The James Pearson Duffy Department of Art and Art History Newsletter is a publication of the Wayne State University Department of Art and Art History. Alumni are invited to send exhibition announcements and other news to WSUARTNEWS@WAYNE.EDU.

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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.

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As the weather in Detroit turns cooler, I would like to begin my summary of recent events with a heartfelt “thank you” to my colleagues who made 2012 Mid-America College Art Association (MACAA) Conference a resounding success. 400 attendees joined department students, faculty, and alumni in Detroit for the conference (see p. 4). Many faculty and students from other programs across the country visited Detroit and our department for the first time. We were pleased to be able to share the resurgence of Detroit, the vibrancy of our art scene, and the ongoing development of our department with these visitors.

The success of the conference has led to the department being awarded the 2014 Mid-America Print Council (MAPC) Conference. <http://www.midamericaprintcouncil.org/>. Printmaking professors Pam DeLaura and Stanley Rosenthal will be heading the MAPC conference. Although planning is in the very early stages, it is already clear that the conference will be centered on the “Week of the Print in Detroit” in early October 2014.

Like the MACAA conference, the MAPC event will include area colleges, universities, museums, and other cultural institutions as conference co-sponsors, with our department as the primary host. Concurrent exhibitions, events, and speakers will be planned across the city. For our gallery program, we anticipate forming a WSU printmaking alumni exhibition in conjunction with the conference and look forward to including many of you in it. Please read future newsletters and the department website for updates on the MAPC conference planning.

In addition to group efforts such as the MACAA conference and a first-time collaboration with the Detroit Institute of Arts that included a DIA curator creating an exhibition for our Elaine L. Jacob Gallery (see p. 25), I am happy to share with you that the fall semester has been a very busy one for individual achievements with many notable successes by students, staff, faculty, and alums of the Department of Art and Art History. Some of the many achievements are detailed in the following pages.

Lastly, I would like to note that through discussion with alumus John Hunter, I became aware of his kind feelings toward and ongoing support of the department. I invited him to share his story and the resulting essay appears on p. 13-15. If any other alumni would like to share their experiences, remembrances, and the importance of their Wayne State education in a future newsletter, please contact me. I continue to invite and encourage all to submit your news to artnews@wayne.edu and look forward to hearing from you.

John J. Richardson, Chair
James Pearson Duffy
Department of Art and Art History
INTERNATIONAL NEWS

Over the past 18 months, the department has made a concerted effort to initiate faculty and student exchange programs with universities in Asia. Following the summer workshop taught by Professor Brian Kritzman in Shanghai, China, Professor Wenjia Chen of Shanghai University (SHU) has been working with Professor Kritzman on our campus this fall. She has been teaching a course in the department for our industrial design and interior design students, providing an international perspective on design (see p. 20).

This November, Assistant Professor Eric Troffkin visited Shanghai University where he presented a lecture on his sculpture as well as on his teaching of public art. Professor Troffkin also presented a lecture at Hong Kong Baptist University while in Asia.

The department is pleased to have an ongoing relationship with Shanghai University and looks forward to additional visits in the coming summer from SHU faculty and students.

The department is also beginning an exchange with Tunghai University (THU) of Taiwan. Professor John Richardson was a visiting artist at THU this fall, presenting a lecture and creating two site-specific installations with the assistance of THU students. This coming summer, a THU professor and six students will visit our campus for a few weeks. More faculty and student exchanges are being planned. In the future, we hope to offer department students a variety of study abroad options that are unique and tailored to our program.
The Wayne State University James Pearson Duffy Department of Art and Art History hosted the biennial Mid-America College Art Association (MACAA) conference on October 3-6, 2012.

The conference was centered in the historic and recently renovated Westin Book Cadillac Hotel in Detroit. Panel presentations were scheduled at the hotel; exhibitions, events, and workshops took place on and around the main campus of Wayne State University.

In conjunction with the conference, Henry Ford Community College hosted a membership exhibition of the Los Angeles Printmaking Society. Attendees were bussed to an opening reception of that show after a welcome reception at the hotel.

We were honored to present three prominent keynote speakers throughout the conference: Artist Fritz Haeg lectured at the Detroit Film Theatre; New York independent curator and art critic Lilly Wei spoke in Wayne State’s Schaver Music Recital Hall; Donald Lipski delighted attendees at the Marvin and Betty Danto Lecture Hall at the Detroit Institute of Arts. Wayne State University, MACAA, the Detroit Institute of Arts, and Friends of Modern and Contemporary Art co-sponsored the lectures by Fritz and Lipski; the Museum of Contemporary Art Detroit sponsored a well-received artist reception for Fritz Haeg following his keynote lecture.

In addition to planned conference events, our visitors were treated to DLECTRICITY, an event that consisted of a series of temporary installations by national and international artists using light and located throughout Midtown Detroit.

Above right: Westin Book Cadillac Hotel
Middle: ArtCorpsDetroit panel (l to r): Jenenne Whitfield, Executive Director, The Heidelberg Project; Grace Serra, Art Assistant, Children’s Hospital; Holly Feen-Calligan, Associate Professor, Art Therapy Program Coordinator, WSU; Marion (Mame) Jackson, Distinguished Professor Emerita, WSU CFPCA and ArtsCorpsDetroit founder; Elizabeth Barton, Associate Professor (Research), Theoretical and Behavioral Sciences, College of Education, and coordinator of Community Outreach and Engagement for the College of Fine, Performing and Communication Arts, WSU; Lisa Rodriguez, Resident Curator, The Heidelberg Project and CFPCA alumnus
Above left (clockwise): Keynote speakers Donald Lipski (photo: Terri Hyland); Lilly Wei (Photo:Phyllis Rose); Fritz Haeg (Photo: Oto Gillen)
A second reception for the New Faculty Exhibition included the Winter Art Market (WAM). As part of Midtown Detroit’s Noel Night on December 1st, the second annual WAM brought together the talents of WSU art students, alumni, and community organizations. Offerings ranged from one of a kind art objects to limited production design goods. WAM is sure to become a Noel Night favorite stop!

Photo by Julie Howells

Student Alex Drummer marketed his metal jewelry at WAM

Having fun while selling her paintings, student WAM participant, Kelly Guillory, wore a handmade mask

Industrial Design student, Rob Adams, displayed his product to Noel Night revellers who were WAM shopping

The Michigan Chapter of the Women’s Caucus for Art participated in WAM, promoting their arts organization and conducting a hands-on activity

Bottom right: Professors Brian Kritzman and Eric Troffkin enjoying the holiday market in the Art Department Gallery foyer. Kritzman developed WAM as a marketing opportunity for his Industrial Design students, current art students, and art alumni.
This past summer, MFA painting major, Laurie D’Alessandro, exhibited two pieces in Fiber Options: Material Explorations, a national juried exhibition at Maryland Federation of Art, located in Annapolis, Maryland.

Her piece, Border Unpicked, image at right, received a Juror’s Award.

In Fall 2011, Graphic Design students in Special Topics designed the logo and collateral materials (website, banners, brochure, graphic standards manual, etc.) for the 2014 World Congress of the Intelligent Transportation Society (ITS) in conjunction with the ITS Michigan chapter. ITS recognized the students work with a gift of $1500 to the WSU Graphic Design program.

MFA graduate student, Buddy Morsello, received a WSU Graduate/Professional Scholarship for the 2012-2013 academic year.

Graduate students opened their studios to MACAA conference attendee with their show, In the Basement: Open Studio Wayne State University Graduate Students on October 5th.

Participating graduate students:

Sherri Archer, Emilee Arter, Jennifer Belair, Laurie D’Alessandro, Clara DeGalan, Alex Drummer, Kyle Dill, Ani Garabedian, Stephanie Henderson, Matt Hunt, Hiroko Lancour, Laura Makar, Michelle Morris, Nicole Richards, Nathaniel Smalls, Jennifer Thrift, and Tommy Wilson.
MFA student in painting, **Stephanie Henderson**, was selected by the Associate Curator of the Grand Rapids Art Museum to participate in an exhibition tentatively called **GRAM Selects: ArtPrize Encore**. Her work, *Non Omnis Moriar* is one of 8-10 works selected from those shown in Grand Rapid’s annual *ArtPrize* (2012). The exhibition opens on Thanksgiving weekend and continues for one year.


Stephanie received an honorable mention in the 2012 *From Our Perspectives National Juried Women’s Art Exhibition* at the Smith Theatre Gallery on the Orchard Ridge campus of Oakland Community College. The exhibition, which concluded on October 26, was juried by Assistant Professor of Art (painting) **Margi Weir**.

Through November 3rd, Stephanie exhibited in *Jump in the Fire*, an exhibition curated by Jon Sandberg and Jason Reed at START Gallery in Detroit. The gallery is also selling prints of her painting, *Non Omnis Moriar* on www.skullpainting.com.

Earlier this fall, Stephanie showed her work in *The Sweet Spot*, an invitational group exhibition curated by Ben Kiehl, at the Robert Kidd Gallery in Birmingham, MI. (September 8-October 20).

In addition, Stephanie had a July showing at the Last Rites Gallery, in New York, NY. Her work was included in *Taboo*, an invitational group exhibition curated by Jon Beinart. She also participated in *Marilyn: Artist as Icon*, an invitational group exhibition at the ARC Gallery in Chicago, IL., curated by Associate Professor of Art (photography) **Marilyn Zimmerwoman**.

Didi Ferri of XLegion interviewed Stephanie this summer. More of her work can be viewed online at: http://xlegion.com/us/traditional-art/paintings/1113-stephanie-henderson.html

Undergraduate photography major, **Aleksey Kondratyev**, has been co-publishing (with Andrew Colville) a quarterly photographic journal called *Stand* which showcases “the work and thoughts of various contemporary photographers from all areas of the world.” Two issues have been published and a third is about to come out. The journal also has a website: http://standquarterly.com/
Whitdel Arts presented *The Realm of Repetition*, featuring past and current work of MFA student **Hiroko Lancour**, in the Emerging Artist Gallery.

Hiroko’s artist statement:

*Repetition is often used as a tool for mental introspection. For example, prayer beads and reciting mantras come to mind. For me, repetition is a gateway to a meditative state. I use a repetitive process to get into a “flow” where nothing seems to matter except for the task at hand. Because I am totally immersed in the repetitive operations, I lose track of time and myself. Some argue that repetition is a manifestation of one’s attempt to reclaim what was lost. If that is the case, I may be trying to go back to an ego-less state of childhood. Perhaps, what I am yearning for is youthful innocence and optimism.*

The visual results, however, are far from childish. They have a meditative quality, and often reveal something unexpected. This sense of self-discovery is a key factor which motivates me to continue to create. The works I have chosen for this exhibition are linked by repetition. They are from my four series: Order in Chaos, Arrays, Uprooted, and Chance. *Order in Chaos* explores dual aspects of the whole. Just like a coin, my pieces in this series are double-sided. The seemingly orderly front side, filled with a traditional Japanese pattern, has a drastically different look on the back side. This is analogous to our public and private faces. *Arrays* deal with my fascination with rectangular forms. Using an Origami method, I created shadowbox-like spaces from single sheets of silk and felt. *Uprooted* is a tribute to the weeds that I removed from my yard. I captured their images on silk, which was coated with photosensitized solution. Climate conditions, such as the sun, wind, temperature and humidity influenced the outcome. In *Chance*, I went one step further to let a coin and dice to dictate the outcome. For example, I flipped a coin to determine the direction of the brush strokes of Zen inspired circles. For my woven piece, I threw dice to formulate threading and treadling (i.e. loom pedaling) sequences. The probability of each weaving pattern that I created is one in more than eight trillion. Designing such a unique pattern would not be possible without chance operations.

In addition, Hiroko received a WSU Graduate-Professional Scholarship for the 2012-2013 academic year.
MA alumna Gretchen Maricak, currently an associate professor at Lawrence Technological University, displayed her work in a solo exhibition, entitled *The Architectural Art of Gretchen Maricak* in the Horton Gallery of the Birmingham Historical Museum (Sept-Nov). Several decades of work which was influenced by her passion for architecture and diverse interests from nature and science to history and science fiction was displayed. Gretchen’s work was also included in the companion exhibition *The Arts and Crafts period in Birmingham’s Eco City Neighborhood*.

Gretchen is a licensed architect in the State of Michigan, has a Bachelor’s degree in architecture from Lawrence Tech, a Master’s degree in art from Wayne State University and is currently working on her doctorate at Eastern Michigan University. She has worked in the firms of Minoru Yamasaki and Harvey Ferrero and currently works as an architectural consultant. She serves on the board from the Birmingham Historical Museum & Park and is also a member of Birmingham’s Historic District Study Committee.

Linda Soberman, an MFA alumna in photography, is participating in *The Sexuality Spectrum*, which runs through June 28, 2013 at The Museum at Hebrew Union College, New York. The exhibition is a groundbreaking exploration of diverse sexual orientations through the creativity of fifty international contemporary artists. The exhibition explores a broad range of subjects, including the evolving social and religious attitudes toward sexuality; issues of alienation, marginalization, and inclusion; the impact on the family, child-rearing, and life stages; violence and persecution; AIDS/HIV; and the influence of the LGBTQI community on the Jewish and larger world. This exhibition exemplifies the spirit of the College-Institute’s and the Reform Movement’s commitment to free and open inquiry, inclusivity and outreach, and advocacy on behalf of human rights and the eradication of sexual discrimination.

Alumna Nancy Mitchnick, BFA and MA in painting, had a solo exhibition, *Time Travel*, at the Scarab Club in Sept-Oct. In the early 70’s, Nancy was an integral member of the burgeoning Cass Corridor art scene; today, she remains just as committed to Detroit’s art scene. Nancy has held faculty positions at Bard College, California Institute of the Arts, and at Harvard.
WSU alumnus Jim Chatelain, ’71, exhibited his current work, Jim Chatelain - New Paintings, at Detroit’s Cass Café (Aug-Nov). While studying at Wayne State, Jim contributed to the development of the Cass Corridor art scene.

Is Schuster (formally Ilene Goss) received her MA in painting from WSU. In May-June, 2012, she had a solo exhibition of her large impressive non-objective giclee images on canvas at One Art Space in NYC.


A November article in The Chronicle of Higher Education featured MA painting and drawing alumnus Nick Sousanis in an article titled “This Dissertation Will Be Comic.” The article is about Nick’s first of its kind quest to use a comic book format in writing and drawing his dissertation in interdisciplinary studies at Columbia University’s Teachers College. Nick’s dissertation is entitled “Unflattening: A Visual-Verbal Inquiry Into Learning in Many Dimensions.”


The department bids farewell to gallery staff member and recent alumna (sculpture) Rose Rivard. Moving from her position as WSU gallery technician, Rose is now working as Show Manager at Haig’s of Rochester in the Fine Antiques Gallery. Her plans after leaving WSU are to buy a duplex in Ferndale, continue working full time, and learning lots of new things about Asian and Pre-Columbian antiques, as well as fine and antique jewelry. Rose plans to continue making her own jewelry.

I have been teaching myself metalsmithing and jewelry making since I graduated, and I have been making jewelry in the small studio I built at my home. I love transferring my sculpture skills to the miniature scale of jewelry, and I am moved by the thousands of years of tradition that jewelry and metalsmithing embody. I plan to build an efficient studio, continue growing my jewelry business, and learn as much as possible about hand-crafts and the arts in the coming years.

In August, David O’Dell, MA ‘09, had a solo exhibition of his work Re Emergence: Then and Now Works by David O’Dell at Whitdel Arts. The exhibition featured past and current works. David has previously worked as a graphic designer for graphics firms, printing companies and colleges. Currently, he teaches at the International Academy of Design and Technology in Troy, MI.
Melissa Machnee, sculpture ‘02, participated in ArtPrize 2012 (Sept-Oct). Her work (image at left) was installed at the Gerald R. Ford Federal Building U.S. Courthouse. This summer her work was included in Educators Create: a Wayne County Community College District Traveling Art Exhibit which was shown at three of the Wayne County Community College campuses. Most currently, Melissa has installed a sculpture Nature vs. Industry at the Lincoln Street Art Park in Detroit, MI.

Melissa teaches Metal Sculpture at Schoolcraft College, Livonia, MI and Wayne County Community College District (WCCCD), Eastern Campus, Detroit, MI.

Majoring in photography at Wayne State can lead to unexpected career opportunities. Ryan Keberly, a photo major who graduated in 2000, stopped by the new WSU digital lab while attending Noel Night. Ryan was one of the first students to use our then-new photo area in Old Main about 13 years ago.

Today Ryan is a vice president in the bank’s Marketing Department, directing a team of designers and is responsible for the brand and look of all Flagstar’s print and digital advertising. He’s found that the creative use of photography is highly applicable in many realms—even in traditionally staid corporations.

You might not look for cool in a bank, but corporate environments provide surprising opportunities for creative expression. ~R. Keberly

Alumnus Jean-Paul Abou-Dib, MFA in painting and drawing, currently has a solo exhibition, JEAN-PAUL ABOU-DIB An Exhibit of Drawings & Paintings, at Plymouth Community Arts Council, Plymouth, MI. The exhibition runs through January 2, 2013.

In October, alumni Angelo Conti MA ‘12, and Matt Lachowski, BFA ‘11, participated in Engage: Detroit Interactive Art Exhibition at Whitdel Arts, Detroit MI. The exhibition featured a collection of artwork from national and international artists using diverse mediums and formats with the unique capacity to transform and react to the presence and point of view of the viewer, thus allowing the observer to become the contents of the piece or to perform an active role in the creation of the unfolding story of the work.
Work•Detroit opens their fall exhibition season with *Clandestine*, an exhibition curated by alumnus Gualberto Orozco. This exhibition explores issues of immigration, including citizenship, naturalization, assimilation, deportation, human trafficking, demographics and patriotism. The opening reception is November 30 and the show runs through December 28.

Tricia Soderberg, BFA in painting ‘76, had a solo exhibition, *Tricia Soderber: Works on Exhibit*, at Detroit Repertory Lobby Gallery. Tricia grew up in Detroit, lived in the city’s Cass Corridor for many years, and has exhibited her work steadily.

Betty Brownlee, BFA and MFA in painting (‘77 and ‘95, respectively), had a solo exhibition at Detroit Repertory Lobby Gallery in June, *Betty Brownlee: Works on Exhibit*. Betty lives and works in Detroit and has a very vital arts life, which includes painting, teaching, performing, and interior decorating.


Rick Vian, MFA in painting, presented *Recent Paintings: Gitche Gumee Series*, a solo show of his large oil paintings based on his visual experiences in Michigan’s Upper Peninsula. Shown at the Robert Kidd Gallery, in Birmingham, MI., the exhibition will be on display there through December 20, 2012.

Alumna Suzanne Andersen participated in *Fiber Hybridity* at the Anton Art Center in Mount Clemens, MI. (Jun-July).

Alumna Gilda Snowden (painting) participated in Koffer Kunst Suitcase Art Chicago + Detroit: Contemporary art positions from Chicago and Detroit at Amerikazentrum Hamburg, Germany (Nov-Dec). 10 artists’ works each from the Midwest cities of Chicago and Detroit are brought together via suitcases to meet with the work of 2 Hamburg artists. Featuring painting, graphic, collage, video, book print, photography, installation and sculpture, the exhibition highlighted, compared, and contrasted these distinct urban areas as manifested through art. Presented at Kunsthaus Speckstrasse – Hamburg’s famous artists’ community space – the exhibition was co-curated by Tricia Van Eck, from Chicago’s 6018NORTH and Kerstin Niemann from FILTER, Detroit.
Sometimes, home is where you arrive even though that was not your intended destination. Becoming an artist has been such a journey home for me.

It was the early 1970s and WSU’s graduate studio art program crackled with activity. Many of us students were cubicle rats on the second floor of an old office building on Cass Avenue near Palmer. Some of my colleagues were busy experimenting with all sorts of materials and painting processes and, thereby, were setting the stage for what later became known as Cass Corridor art. In my little cubicle, I made small oil paintings of hand puppets against a white background. What I was doing, by comparison with my fellow graduate students, was loyal to the visual ideas I had learned from Robert Wilbert, my first and long-time teacher. But my work did not seem to be in keeping with the spirit of the times which favored process and conceptual art, minimalism, and all forms of abstraction. Representational painting, if not out of fashion, was rearguard in the department and across the country. Or, so I thought.

Architecture, not art, had been my first love. However, having chosen to study at WSU (a university without an architecture school) I majored in studio art because, for me, it was the next best option. As an undergraduate just out of Cass Tech, I took my first painting class with Wilbert. Simultaneously, I began working as Bob Hanamura’s assistant at his art gallery on Harmonie Park. Hanamura, a great teacher, architect, and dear friend, began shaping my aesthetic outlook by gently undermining my very provincial and circumscribed notions of architecture, art, and design. He literally transformed my perspective of the art world by introducing me to progressive ideas that trumped my conservative sensibilities. There was little time, however, to pursue this awakening because a distant war intruded upon my undergraduate years. I entered the Army after graduation during the mid-1960s build-up of the American war in Viet Nam. Of my three years of military service, I spent one year in combat as an infantry lieutenant. After my tour of duty ended, I returned to Detroit, re-evaluated my interests and goals, and entered WSU’s graduate art program. I committed myself to be an artist not an architect.

I think that I may have been the only African-American graduate art student at that time. While this was never presented to me as an issue of any consequence by my fellow students or professors, it was of great concern to me. In the early 1970s, there were relatively few African-American artists of local or national significance that were discussed in my small art world. There was the venerable Charles McGee who exhibited frequently in Detroit, and Alvin Loving who created a massive mural on the side of a downtown Detroit office building. Not much more than that. With such a paltry presence of artists of color on the Detroit scene, it did appear to me that I would not have much of a future as an African-American representational artist. In this mindset, I did what turned out to be my next best move after graduate school: I got a job in the education department at the Detroit Institute of Arts.

This was entirely a fluke because I had virtually no art history instruction beyond a few undergraduate courses at WSU. However, being African-American worked in my favor; the head of
the education department at that time wanted to diversify her staff. After being interviewed by the director and hired, I moved into an office belonging to Linda Downs who is now director of the College Art Association. Without exaggeration, I can say that Linda welcomed me, mentored me, and inspired me by her knowledge of art history and by her skills as a teacher and a writer. We became quite cozy in our shared office. Our friendship grew and deepened as we traveled together on museum study trips to Italy. We devised a number of programs and activities at the museum including the Underground Museum—in the basement of the building—that attempted to engage the public in a more personal and intimate way with hands-on activities, conversations with our staff of WSU art student interns, and most effectively, with the People’s Art Show, an unjuried, open, free-for-all exhibition that proved to be a riotous success with museum visitors in the sacred bowels of the museum.

When the mid-1970s oil crisis caused financial distress for the City of Detroit and the DIA, the entire staff of the education department went on furlough. I realized that this temporary unemployment was an opportunity to improve my museum skills. With my veteran’s benefits, I applied to the art history graduate program at the University of Michigan. Four years later, I had completed my doctoral coursework and was in Rome at the great German art history library, the Bibliotheca Hertziana, on a Samuel H. Kress Fellowship that supported research for my dissertation, a monographic study of the sixteenth-century Roman painter, Girolamo Siciolante da Sermoneta. At the end of those three years in Italy, I changed my career goals again and decided that, instead of returning to the museum, I would become a college professor. I was hired at Cleveland State University to teach Italian Renaissance art to local students who, like me, often were the first in their families to attend college. Since CSU is an urban university similar to WSU, I felt quite at home with the students and remained there from 1982 to 2003, first as a professor, then as chair of the art department, and finally as an associate dean in the former College of Arts and Sciences. My art history career was varied and productive: I published in scholarly journals and presented papers at national and international art history conferences. With my late partner, I traveled the globe to witness firsthand the art treasures and material cultures of the world’s great civilizations. These experiences of my art history career ultimately prepared the way for the present phase of my life.

In 2001, I was introduced via email to Dr. Harold Kooden, a gay activist, clinical therapist, and author, of New York City. We began a long-distance courtship that resulted in my decision to retire from academe and move to New York to live with him. We married in 2011 and now occupy a brownstone duplex on the upper west side of Manhattan. In hindsight, I realize that, without any particular intention, I drifted ever so slowly from studio art to art history and from my home in the Midwest—Detroit—to Cleveland and then the East Coast. I have settled in, arguably, the art capital of the United States, if not of the world. My arrival in New York late in life was, perhaps, propitious because I had access to the many museums, collections, and art galleries where, as an art historian, I could refresh and expand my interests in art at leisure. However, my expected adventure took a decidedly unexpected turn.

In moving to New York City, I had a lot of free time—no classes to prepare, no meetings to attend, no papers to grade or reports to write. A New York friend who knew of my studio art background encouraged me to fill some of my time by attending the Art Students League in Manhattan. At ASL, an open-admissions art school for young as well as older adults, students can begin or end classes at any time during the year; there are no grades or degrees. So, I gave it a try, enrolled in a drawing class with George Cannata, and remained at the ASL under his inspiring guidance for three years. Drawing made me realize how much I had missed the creative part of my artistic life. I also discovered that representational—indeed, academic—art was very much again in fashion and my
inclinations were now supported by the work of virtually all of my fellow students and teachers at the League. There were many African-Americans and other students of color at the League and, now, also many prominent African-American artists on the local and national art scene. Some had achieved significant success as representational artists and this was encouraging to me. The times seemed in my favor.

After three years in Cannata’s drawing class, I decided that I really wanted to paint again but the painting studios at the League are, unfortunately, very small and crowded. I needed my own studio and found a good location in Washington Heights at the northern end of Manhattan. There, I set up my shop and resumed the creative life that had been on hiatus for over thirty years.

In some ways, it was easy to begin painting again. Many of the skills I had learned with Wilbert had stayed with me. On the other hand, I had a lot of imagery and information filling my head as a result of my years as an art historian and teacher. And, the experience of world travel had sharpened my awareness of different cultural traditions in the conceptualization of art. Sorting out interests, imagery, and intentions is, I realize now, an on-going process, one that requires an enormous commitment of time, energy and, frankly, money. I doubt that what I am doing now as an artist would have been possible thirty years ago. I would not have had the firm art history foundation or the confidence as an artist of representational art. I certainly would not have had the financial resources, including a bequest from my late aunt, to sustain a studio in New York City or nearly unlimited time to devote to painting, courtesy of my supportive and understanding husband. I definitely would not have had the self-assurance in the merit of my work or the courage to pursue my artistic vision as a minority in a majority culture.

As a student of Wilbert, I have looked at the people, places, and things around me and these observations became the subjects of my first New York paintings. Gradually, these sources narrowed to images of my family—an homage to the deceased—and of friends and my neighborhood. Although many of these images concern African-Americans, I felt that I was leaving one important group out of my work—gay black men. In the last year, I focused my attention and work on exploring what it means to me to be black and gay. One of the paintings in this series, Amor Vincit Nihil (Fall), was included in the 2012 WSU Art Department Alumni Exhibition. To return home to Detroit and to the WSU exhibition with this painting was simply a great and unexpected honor.

In my seventieth year, I am keenly aware that time does not stretch endlessly ahead for this process of discovery. I have to work with diligence, concentration, and speed. I cannot waste time wondering what my work might be like now if I had pursued painting, instead of art history, after WSU’s graduate school because I don’t think that I could or would have succeeded as a painter until now. Since I cannot restore the creative time lost to past decades, I must, instead, make good use of what I’ve previously learned for my current pursuits. Thus, after six years of work in my studio, I am just now beginning to understand and consolidate my artistic and expressive impulses. My work has settled into a deepening exploration of what it is to be African-American, gay, and old. From the vantage point of now, it is reassuring that I can focus my intentions, find clarity of purpose, and attain satisfaction by simply making art. I feel that, in becoming an artist, I have returned home again.
Last spring, Associate Professor Judith Moldenhauer, was reappointed to the Dean’s office as Interim Associate Dean for Student Affairs and Research. Moldenhauer has been working with nursing colleagues at WSU and UDM to design prototype print (brochure) and digital media (cell phone and tablet app) materials for doulas to use with new mothers to educate the mothers about postpartum depression (PPD) and to set up a support network of family, friends, and professional resources to help them. Doulas are non-medical professionals who provide support for women during labor, birth, and post-birth period. The work has been supported by 2 grants and has been presented at 2 national psychiatric nursing conferences and an international conference on maternal and child health in South Africa during 2012. Moldenhauer presented a paper in Chennai, India, in September 2011 on adapting the doula cell phone app to use in maternal and child health programs in developing countries at a conference on the use of mobile technology to improve health and prosperity in developing countries.

Professor Emeritus Tom Parish had a solo exhibition of his paintings for the second time in Venice, Italy on September 14 - October 14 at the Museo di Sant’ Apollonia near San Marco square. Thirteen paintings will make up this show entitled Canti Silenziosi Di Venezia or Silent Songs of Venice. Parish has used Venice as his primary motif for what is now twenty-six years. An image of Parish’s current work is at right.

Associate Professor Evan Larson-Voltz (metalsmithing) participated in Embodiment, an exhibition of contemporary jewelry and metals at the Jean Paul Slusser Gallery, University of Michigan, Ann Arbor, MI (Sept-Oct). The exhibition was co-curated by Katie MacDonald and Anne Mondro.

Professor emeritus Robert Wilbert had a solo exhibit Five Decades ROBERT WILBERT at Susanne Hilberry Gallery, Ferndale, MI (November 2011-January 2012).

This summer, adjunct faculty Kathy Rose Pizzo participated in the Muskegon Museum of Art 84th Regional Exhibition, juried by Tim Winsip (May-Aug).

Pizzo also exhibited in the MACAA Members Juried Exhibition (Aug-Oct) in the Elaine L. Jacob Gallery. A closing reception for the show coincided with the MACAA conference. The exhibition was juroried by Michelle Perron of CCS.
Assistant Professor Danielle Aubert has been busy promoting the new book that she co-edited, entitled Thanks for the View, Mr. Mies: Lafayette Park, Detroit. The book has had many positive reviews and was selected for the “New York Times T Magazine” Bookshelf, September 25, 2012. In addition, Aubert was interviewed on Detroit’s WDET Craig Fahle Show in October.

“Thanks for the View is a surprising paean to human passion and idiosyncrasy, terms not usually associated with the International Style or the architecture of Mies van der Rohe – which in large part is what makes this book all the more welcome. As charming as it is well researched, Thanks for the View celebrates the mutual effect that Mies’s Lafayette Park and its longtime residents have had on each other and, by extension, on the city of Detroit.”

~ Joe Scanlan, Visual Arts Program, Princeton University

Interim gallery director Tom Pyrzewski had a large-scale sculpture titled Boomer (image at right) in the Detroit Artists Market’s Big Show, curated by Gary Eleinko. The exhibition celebrated DAM’s 80th anniversary.

“To honor our 80th anniversary, it seemed a fitting thing to do something ‘big’, thus THE BIG SHOW. Large-scale pieces create a different experience for the viewer, they can provide a panoramic image, envelope you and draw you in.” ~ Gary Eleinko

Boomer now resides at Lincoln Street Art Park in Detroit.

Margi Weir, assistant professor of painting and drawing, traveled to the Adirondack Center for the Arts in Blue Mountain Lake, New York, for a solo exhibition in May of 2012. This was followed by a two-person exhibition with Jennifer Perdum titled Structured/Unstructured. This show was presented at the Artisan Enterprise Center in Covington, Kentucky. For this exhibition, Weir completed an extensive vinyl installation as well as exhibited paintings and drawings. Additionally, Weir’s work is being shown during October and November in a solo exhibition at Kishwaukee College in Malta, Illinois.
FACULTY NEWS continued

Assistant professor Derek Coté was recently awarded a grant from the Pollock-Krasner Foundation. The Pollock-Krasner Foundation’s dual criteria for grants are recognizable artistic merit and demonstrable financial need, whether professional, personal or both. The Foundation’s mission is to aid, internationally, those individuals who have worked as professional artists over a significant period of time. Since its inception in 1985, the Foundation has awarded 3,569 grants totaling over 54 million dollars to artists in 72 countries.

Professor Coté recently returned from The Arctic Circle, a 16-day research residency to the high arctic with a diverse group of 26 artists, musicians, composers, poets, writers, and scientists representing four continents. Coté became interested in this expedition when he discovered that Spitsbergen is international territory belonging to no one – a true “Terra Nullius.” This idea of a No Man’s Land had direct implications on his work, which tends to explore the concept of place via alienation, assimilation and exploitation. This was also an opportunity for Coté to take his creative practice that is primarily studio driven beyond the studio walls.

The trip began in Longyearbyen (which boasts the world’s northernmost post office), on the archipelago of Spitsbergen. From there the residents boarded an ice-class tall ship and sailed up the west coast beyond 80° North via the Arctic Ocean. In transit, stops were made in the towns of Brentsberg, Pyramiden, and the scientific community of Ny Alesund, though most days involved anchoring in sheltered fjords for one to two day working excursions on land. Some days included hiking a few miles to glaciers or inland lakes over snow-covered land devoid of any vegetation while others were spent hunting for house-sized icebergs in a Zodiac. Several of the sites he visited were protected by law due to their cultural significance – decades old whaling stations, trapper’s cabins and even the graves of whalers long past are preserved with stunning and often grisly detail due to the cold climate and lack of humidity. Because polar bears are cunning hunters and a permanent resident among these islands, three armed guides were constant companions on the trip. Midway through the expedition, the group encountered one devouring a walrus. Safety was not all the guides provided, they were also well versed in the history and culture of the area and were enthusiastic in helping residents get where they needed to be in order to carry out a project.

Coté says his creative process has been altered, as has his outlook on place, the environment, his relationship to history and the importance of preserving culture. In whole, this experience has caused Derek to rethink his studio practice. In the coming months Coté will interpret his arctic research in developing a new body of work. He is also planning a return to Pyramiden, an abandoned Russian coal-mining outpost, to continue research on a series of video works.
This fall, Assistant Professor Eric Troffkin installed two sculptures in year-long outdoor exhibitions, each on view from October 2012 to October 2013: Salamagundi XVI (image at left) is at the Maria V. Howard Arts Center in Rocky Mount, North Carolina and Wind Blown (image below) at the 25th Annual Sculpture Garden Exhibition at Burlington County College in Mount Holly, New Jersey. Sculptures for both exhibitions continue Troffkin’s interest in abstractions and variations of communications equipment.

In addition, as part of the Department’s efforts to foster relationships with Universities abroad, Professor Troffkin was a visiting artist at Shanghai University, where he had the opportunity to talk about his work and his teaching and to meet with faculty and students there. On his return to Detroit, Troffkin stopped in Hong Kong, where he had an initial visit to the Academy of Visual Arts at Hong Kong Baptist University.

Professor of Art (painting) Jim Nawara has been active serving as a juror for three regional group exhibitions: Realism and Surrealism which was shown at the Grosse Pointe Artists Association, Grosse Pointe, MI; the annual Open Competition 2012, at the University of Michigan-Dearborn, Dearborn, MI; the 15th Annual Exhibition of Fine Arts, presented by the City of Livonia, MI and the Livonia Arts Commission. Nawara reports that Wayne State art alumni were well-represented in each exhibition because their work was often among the best submitted.

At a national venue, Professor Nawara’s painting Empire was selected for a cash award in the Watercolor USA 2012 exhibition at the Springfield Art Museum in Springfield, MO.

Locally, Nawara participated in the NIGHT SHOW at the Detroit Artists Market (June-July). Nawara’s painting VW, image at left, along with another of his watercolors was purchased by private collectors from the exhibition.

More information on the NIGHT SHOW can be found on page 25.
Visiting professor Wenjia Chen arranged *Fieldtrip to Professional Designers*, a tour of the Gensler Detroit office and a guest lecture from Steve Farrelly on December 3rd. Gensler is a global design company leading in architecture, interior, branding, and product design. It was ranked the #1 commercial building design company in 2012 by *Building Design* magazine. Steve Farrelly, an experienced architect, has been with Gensler for 12 years. He has participated in a wide variety of projects and educational outreach programs.

This past summer Professor John Richardson participated in a group exhibition, *Boys with Toys* (postcard image at left) at Causey Contemporary in Brooklyn, NY. Richardson participated in a panel discussion that coincided with the exhibition.

More recently, Richardson exhibited in a solo show at Finlandia University Gallery, Finlandia University, *Recent Sculpture by John Richardson* (Sept-Oct).

This summer, Derek Coté, assistant professor in foundations, participated in *The Billboard Art Project 2012*. The Project is a nonprofit organization that acquires digital billboards normally used for advertising and repurposes them as roadside art galleries. Projects are held in cities all over the country and are open to all individuals and groups who are interested in participating. Coté participated as a guest curator in *Cheap Coffee & Beef Jerky*, a weeklong series of select images (June). The billboard used was located in Utica, MI.

Associate Professor Marilyn Zimmerman, photography, has developed the class *Urbanology: Art as Activism* (APH 5450). This class connects students with art centers and galleries in the Metro-Detroit area, introducing them to those who make a difference in their communities. Students recently were hosted by Director Evelyn Bachorski-Bowman, MFA, BFA alumna in sculpture, at The Galeria on Orchard Lake Schools campus, Orchard Lake, MI. Director Bachorski-Bowman has re-envisioned the art center and gallery with her own creative work, many exhibits of local and national interest, and a communitarian managerial spirit. Adding to their delight, students were treated to an authentic Polish

Middle left: Professor Marilyn Zimmerman and Evelyn Bachorski-Bowman
Right: Urbanology class at The Galeria, Orchard Lake Schools
Professor Joe Zajac curated CLAY AT WAYNE STATE UNIVERSITY: A Multi-Generational View which displayed at Ellen Kayrod Gallery in Midtown, Detroit. The exhibition ran concurrent with the MACAA Conference and featured current and former faculty and select alumni. More information can be found in the Group Exhibition section on page 26.

This past summer, Zajac exhibited in Surface, a group show of eight ceramic artists with contrasting approaches to a ceramic surface. The exhibition took place at Ann Arbor Art Center (June-July).

The 2012-2013 Wayne State University Colloquium Series opened in September with a lecture by Assistant Professor Lauren Kalman. Her talk focused on a body of work, titled Spectacular, that references the spectacle of images of bodies in contemporary media. This body of work is comprised of wearable sculpture and video that explore a territory between enhanced sexual or sexualized body parts and deformity. Spectacular combines image making and garment construction techniques, and interactive electronics, with a critical investigation into the depiction of illness, stigmas of illness, and sexualizing of the abnormal, in both contemporary and nineteenth century visual culture. The materials are chosen because of their connection to accumulation of wealth, privilege, and style. The wearable objects are derived from medical images and portraits of side show “freaks.”

Kalman’s related work was recently included in a two-person show, Jeweled Prosthetics at the deSaisset Museum in Santa Clara, CA and in January she will open a solo exhibition of wearable sculpture and video at the Redux Contemporary Art Center in Charleston, SC.

Most recently, Kalman was awarded an artist residency during the month of November at Can Serrat Art Center in El Bruc, Spain. While in residence she has researched and designed new work comprised of interactive electronic adornments using custom built circuitry, Arduino microcontrollers, and CAD (computer-aided design) housings.
The Art Department Gallery and surrounding areas weren’t silent over the summer. Along with a view of the construction underway on the Yamasaki reflecting pool, was a state-wide sculpture exhibition titled *Sculptural Intellect*. The exhibition featured sculptures by Michigan-area instructors and their current or former students, whose work emphasize medium and technique as part of their concepts. The exhibition was curated by Tom Pyrzewski, Interim Director of WSU Galleries.


The Wayne State University galleries have been awarded a biannual $10,000 Kresge grant written by Tom Pyrzewski, Interim Director of WSU Galleries. Grant implementation plans for upcoming gallery activities include equipment for digital art exhibitions; and honoraria for exhibiting artist lectures, studio visits, and workshops!
Professor Stanley Rosenthal (printmaking), curated WSU Alumni Exhibition in the Art Department Gallery (Sept-Oct). Stanley selected works by alumni from the five plus decades that he has been at WSU. His selections cover the depth and breadth of creativity of WSU graduates that represent a wide variety of approaches.

Artworks by the following WSU alumni were featured in the exhibition:

Shiva Ahmadi, Mary Aro, Lynn Avadenka, Rick Bruner, Kathy Clark, Arthur Danto, Sergio De Giusti, Ed Fraga, Deborah Friedman, Kristen Gallerneaux, John Glick, Susan Hauptman, Ian Hornak, John Hunter, Bradley Jones, Ray Katz, Karen Ann Klein, Julie Larson, Stanley Lechtzin, Mark Leithauser, Jayson Lowery, Michael Mahoney, Eric Mesko, Ann Mikolowski, Todd Mitchell, Nancy Mitchnick, Diana Pancholi, Ellen Phelan, Gene Pijanowski, Carol Pylant, Bill Sanders, Donita Simpson, David Small, Gilda Snowden, Lynne Spanke, Vinnie Sutherland, Tim Van Laar and Diane Zeeuw.

The New Faculty Exhibition, is currently on display in the Art Department Gallery through December 14th. This group exhibition specifically highlights art faculty who have joined the James Pearson Duffy Department of Art and Art History within the past five years.

Works by the following faculty members are featured in this exhibition: Danielle Aubert, Derek Coté, Lauren Kalman, Daniel McCafferty, Alice Smith, Millee Tibbs, Eric Troffkin and Margi Weir.
The Elaine L. Jacob Gallery’s 2012-2013 exhibition season opened with the MACAA Members Juried Exhibition on August 3rd. This exhibition coincided with the MACAA conference which was hosted by the James Pearson Duffy Department of Art and Art History. Works were selected by Michelle Perron. Michelle runs three major programs at Detroit’s College for Creative Studies: Center Galleries, Woodward Lecture Series, and Kresge Arts in Detroit. Director Perron has curated countless exhibitions, hosted over 80 lectures by major international artists and scholars, served on boards and committees of Detroit’s major visual arts organizations, and has been an active arts community activist since the mid-1980s. A native Detroiter, her professional career has included posts at organizations such as Michigan Gallery and O.K. Harris Works of Art in the Detroit area, and Merce Cunningham Dance Company and Art et Industrie Gallery, both in New York City.

Along with juror Michelle Perron, art critic Lilly Wei, and interim gallery director Tom Pyrzewski selected their favorite work and three artists received awards at a closing reception on October 5th (images at left).

Top right: Installation view of MACAA Members Juried Exhibition
Middle right: Michelle Perron
Left (clockwise from top): Alisa Henriquez, Fever, oil on canvas, 2012 (Director’s Choice); Brian L. Nelson, Erlenmeyer Flask, (for Louise Bourgeois), welded and fabricated stainless steel and cast bronze, 2011 (Juror’s Best of Show); Peter Hiers, Social Fabric, found tire rubber fragments, 2011 (Critic’s Choice)
Our current exhibition at the Elaine L. Jacob Gallery is When Art Works: African Utilitarian Objects from the Faxon Collection. This exhibition has been curated by Nii Quarcoopome, head of the Detroit Institute of Art’s Department of Africa, Oceania, and Indigenous Americas. It includes an assortment of vessels, bowls, and cooking utensils; personal items like smoking pipes, staves and walking sticks; textiles and fashion accessories; furniture; musical instruments; weapons; and architectural parts. Dr Quarcoopome writes:

Most Africans view art primarily as a tool of daily life that fulfills either a practical or symbolic purpose. “When Art Works” explores Africa’s utilitarian objects, a largely uncelebrated aspect of the continent’s rich artistic heritage. Whether intended as containers, implements, covers, or supports, the objects in this exhibition were once used in mundane activities in homes, artisans’ workshops, farms, and religious shrines, and not intended to hang on walls or sit on living room mantles. Each was created with practicality and convenience in mind. Yet, as mostly personal items, technical mastery and embellishments were also meant to please their owners.

These selections from the Jack Faxon collection speak to African artists’ extraordinary imagination and craftsmanship. While we lack precise information about who owned them, why they were made, and how they were handled, the objects embody rich and complex cultural histories. For some Africans, such objects may constitute all the art there is to see and to ignore them is to dismiss whole visual traditions.

A forty-page catalogue accompanying the exhibition features an essay by the curator and fifty-five images of the objects that are on display.

Following the When Art Works exhibition in the Elaine L. Jacob Gallery will be our WSU MFA Thesis Exhibition (Feb-April) and Hypertension, an exhibition co-curated by Zack Ostrowski and Tom Pyrzewski (April-July).
2012 Group Exhibitions

NEW! We’ve added a “Group Exhibitions” section to our newsletter. Listed are group shows in which a combination of students, alumni, and faculty have participated. Information is gathered from gallery postcards received in the art office. If you’d like your specific achievements noted individually, we encourage you to email your news articles to wsuartnews@wayne.edu. Articles may be edited to fit the space.

Partners in Crime
Whitdel Arts, Detroit, MI.
June 1-July 7
Exhibiting Artists:
Nicki Butler & Jennifer Belair; Christina deRoos & Jen Boyak; Andrew Thompson & Thomas Bell; Kelly Flynn & Anthony Bacon; Jessica Ingolia & Jessica Brown; Matt Lachowski & Deborah Kashdan; Tim Mulheron & Justin Marshall; Patricia Nadon & Mary Duran; Christina Perez & Matthew Hanna; Myett Risker & Thomas Bell

NIGHT SHOW
Detroit Artists Market, Detroit, MI.
June 8-July 14
Exhibiting artists:
Diana Alva, Christopher Anderson, Lowell Boileau, Doug Bulka, Taurus Burns, Jason Carter, Chris Charron, Clara DeGalan, Anne Fracassa, Bruce Giffin, Adrian Hatfield, Al Hinton, Ralph Jones, Ray Katz, Jim Klein, Andrew Krieger, Stephen Magsig, Rachel McCoy-Bannerman, Jim Nawara, Sabrina Nelson, Frank Pahl, Catherine Peet, Lisa Poszywak, Lucille Procter Nawara, Michael Reid, Christopher Samuels, Christopher Schneider, SteveShaw, Graeme Skelton, Clint Snider, and Rick Vian.

Trashion
Whitdel Arts, Detroit, MI.
August 10-September 1
Exhibiting artists:
Cynthia LaMaide, Daniel Neville, Emily Thornhill, Jessica Frilinghuysen, Kelly Sager, Lauren Helbig, Sarah Lapinski, Sydney Conaway, Tiff Massey, Tiffany Best

TETRACHROMATIC Realities
Whitdel Arts, Detroit, MI.
September 8-September 29
Exhibiting artists:
Jim Hittinger, Julia Maiuri, Jill Nienhuis, and Michael Reid
**Clay at Wayne State University: A Multi-Generational View**
Ellen Kayrod Gallery, Detroit, MI.
September 28-November 2
Curated by **Joe Zajac**

William Pitney initiated the ceramics program at Wayne State University in the early 1950’s and helped coordinate the design of the main studio in the Community Arts Building which was completed in 1954. He was a master glaze technician who loved utilitarian forms and nurtured numerous undergraduate and graduate students until 1969 when he retired from teaching. Bill was also supportive of the young ceramic community of the 1950’s and 60’s and was one of the founding members of the Michigan Potters Association. Barb Tiso (not represented in this exhibition) was Head of the ceramics area from 1970 through 1974. In 1975 Joe Zajac began his tenure as coordinator of the ceramics area and continues in that role at present. Joe served as Interim Chair of the Art Department in 1995 and is currently in his third year as Assistant Chair. Under his watch as president and director of the Michigan Potters Association the MPA board launched the first “Michigan Mud” which continues as a semiannual event. Joe continues to mentor both undergraduate and graduate students and is grateful for having the opportunity and privilege to work with numerous, talented faculty and students.

Participating artists, their relationship to the ceramics department at WSU, and a glimpse at what they are doing today:

_Sandra Belcher_, Adjunct Faculty 1990-1999, Studio Artist, Adjunct Faculty Henry Ford Community College.
_Jason Farnsworth_, BFA 2011, MFA candidate SUNY New Paltz, NY
_Erin Fournier_, BFA 2009, Studio Artist, Academic Coordinator, St. Clair Shores Adult Education Program, Instructor, Farmington Hills Stable Studios
_John Glick_, BFA 1960, Studio Artist
_Laith Karmo_, Adjunct Faculty 2008, Studio Artist
_Paul Kotula_, BFA 1981, Assistant Professor of Art, Michigan State University
_Matt Lambert_, BFA 2012, MFA candidate Cranbrook Academy of Art
_Jim Lutomski_, BFA 1973, MFA 1977, Associate Professor of Art, Marygrove College
_John A. Murphy_, MFA 1985, Adjunct Faculty 1986, Studio Artist, Adjunct Faculty Schoolcraft College and Henry Ford Community College
_Russ Orlando_, BFA 2004, Adjunct Faculty 2010 - present, Studio Artist, Adjunct faculty, Oakland County Community College
_Diana Pancioli_, BFA 1969, Professor of Art, Eastern Michigan University
_Tom Phardel_, Adjunct Faculty 1976-1979, Head of Ceramics, College for Creative Studies
_Bill Pitney_, Professor of Art 1951-1969, Professor Emeritus, (Deceased)
_Rick Pruckler_, Adjunct Faculty 1995- present, Studio Artist and owner of Whistling Frog Tile Co.
_Anat Shiftan_, Adjunct Faculty 1980-1981, Associate Professor of Art, SUNY New Paltz, NY
_Tom Szmrecsanyi_, MA 2009, Educator, Grosse Pointe South High School
_Alex Thullen_, BFA 2005, Senior Glaze Technician, Pewabic Pottery
_Greg Tom_, Adjunct Faculty 2007-2009, Gallery Director, Eastern Michigan University
_Marie Woo_, Adjunct faculty 1979-1980, Studio Artist
_Joe Zajac_, Professor of Art 1975-present
**Group Exhibitions continued**

**MACAA Members Juried Exhibition**
Elaine L. Jacob Gallery, Detroit, MI.
Curated by Michelle Perron
Exhibiting artists:

**Inspired Detroit**
DC3 Accelerator Gallery, Detroit, MI.
October 8-October 31
Exhibiting artists:
**Gilda Snowden, Topher Crowder, JenClare B. Gawaran**, Yvette Rock, Colin Darke, and **Kelly Darke**

**Political Posters for the People**
Detroit Contemporary, Detroit MI.
November 3-December 15
Exhibiting artists:
Artistry Over Everything, Ulrika Gomm, Sean Hages, Chelsea Depner, **Williams Carlos Sabbagh, Alexander Buzzalini**, KT Andresky, Victor Pytko, Jeremy D. Thacker-Mann, **Eric Mesko**, the Libertarian Party of Michigan, and more....