. Other exhibitions include group efforts at 1708 Gallery in Richmond, VA; Artspace in Raleigh, NC; and Roman Susan Gallery in Chicago.

More information about these and other projects as well as exhibition dates can be found at: derekcote.com.
Pamela DeLaura curated the print exhibition *Feel the D’* at Re:View Contemporary Gallery, Detroit (Sept. 24 - Oct. 11). Invited artists were asked to respond to Detroit as a sense of place, creating new works in response to the media’s portrayal of Detroit as a city plagued by impoverishment, abandoned homes, vacant high-rises, vast expanses of empty land, violent crime, corruption, and unemployment. The exhibition included artists from Finland, Egypt, and different parts of the U.S. Some of the artists were born in Detroit; some lived or visited Detroit; others only had preconceived notions about the city. *Feel the D’* was shown in conjunction with the Mid America Print Council (MAPC) conference hosted by Wayne State University. Included in the exhibition was Christopher Cannon, BFA ‘03, and vice president of MAPC.

Wendy Evans, adjunct faculty and MA ‘94, was chosen to receive the 2014 Birmingham-Bloomfield Cultural Arts Award, being cited as "A Voice for Arts Education." The award is jointly sponsored by the Cultural Council of Birmingham-Bloomfield, Birmingham-Bloomfield Art Center, the Birmingham Eccentric, and the Community House. Evans was presented the award at the Birmingham-Bloomfield Art Center on October 10. In addition to teaching art history at Wayne State’s Oakland Center, Evans volunteers at the Detroit Institute of Arts and gives presentations on art to many adult groups around the Metro area. More information can be found on her web site www.art-talks.org.

Dennis A. Nawrocki, adjunct faculty and MA ‘64, ‘81, is one of three who will be contributing to the new e-publication *Essay’d*, a writing project which publishes short essays about Detroit artists on a monthly basis. The core writing team consists of Nawrocki, Rosie Sharp, and Steve Panton.

Published essays are intended for a general reader, and aim to broaden the audience for Detroit art. Even readers who consider themselves knowledgeable about art in the city will probably find much to interest them. The writers choose the artists that they write about and do not intend to suggest that this is a systematic attempt to identify the “best” or “most important” Detroit artists, or even to define what those terms mean. With time, though, it is expected that a fairly comprehensive survey will emerge.

The position that the essays take to their subjects is not critical, but neither is it reverential. The objective is to create a platform for Detroit artists, not a pedestal.

Currently, essays on the following have been published: Saffell Gardner, BFA and MFA; Corrie Baldauf; Melanie Manos; Kathleen Rashid, BFA and MA; Tzarinas of the Plane; Kathryn Brackett Luchs, Corine Vermeulen, Rose E. DeSloover, Carl Wilson, and Nicole Macdonald.

Nawrocki contributed the essays on Manos, Luchs, and Macdonald.

You can find all of the essays at:  http://essayd.org/
Ryan Standfest curated the print exhibition *CHASING POSADA! (a macabre populist in the city)* at Signal-Return in the Eastern Market, Detroit (Sept. 18 - Oct. 18). Standfest invited nineteen printmakers to respond to the idea of José Guadalupe Posada (1852 - 1913) as a popular illustrator-printmaker who had a unique working relationship with the urban environment of Mexico City.

https://www.facebook.com/RotlandPress?ref=br_tf

Posada observed the city from the window of his street corner studio, as he produced broadsides and periodicals to be circulated in the streets. In these, Posada trafficked in a “macabre populism,” giving his audience what they wanted—disasters, freaks of nature, social scandals, scenes of fantastical and everyday violence. It was a vision of an unstable and violent world but also an act of honoring the daily struggle of living. For this exhibition, a group of artists have created editioned prints and another group has contributed to a limited edition newsprint tabloid publication, keeping in mind Posada and his presence in the city as a “macabre populist.”

~Ryan Standfest

The exhibition was shown in conjunction with the Mid America Print Council (MAPC) conference. Standfest also chaired *CHASING POSADA!* as a panel presentation during the conference.

As a result of connections made during the conference, the *CHASING POSADA!* exhibition will travel to Chicago, IL. Spudnik Press Cooperative will present the exhibition January 17 through March 1, 2015, with an artist reception on January 17th. Standfest will also be teaching a workshop while the exhibition is on view.

http://www.spudnikpress.org/happenings/

Standfest is the publisher and editor of ROTLAND PRESS, which was founded in 2010.

http://rotlandpress.com/

Above images: Installation views of *CHASING POSADA!* at Signal-Return, Detroit (top and middle); Standfest (l) discusses the work with conference attendees during the opening reception (bottom).
The James Pearson Duffy Department of Art and Art History was excited to begin the 2014-2015 season with exhibitions that coincided with the Mid America Print Council conference, PRINT CITY Detroit 2014.

Conference exhibitions included *ReCurrent Histories: Enrique Chagoya’s Editioned Work* at the Elaine L. Jacob Gallery, curated by Sarah Kirk Hanley; *Mary Manusos: 2014 MAPC Outstanding Printmaker* and the *2014 MAPC Members’ Juried Exhibition*, both featured at the Art Department Gallery.

Please take every opportunity to visit the galleries as the exhibition season unfolds!

**The Art Department Gallery**

As part of the Mid America Print Council (MAPC) conference, the MAPC board of directors selected Mary Manusos, Professor Emeritus, Ohio University, as their 2014 Outstanding Printmaker. Manusos presented her work in a solo exhibition titled *2014 MAPC Outstanding Printmaker* (Sept. 12 - Oct. 17). Installation views are at right, top and middle.

Manusos has exhibited her work in over two hundred and fifty exhibitions in the United States and abroad including exhibitions at Franklin Furnace in New York, the Museum of Modern Art in New York, The Tweed Museum, and The San Francisco Museum of Modern Art. She has had one person exhibitions at Bajas Artes, Mexico; Casa de Cultura, Mexico and Museo de Arquitectura in Quito, Ecuador. Her work has been included in many juried exhibitions including the *2nd Kochi International Triennial Exhibition of Prints* in Japan and in eleven *Art in Embassies* exhibitions. She continues to work in a manner reflective of the images she created in *D’Art Objects*, a collaboration with John Chakeres, published by Nuance Press in 1979.

A Professor at Ohio University for forty years, she is currently teaching during the Fall quarter in the Printmaking Department. Manusos received her MFA from University of Wisconsin and her BA from San Diego State College.

In addition to her solo exhibition in the Art Department Gallery, Manusos gave a lecture to conference attendees in the Purdy/Kresge Auditorium, Wayne State University (image at bottom left).
The 2014 MAPC Members’ Juried Exhibition: Selections by Marilyn Symmes was presented adjacent to the 2014 MAPC Outstanding Printmaker exhibition in the Art Department Gallery (Sept. 12 - Oct. 17).

During the opening reception of the Members’ Juried Exhibition, juror Marilyn Symmes spoke to conference attendees about the jury process for the works selected and announced winners for the Juror’s Choice, the Outstanding Printmaker’s Choice, and the Director’s Choice awards.

Symmes, has been Director of the Morse Research Center for Graphic Arts and Curator of Prints and Drawings at the Zimmerli Art Museum at Rutgers University, New Brunswick, NJ, since 2006. Her recent exhibitions include Art=Text=Art: Works by Contemporary Artists from the Sally and Wynn Kramarsky Collection (2012); Dancing with the Dark: Joan Snyder Prints 1963-2010, the artist's first prints retrospective (shown at the Zimmerli, then on tour to Boston, MA; Richmond, VA, and Albuquerque, NM, 2011-12); Timeless, Still: Photographs from Muybridge to Warhol (2010); Trail Blazers in the 21st Century: Contemporary Prints and Photographs Published by Exit Art (2009-10); From Here to the Horizon: American Landscape Prints from Whistler to Celmins (2008); Calculation & Impulse: Abstract American Prints (2008); and Pop Art and After: Prints and Popular Culture (2008).

Her publications include the monograph Dancing with the Dark: Joan Snyder Prints (2011) and Impressions of New York, Prints from the New-York Historical Society (2005), as well as many other articles and catalogues on prints, drawings and artist-illustrated books.

Prior to her Zimmerli post, Symmes realized major American and European graphic arts collection projects and exhibitions at the Smithsonian’s Cooper-Hewitt National Design Museum in New York, the Toledo Museum of Art, and the Detroit Institute of Arts.

Symmes is currently secretary on the advisory board of New York’s Lower East Side Printshop. She has previously served on the boards of the Print Council of America and the International Confederation of Architectural Museums. Her participation on the National Endowment for the Arts Indemnity Grants-International Advisory Panel, Washington, D.C. commenced in May 2012.

Above images: Installation views of 2014 Members’ Juried Exhibition (top and middle); Marilyn Symmes speaking at the Members’ exhibition.
Recently in the Art Department Gallery were the duo exhibitions, *Memories: Stanley Louis Rosenthal: Murray Jackson Award Exhibition / 50 Year Retrospective Exhibition* (See pp. 21-22). Below are images of the opening reception which took place on November 7th and of the lecture which took place on December 18th.

Images (clockwise from upper left): Professor Rosenthal with his wife, Kathlyn; Reception view; Dean Matt Seeger, Stanley and Kathlyn Rosenthal; Rosenthal addresses audience; gallery guests observing exhibition; gallery guests observing exhibition.
The Elaine L. Jacob Gallery began the exhibition season by featuring *ReCurrent Histories: Enrique Chagoya's Editioned Work* (Aug. 1 - Oct. 4). This exhibition was the first major retrospective of Enrique Chagoya’s original prints and multiples, and offered an unprecedented overview of the artist’s exceptional contribution to the field of contemporary printmaking.

Enrique Chagoya (b. 1953) is a painter and printmaker. His work offers witty and sophisticated commentary on contemporary social and political conditions, combining influences from Western and Mexican art history and contemporary pop culture. He is a full professor at Stanford University and is represented by George Adams Gallery, New York; Gallery Paule Anglim, San Francisco; and Lisa Sette Gallery, Phoenix, AZ. His work is held in a number of distinguished private and public collections, including the Metropolitan Museum of Art; the Museum of Modern Art; the San Francisco Museum of Modern Art; the Smithsonian Museum of American Art, Washington DC; and many others.

The *ReCurrent Histories* exhibition was scheduled to coincide with the Mid America Print Council conference hosted by Wayne State University. Enrique Chagoya was a keynote speaker at the conference.
Sarah Kirk Hanley, Independent Print Curator and Chagoya expert, organized the ReCurrent Histories exhibition, which included over 80 etchings, lithographs, digital editions, monotypes, multiples, and artist’s books spanning over three decades. The works on view covered themes of the artist’s career to date, from explorations in what he calls “Reverse Modernism” and “Reverse Anthropology” to humorous political satires, including works after the Spanish master Francisco de Goya.

Lenders to the exhibition included local collector Eric Bean, George Adams Gallery, New York; Universal Limited Art Editions, Bay Shore, NY; Shark’s Ink, Lyons, CO; Faulconer Gallery, Grinnell College, Grinnell, IA; Segura Arts Studio, University of Notre Dame, South Bend, IN; Smith Andersen Editions, Palo Alto, CA; Magnolia Editions, Oakland, CA; and the artist.

In connection with the exhibition, the artist’s first codex - a unique work from 1992 titled Tales from the Conquest/Codex (on loan from the San Francisco Museum of Modern Art) - along with several of the Detroit Institute of Art’s (DIA) original Goya prints that inspired the artist were on view at the DIA’s Ina M. Clark Study Room. Special viewings took place during the conference for registered conference attendees.

Rebecca Mazzei put the ReCurrent Histories exhibition at the top of the list in her Detroit Free Press article “Top metro Detroit art gallery shows this fall,” October 2, 2014. The entire article can be found at: http://www.freep.com/story/entertainment/arts/2014/10/01/fall-arts-gallery-metro-detroit/16503319/
A special dual exhibition, *Endowed Chair and M. Jacob & Sons Company & Employee Scholarship*, was presented in the Elaine L. Jacob Gallery (Oct. 10 - Oct. 16).

Works by Professor Mel Rosas, who was recently appointed as the Elaine L. Jacob Endowed Chair in Visual Arts, were featured in the *Endowed Chair* exhibition in recognition of his outstanding contributions to Wayne State University in the areas of creative activity, teaching, and service.

Works by Industrial Design students along with works by industrial design professors, Brian Kritzman and Siobhan Gregory, were displayed in the *M. Jacob & Sons Company & Employee Scholarship* exhibition in recognition of the support of the Max Jacob & Sons Company to the students in the Industrial Design program.

Our sincere appreciation goes to (the late) Elaine L. Jacob and the Max Jacob & Sons Company for their ongoing support of the faculty and students in our programs.

The Elaine L. Jacob Gallery at Wayne State University was delighted to present *Menagerie, or Artwork Not About Love* (Oct. 24 - Dec. 12). Co-curated by Jaime Marie Davis and Katie Grace McGowan, this group exhibition included both international and Detroit-based artists.

Based on the constraints of Shklovsky’s 1923 epistolary novel, *Zoo, or Letters Not about Love* (an entire book of love letters that avoid an address of love), the exhibition presented works which reflect distant longings of the heart—or, for real optimists, the soul—that are processed through allegory, denial, and poetry.

The Elaine L. Jacob Gallery was pleased to host a gallery talk on December 4th in connection with the exhibition. Co-curator Katie McGowan and one of the artists with work featured in the show, Chido Johnson, led an explorative discussion surrounding the exhibition and its theme.
The Elaine L. Jacob Gallery is pleased to announce the upcoming exhibition *Blood / Sport*, which will feature works by three contemporary artists who interpret human reaction and adaptation in complex and often predatory environments (January 16 through March 27).

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

**Jordan Wayne Long**’s installation work includes custom made devices used in his performance. His design of the apparatus complements the gallery architecture. Documentation of Jordan using these site-specific, physical constraints is on view throughout the duration of the exhibition.

The length of his performance in the gallery is determined by his endurance and by audience interaction. Viewers often implicate themselves, feel vulnerable, and embrace Long’s achievement or failure throughout his performance.

In **Jordan Eagles**’ *Blood Illumination* environments, analog, overhead projectors shine and enlarge patterns formed by translucent, preserved panels of blood. The effect transforms the gallery space, casting light and dark shapes while bathing the interior and viewers red; wrapping the organic pattern around the architecture and abstracting the viewers’ bodies which now appear to have new layers of birth-marked skin. Overall, the materials and luminosity in Eagle’s work relate to themes of corporeality, mortality, spirituality, and science.

**Paul Pfeiffer** digitally removes key elements from video documentation of professional sporting events. Whether the athlete is removed or another element is edited out to isolate the athlete, the mass-culture sporting event shifts to a much more intimate scale. The edited event functions as a meditation on faith, desire, and a contemporary culture obsessed with celebrity. Viewers are implicitly invited to examine their own fears and obsessions.
SCHEDULE OF EXHIBITIONS

2014-2015

JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

FALL AND WINTER HOURS:
TUESDAYS THROUGH THURSDAYS 10AM-6PM, FRIDAYS 10AM-7PM
SUMMER HOURS:
TUESDAYS THROUGH FRIDAYS, 12PM-5PM

ELAINE L. JACOB GALLERY

RECURRENT HISTORIES:
ENRIQUE CHAGOYA’S EDITIONED WORKS
(MAPC CONFERENCE)
August 1 through October 4, 2014
RECEPTION: Thursday, September 25, 7-9 pm

MENAGERIE, OR ARTWORK NOT ABOUT LOVE
October 24 through December 12, 2014
RECEPTION: Friday, October 24, 5-8 pm

BLOOD/SPORT
January 16 through March 27, 2015
RECEPTION: Friday, January 16, 5-8 pm

HOW TO RETURN
April 17 through June 26, 2015
RECEPTION: Friday, April 17, 5-8 pm

SCULPTURE X SYMPOSIUM EXHIBITION
July 31 through October 16, 2015

ART DEPARTMENT GALLERY

MAPC CONFERENCE EXHIBITIONS
September 12 through October 17, 2014
RECEPTION: Wednesday, September 24, 6-9 pm

MEMORIES: STANLEY LOUIS ROSENTHAL
November 7 through December 16, 2014
RECEPTION: Friday, November 7, 5-8 pm

GRADUATING SENIORS EXHIBITION
January 23 through February 13, 2015
RECEPTION: Friday, January 23, 5-8 pm

MFA GRADUATE EXHIBITION
February 27 through March 29, 2015
RECEPTION: Friday, February 27, 5-8 pm

TRI-COUNTY HIGH SCHOOL EXHIBITION
March 27 through April 10, 2015
RECEPTION: Friday, March 27, 5-8 pm

UNDERGRADUATE EXHIBITION
April 24 through May 22, 2015
RECEPTION: Friday, April 24, 5-8 pm

ART EDUCATION EXHIBITION
June 5 through July 3, 2015
RECEPTION: Friday, June 5, 5-8 pm

COMMUNITY COLLEGE EXHIBITION
July 17 through August 21, 2015
RECEPTION: Friday, July 17, 5-8 pm

SCULPTURE X SYMPOSIUM EXHIBITION
September 11 through October 23, 2015
GROUP EXHIBITIONS

The Deep End
Whitdel Arts
Detroit, MI
May 9 - June 21

Artists:
Danny Cicchelli, Deborah Marlowe Kashdan, Greg Fadell, Ellie Dent, Holly Ballard Martz, Jennifer Allevato, Joan Wynn, Sylvia White, Katina Bitsicas, Jon McCahill, Laura Drapac, Melissa Jones, Natasha Beste, Nicole R. Grove, Susan Vitali, Deirdre Sargent, Peter Matthews, Anna Schaap, Nicole Foran

Regional Biennial Juried Sculpture Exhibition
Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University
Saginaw, MI
June 7 - September 13

Artists:

Jim Chatelain and Peter Williams: Recent Work
paulkotulaprojects
Ferndale, MI
September 20 - October 25

Artists:
Jim Chatelain, Peter Williams

ArtPrize 2014
Grand Rapids, MI
September 24 - October 12

Artists:
The following Wayne State University students, alumni, and faculty were among the 1,536 artists who exhibited at 174 venues located throughout downtown Grand Rapids plus Frederik Meijer Gardens & Sculpture Park:
Joe Culver, Stephen Dueweke, Gary Eleinko, Marcia Freedman, Melissa Machnee, John Richardson, Samantha Russell, Linda Soberman, Eric Troffkin, Jess Wilderman
Another Look at Detroit: Parts 1 and 2
Curated by Todd Levin
Marianne Boesky Gallery and Marlborough Chelsea
Chelsea, NY
June 26 - August 8

A joint project between Marianne Boesky Gallery and Marlborough Chelsea, Another Look at Detroit presents works and objects by over fifty artists, designers, and cultural contributors. The focus of this exhibition is the city of Detroit as a creative center, historically through to today. Spanning a period of 150 years, and taking place at both galleries’ Chelsea spaces, this exhibition is by no means a comprehensive survey. Rather, Another Look at Detroit intends to portray a vision as sprawling and complex as the biography of the city itself.

Artists:

WaterColor: Collective Visions
Curated by Linda Mendelson
Ellen Kayrod Gallery, Detroit, MI
October 24 - November 28

Artists:
Taurus Burns, Marianne Burrows, Janet Hamrick, Jay Knapp, Matt Lewis, Stephen Magsig, Julia Maiuri, Jim Hittinger, Donald Mendelson, Linda Mendelson, Risa Mendelson, Jim Nawara, Lucille Nawara, Nicole Sklar, Debra Slavin, Gilda Snowden, Joey Sulaica
Follow the Lines: Environmental legacy, health & fishing the Detroit River
Grosscup Museum of Anthropology, Old Main, WSU, Detroit, MI
Opened: October 7

This multimedia exhibit invites attendees to wade through a history of the Detroit River and analyze the drastic impacts human use can have on the local ecology. The exhibit is based on a 2011-2013 study of Detroit urban fishermen conducted by Wayne State anthropologists in partnership with the Michigan Department of Community Health, the Centers for Disease Control, the Environmental Protection Agency, and the Erb Family Foundation.

The project examined how the environment and fishing on the Detroit River encourage a sense of identity, develop family and neighborhood bonds, and serve as a nexus for the development of an informal economy in the lives of urban fisherman. Rather than discouraging use of potentially contaminated urban natural resources such as fish, the exhibit takes the anthropological insights of the study as a starting point for encouraging a proactive approach to educating the public on safe fishing techniques in order to ensure the continued strength of Detroit’s fishing traditions and the health of its fishermen.

The team, headed by anthropologists Andrea Sankar and Mark R. Luborsky, began conceptualizing this exhibit in January of 2014. Their mission was to deliver two years of data in a clear, interesting, and impactful way.

Artist/Designers:
Dominique de Gery, Amanda Fairchild, and Siobhan Gregory
Wayne State University and MJS Packaging are deeply saddened to announce the death of Elaine L. Jacob. Jacob, who died peacefully at her home on the morning of Sunday, Dec. 7, 2014, at age 93. A memorial service for Ms. Jacob will take place Sunday, January 25, 2015, at 2:00pm at the Gualala Art Center in Sea Ranch, CA.

Born in Detroit in 1921, she was a third-generation Jacob family member. The family founded one of the nation’s oldest packaging companies, M. Jacob & Sons, now MJS Packaging. Jacob worked at the Livonia, Michigan-based company from 1953 until her retirement in 1983. She was responsible for MJS Packaging’s entry into plastic packaging and headed its plastics division, which became a significant part of the company. She will be remembered as a pioneer of rigid packaging and one of the key people responsible for MJS Packaging’s 129 years of success. “In the 1950s and ‘60s, it was quite rare for a female to be in sales for an industrial business or to be part of a senior management team, but Elaine did both,” said MJS Packaging President David Lubin. “Her contributions to our company, our industry and the community were enormous.”

Jacob had a special love for Wayne State University in Detroit and maintained deep connections with the campus community over many decades. She earned a bachelor of fine arts in industrial design at Wayne State in 1942. She was a frequent supporter of Wayne State’s extensive University Art Collection. The original home of her grandfather — M. Jacob & Sons co-founder, Max Jacob — stands on the university’s campus and serves as the president’s residence. A renovation of the home was underwritten by Jacob and her family in the late 1970s.

“Elaine L. Jacob will always be one of the most important figures in the history of fine and performing arts at Wayne State,” said Wayne State University President M. Roy Wilson. “My wife, Jacqueline, and I join with the rest of the Wayne State community in offering our condolences to Ms. Jacob’s family. Passion is contagious, and her passion for the arts will continue to touch the lives of those who choose to be called Wayne State Warriors.”

The Elaine L. Jacob Gallery, located in Wayne State’s signature building, Old Main, opened in 1997. The gallery hosts exhibitions of important national and international contemporary art and supplements the Art Department Gallery as a second major art gallery for the university. In 2007, Jacob donated gifts to establish Wayne State’s Elaine L. Jacob Endowed Chair in the Visual Arts, a fund which supports nationally prominent faculty members in Wayne State’s James Pearson Duffy Department of Art and Art History.

A global packaging distributor founded in 1885, MJS Packaging operates in eight locations throughout the United States.

Corporate website: www.mjspackaging.com
Gilda Snowden, a Detroit artist and professor who left an indelible mark on her city, died from heart failure at a local hospital. She was 60 years old.

"What happened today was a total bolt out of the blue," her daughter Katherine Boswell told The Huffington Post. "She was the glue that kept us all together."

As a longtime artist, educator and supporter of the Detroit arts community, Snowden influenced many, as is evident by the messages of condolence and memories filling her Facebook page.

Snowden was born in Detroit in 1954. Her parents migrated from Alabama and Texas in the early 1900s. Her father wanted her to be a physician and was dismayed when she studied fashion in high school, though she later described him as supportive of her career.

A graduate of Cass Technical High School, Snowden earned bachelor’s and master’s degrees in fine arts at Wayne State University, where she studied with John Egner -- a painter and professor who was one of the lynchpins of the Cass Corridor art movement, from which Snowden drew inspiration.

(The expressionist art from the 1960s and 1970s centered around the Cass Corridor neighborhood is one of the most recognizable and notable “Detroit styles,” though Snowden noted with humor in a published interview that as a young figurative painter, she was perplexed by an artist who used sunflower seeds to texture his canvas.)

After she graduated, Snowden taught painting at the College for Creative Studies (CCS) for more than 30 years. There, she was known for her generosity and patience, giving ample time and guidance to her students.

“It’s just an incredible shock. I think the gravity of this loss just continues to grow by the minute,” said Michelle Perron, director of Center Galleries at CCS, who had known Snowden since the late 1980s. “She’s mentored thousands of young artists and continues to support and generate opportunities for artists all over the city.”

Former student Wendy Ross noted the breadth of Snowden’s knowledge, as well as the artist’s ability to find the positive in all her students’ work. “She always had artists to throw at you that were similar to your work to draw inspiration from,” Ross said.

Snowden put up countless exhibitions, both as an artist and curator. She was thought of as an archivist of the arts scene by friends, attending and documenting shows all over the city.

She worked with a range of materials and styles throughout the years and considered herself a “scavenger,” collecting scraps of wood, photographs and stacks of boxes. When she was a child, she hid her collections so her mother wouldn’t throw them out, she recounted in an interview with Dick Goody, associate art professor at Oakland University and director of the school’s gallery.
“My mother said, ‘You’ll never be a good housewife.’ I said, ‘That makes me so happy!’ I’ve never been interested in housework,” she said.

Snowden emerged as an artist in the 1980s. Even when abstract, her work was always a reflection of her personal history. For a period of time, she rode around on her bike and made charcoal rubbings of Detroit manhole covers (those with meaningful dates would be transformed into colorful works).

“My work is a direct aspect of me. I’m colorful, I’m vibrant,” Snowden said in a short video filmed several years ago. “So if I’m looking at flowers or bright stars, I’m saying, how does that show who I am.”

Goody curated a retrospective of Snowden’s work last year, 2013. He described how making a timeline for the exhibition catalog revealed the many influences her life had on her work. “Everything that her life touched kind of came into her work,” Goody said.

In an interview printed in the exhibition catalog that accompanied her retrospective, Snowden talked about her work as an artist. It is clear that she was nowhere near done making her mark on the art world:

The definition of painting is expanding and continually flexing its muscles. When I was in school, I never thought that I would be using the media that I use now. It seems that the older I get, the more radical I am in my own visual practices. This is an outgrowth of my early experiences as a young artist in school, observations and immersion in the Cass Corridor community, and a constant study of art history. To be radical is required for forward progression.

~ Gilda Snowden

Gilda Snowden, Bright Stars at Night (diptych), 2008, acrylic on canvas, 60 x 96 inches. Oakland University Art Gallery.