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.

Photographs are furnished by Wayne State faculty, staff, students and alumni. All images in this newsletter are copyright protected and may not be reproduced without permission. This newsletter is designed and edited by the James Pearson Duffy Department of Art and Art History staff.

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.
Message from Our Interim Chair

A reliable characteristic of reports on the state of a given organization is the assertion of how much things are changing, and the institution of the university is not immune from this leit motif. But even in a time of substantial financial challenges for higher education it is encouraging to observe that the changes one sees in the educational, creative and scholarly achievements of this department are positive ones, in very large part due to the efforts of its faculty and the support of its friends.

One of the most pleasant features of these newsletters is the occasion to inform alumni and friends of the expansions in the Department, particularly with respect to new members, who are critical to keep this a place of intellectual and creative activity. This year we have been able to add four new colleagues. Erica Lord joins the department as a lecturer in sculpture. She took her M.F.A. from the Art School of the Art Institute of Chicago, and was most recently teaching at Keweenaw Bay Ojibwa Community College. Heather Macali is the new assistant professor in fibers, having taken her M.F.A. at the University of Wisconsin, Madison, and most recently worked for Limited Brands in Columbus, Ohio. Petra Richterova joins the department as a lecturer in African art history. Petra took her Ph.D. at Yale University, where she also was most recently teaching. And Wes Taylor will be the new lecturer in graphic design. He took his M.F.A. at the Cranbrook Academy of Art, and has most recently been teaching at the Lawrence Technological University. We hope to build upon this growth with three additional searches being carried out this year, one for a permanent gallery director, and two for additional faculty in the history of art.

Program improvements and successes have also been conspicuous in recent months. To draw attention to only a few: what used to be the introductory fine arts courses have now been reorganized and developed into a Core Studio Area reflecting contemporary studio practice and national standards of instruction. Art faculty and student groups have continued the Department’s cooperative exchanges with Shanghai University, providing a much needed global perspective and educational experience. And as receiving grants is a critical first stage in the production of research, attention must be draw to the large grant from the National Institutes of Health for the University’s Graduate School on which one of our Design faculty is a senior participant.

These notes on changes here on campus beg for a complementary tally from some of those who have gone on from education to achievements. Any department’s creative and intellectual progress must be calculated in the successes of its alumni, and therefore I encourage you to let us know of yours for inclusion in future editions of the newsletter at wsuartnews@wayne.edu.

Brian Madigan, Interim Chair
The James Pearson Duffy Department of Art and Art History welcomes Assistant Professor **Heather Macali** in the area of Fibers and Fashion Design and Merchandising. Macali received her Bachelors of Arts in Crafts from Kent State University. She continued her art research and development at the University of Wisconsin-Madison, receiving her Masters of Fine Arts in Textiles in May 2009. She worked in the fashion industry for four years as a textile designer at Abercrombie and Fitch and Limited Brands. Macali creates hand woven jacquard weavings that carry ideas of color and pattern combining drawn elements and digital manipulation.

Recently, the **Fibers Area** received the donation of a 60" Cranbrook loom, yarn, and various other weaving tools and supplies from Sherry Day. It was an extremely generous donation from a very passionate weaver. The area will benefit significantly from this donation.

Also newly appointed as Lecturer in African and Afro-American Art, the department welcomes **Dr. Petra Richterova**. Richterova comes to Wayne State from Yale University and The Metropolitan Museum of Art in New York. She is currently completing a book on the iconography of dance in Cuba titled *Rumba: A Philosophy of Motion*.

During this current semester, Richterova is teaching three courses: *Encounters with the Arts of Global Africa* (1000 level); *Arts of Africa: Local and Global Visions* (3000 level); *Dancing the Diaspora: Black Atlantic Representation and Performance, Part I*.

In the Winter Semester, she will be teaching: *Encounters with the Arts of Global Africa* (1000 level); *The Rumba Shuffle: AfroCuban Art and Aesthetics from Havana to New York* (3000 level); *Dancing the Diaspora: Black Atlantic Representation and Performance, Part II* (5000 level).

The **Design Area** has changed names and is now the **Core Studio Area**. Beginning in the Winter 2014 semester, the subject code ADE designating a course as a Design Foundation Course will be changed to ACO designating the course as a Core Foundation Course.

Please recognize and take note of the following course changes:

- ADE 1200 2-Dimensional Design to ACO 1200 Surface Studio
- ADE 1230 3-Dimensional Design to ACO 1230 Space Studio
- ADE 1270 Time-Based Design to ACO 1270 Time Studio
This semester, the Photography Area is offering a new Special Topics course, APH5450 Photographic History and Contemporary Practices, that investigates trends in photography from its early history to the present. As a part of this course, the photo area invited artist Annu Palakunnathu Matthew, to visit the class and give a public lecture she titled "Between Cultures."

The Office of Campus Sustainability has chosen to highlight Jim Nawara, Senior Professor in painting and drawing with 44 years of teaching at Wayne State University, because of his efforts to advance sustainability within his department. Nawara works hard contributing greatly to student education and experience, while actively pursuing his career as an artist. His department has worked to implement the following environmentally-friendly, “green” practices, contributing to our society and the environment:

* All of the hazardous waste generated in the painting studios (dirty solvents, used paint rags, oily paper towels, empty paint tubes, various empty containers of solvent, varnish, mediums, primer, etc.), are deposited in approved labeled containers for collection by the Wayne State University Hazardous Waste Management division.

* Oil painting students use solvents for creating their art work. These solvents can be reused until they become excessively muddy and then are discarded in the proper containers for disposal. An area of potential is to let muddy solvent sit for two weeks to allow the pigment particles to settle, then pour off the clear solvent from the top and reuse (which the department encourages students to do more often).

The 3rd annual Winter Art Market (WAM) took place on December 7, from 5-10 PM, and coincided with Noel Night activities. Associate Professor Brian Kritzman began WAM in 2011 so that current students and alumni of the James Pearson Duffy Department of Art and Art History could connect and showcase their original work. Both limited-edition items and one-of-a-kind objects were for sale. Artists filled the first floor of the Art Building and drew a crowd of several hundred. Images will be included in the next issue of the newsletter.
The department has been working diligently to develop a working relationship with high school art educators in the tri-county area via a High School Advisory Committee. Currently headed by Tom Pyrzewski with the assistance of Michele Porter, the department hosts High School Advisory Committee meetings in the spring and fall. The purpose of the group is for the mutual benefit of the department and the teachers. The goal is to promote our department, to attract talented art students, and to assist high school art educators with needs associated with their profession. Future plans include offering workshops and programs that count towards their State Continuing Education Clock Hours.

This summer, we hosted a four-day printmaking day-camp, led by GTA Matthew Hunt, for invited high school teachers and their students. The group toured department studios and facilities with studio supervisor Michael Bogdan, who discussed tools and equipment safety. The students and teachers had a private tour at the Detroit Institute of Arts where they viewed and discussed traditional and contemporary art, had lunch in the DIA Café, participated in a workshop, and documented artworks to be used for reference and inspiration for their printmaking work at WSU.

On the final day of the camp, students and teachers finalized their strongest works, which Pyrzewski installed at the Elaine L. Jacob Gallery. They enjoyed a private reception, were able to see large-scale installations on display in the gallery, observed an art performance by Angelo Conti, received camp completion certifications and department t-shirts, and experienced the exhibition of their prints in a gallery setting, as their accompanying teachers led an informal critique.

The department intends to provide a summer art camp in 2014. Any area within the department that is interested in participating in future camps should contact Tom Pyrzewski or Michele Porter.

Images top to bottom: Summer camp in progress; Docent at the DIA engaging students in conversations about contemporary artworks; Students documenting work that inspires them; Matthew Hunt with camp graduates.
Most recently, the department had the opportunity to assist L’Anse Creuse Public School K-12 art educators with a last-minute request for an in-service workshop on November 5th. Pyrzewski coordinated the workshop with teacher representative and High School Advisory Committee member Christine Ritchie. Pyrzewski organized a printmaking workshop, led by alumni Jennifer Belair, which explored a variety of unique printmaking techniques that could be adapted to every grade level, with or without the use of a press. After lunch, the group of 16 teachers went to the Detroit Institute of Arts (DIA) for a private viewing of original prints presented by Nancy Sojka, Curator and Department Head of The Forum for Prints, Drawings, and Photographs at the DIA. Sojka pulled prints made in unique and simple ways to inspire the teachers and to compliment the morning workshop. The teachers were then given a short tour of Rivera Court. Images from the workshop are on the left.

Currently, Pyrzewski is working on the details for the third annual Tri-County High School Exhibition. This exhibition is meant to engage high school students who will be seeking to advance their education in the arts upon the completion of high school. It is open to students in grades 10-12. The intention is to provide them with a professional exhibiting experience, to expose them to our programs and to the vibrant art scene in our community.

The call for high school art will go out in January. Please share this information with any high school art instructors or students who may be interested!
Wayne State University’s James Pearson Duffy Department of Art and Art History was designated as a global partner for the Creative Time Summit and presented the exclusive live stream screening of the event at the Bernath Auditorium, David Adamany Undergraduate Library on October 26.

Advancing its mission to expand the role of the artist in public life, Creative Time hosted the fifth annual Creative Time Summit at NYU’s Skirball Center in NYC. Titled Art, Place, and Dislocation in the 21st Century City, the 2013 Summit brought together a diverse group of artists, architects, planners, politicians, activists, and theorists from across the globe to examine the positive and negative consequences of the widespread belief that the arts are a necessary ingredient in the making and re-making of cities. More than thirty presenters described their work on this topic and looked at the ways in which artists might address such issues as gentrification, racialized urbanism, environmental catastrophe, and bottom-up urban planning. Keynote speakers were Neil Brenner, Professor of Urban Theory and Director of the Urban Theory Lab at the Harvard Graduate School of Design; Lucy Lippard, writer, art critic, curator, and activist; and Rebecca Solnit, who has written extensively on such topics as the environment, politics, place, and art.

The Summit also featured the presentation of the annual Leonore Annenber Prize for Art and Social Change to artists Khaled Hourani and Laurie Jo Reynolds, who—in different but equally powerful ways—exemplify Creative Time’s commitment to artists whose work provokes awareness of and engagement with critical issues of our time and advances the cause of equity and justice. Creative Time Chief Curator Nato Thompson says, “The stunningly rapid pace of global migration from rural to urban areas highlights the urgency of the topic of the 2013 Summit. Creative Time believes passionately in the importance of a public role for artists, and this year’s Summit takes an honest look at what that role is and what it should be when it comes to urban planning in our time.”

In addition to a series of brief, dynamic presentations which provided overviews of specific projects, the 2013 Summit included extended keynote talks, a series of "Regional Reports" (in which Jennene Whitfield from the Heidelberg Project participated) a live musical performance, and a series of short films.

The annual Summit, which is the only regularly scheduled conference devoted to exploring the intersection of art-making and social justice, furthers Creative Time’s ongoing efforts to provide meaningful opportunities for artists to explore new ideas, develop their practice, and participate in shaping a more just world.

Since 1974, Creative Time has worked with thousands of artists to realize hundreds of groundbreaking art projects that have transformed public spaces. These have ignited the public’s imagination, explored ideas that shape society, and engaged millions of people around the globe.
The James Pearson Duffy Department of Art and Art History is pleased to host the 2014 Mid-America Print Council (MAPC) conference from Sept. 24-27, 2014.

PRINT CITY: Detroit 2014 will include workshops, demonstrations, panel discussions, keynote speakers, and exhibitions. In addition to activities on the Wayne State campus, area galleries, museums, letterpresses, colleges and universities and other cultural venues in and around Detroit will host conference events. During the conference the international light installation program, DLECTRICITY 2, will take place throughout Midtown on September 26th and 27th.

Confirmed Keynote Speakers are artist Enrique Chagoya, artist Judy Pfaff, and Susan Tallman, Editor-in-chief of Art in Print magazine.

Currently, the following calls have been announced and can be found on the conference website:

* Call for Panel Presentations and Demonstrations
* Call for Themed Portfolios
* Conference Print Exchange

Links:
Conference Website: http://www.art.wayne.edu/MAPC2014/

Available Downloads:
Call for Themed Portfolios: http://art.wayne.edu/files/callportfolios.pdf
Requirements for Print Exchange: http://art.wayne.edu/files/mapcexchangerequirements.pdf

Registration for the conference is expected to open in December. Updates to the website and facebook are made regularly and as new information is made available.

Inquiries can be sent to: mapc2014@wayne.edu
Freudenberg, a global conglomerate of 16 highly specialized businesses, recently sponsored an art competition for Wayne State’s James Pearson Duffy Department of Art and Art History students. Seventeen students entered their works inspired by, and created from, materials representing Freudenberg’s manufacturing processes and products. Freudenberg employees, executives, and invited VIPs, selected three of their favorite works plus two others for honorary mentions and the students who created those pieces were awarded monetary prizes in support of their further academic and creative development at an opening reception on October 24. In addition, a number of artworks were purchased by Freudenberg, their employees, and their suppliers. The project was coordinated by Tom Pyrzewski, interim Gallery Director at Wayne State University and Indira Sadikovic, Freudenberg North America Communications Manager.

The following graduate and undergraduate students participated in the exhibition: Brooke Breckner, Alex Buzzalini, Dan Cicchelli, Joe Culver, Laurie D. D’Alessandro, Kyle Dill, Ani Garabedian, Irina Haralambis, Julie Howells, Matthew Hunt, Khaalida Jefferson, Hiroko Lancour, Laura Maker, Nicole Richards, Samantha Russell, Kathryn Whitlock, and Jessica Wildman.

Supporting education and art and promoting cultural richness of our communities is a long-standing Freudenberg tradition. That is why we are delighted to partner with Wayne State University and provide our support to its art program. Creativity expressed through the artwork resonates with Freudenberg’s employees because it largely resembles innovation and entrepreneurship so important for success of our business.

~ Leesa Smith, Freudenberg North America President and Regional Representative

I was honored and excited to be able to participate in the Freudenberg exhibition. Not only was it interesting to see Wayne State work displayed in a new environment, but it was an exploration further into my personal interest of using non-traditional materials. The show was executed beautifully on both Wayne State’s and Freudenberg’s end.

~ Daniel Cicchelli, artist

Clockwise from top: Freudenberg opening reception, Plymouth, MI; Dan Cicchelli with his work, Stalasso; Ani Garabedian with her work, Recognizable Parts
Working on this project with Wayne State Art Department was an absolute pleasure. Enthusiasm with which the students approached this project is contagious. Their work has sparked a lot of interest with our employees; we now have a challenging task of finding a creative way of sharing it with almost 8,000 Freudenberg employees in the U.S., Canada and Mexico.

~ Indira Sadikovic, Freudenberg North America, Communications Manager

The following students of selected works were awarded during the opening reception:

First Place: Joe Culver  
Second Place: Nicole Richards  
Third Place: Irina Haralambis  
Honorable: Julie Howells  
Honorable: Hiroko Lancour

I really enjoyed using Freudenberg materials in my sculptures. They created a unique dimension to my art. I learned a lot about the artistic process and how to communicate with companies like Freudenberg. I will always hold this opportunity and what I learned close to me. Thank You Wayne State and Freudenberg!

~ Irina Haralambis, artist

This project was a significant opportunity that challenged our students to create artworks out of non-traditional art materials, resulting in new concepts and unexpected discoveries, and culminating in an extraordinary exhibition. We are very grateful for all that Freudenberg has provided to us, including materials and supplies, generous awards, and an experience that is invaluable.

~ Tom Pyrzewski, WSU, interim Gallery Director

Participating students expressed their gratitude for the Wayne State faculty members who supported them by attending the opening reception.

Images (top to bottom): Freudenberg’s Indira Sadikovic and 1st place winner Joe Culver; 2nd place winner Nicole Richards; 3rd place winner Irina Haralambis; honorable mention winner Hiroko Lancour; honorable mention winner Julie Howells
Hiroko Lancour, MFA student in sculpture, was awarded Best of Show at the 2013 National Fiber Show at the Grosse Pointe Art Center (June 14-July 13).

Photography student, Aleksey Kontratyev, coeditor of the photography publication Stand, has organized a student Photobook Club that meets on the last Friday of each month. Each participant brings a photography book to share with his/her classmates as a means to learn more about photography and visual culture. In September, he screened the film How to Make a Book with Stiedl in honor of the 2013 Detroit Art Book Fair, which took place on October 5-6th in the Eastern Market, Detroit, MI.

Laurie D’Alessandro, MFA student in painting, is currently exhibiting two works at the 2013-14 Art Exhibition at Mercedes-Benz Research and Development North America, eDrain and Powertrain Division in Redford, MI.

In addition, D’Alessandro participated in the 2013 MFA National Competition, presented at First Street Gallery in the Chelsea district of NYC, NY (July 18-August 9). The exhibition was the third in a series of annual exhibitions open exclusively to current MFA students throughout the United States. The exhibition was juried by Phong Bui, a critic, artist, teacher, independent curator, and co-founder, editor and publisher of The Brooklyn Rail.

Several students were selected to exhibit their work in the 16th Annual Exhibition of Fine Arts, presented by the Livonia Arts Commission in the Livonia Fine Arts Gallery, Civic Center Library (November 2-November 24). Students Samantha Russell, Michelle Bergman, and Joe Culver were among chosen artists. An image of Russell’s work is at left. Robert Bielat, MA ’76, served as juror for the exhibition.
Photo students Tom Culver, Noura Ballout, Molly Zanley, and former Wayne State student Nicole Hayden were recently featured in The South End Weekly, November, 2013. The article titled "WSU students document city in photos: Project explores hopeful, human experience" is about a photography project that they are directing called "Humans of Detroit."

http://issuu.com/thesouthend/docs/november_pdf_final/7?e=7512511/5422577

Humans of Detroit (HoD) – inspired by Brandon Stanton’s project, Humans of New York (HONY) – is meant to spread a positive light on the city and the people who call it home. Through photography and human interaction, we give insight to the dynamic inhabitants of Detroit. This city has such a rich history and culture that is often overlooked in the current National and International media. We here at HoD plan to reverse that – one human at a time.

~ Humans of Detroit facebook page

For more on their project:
Website: http://www.humansofdetroit.com/
Facebook page: https://www.facebook.com/HumansofDetroit313

Trina Orloff Burdick participated in the 2013 Art Prize exhibition in Grand Rapids, MI (September 18-28). Her work, Alien Rubber Duck at High Speed, was displayed at the Coutyard Marriott Downtown (image at left).

Dolores S. Slowinski was selected to exhibit her work in Re/VIEW: A CCS Alumni Exhibition at the Valade Family Gallery, A. Alfred Taubman Center for Design Education, Detroit (April 26 - May 31). The exhibition was curated by Jason Mayden, Senior Footwear/Innovation Designer for Jordan Barand of Nike Inc.

Spread the word to fellow students and alumni of the James Pearson Duffy Department of Art and Art History! Submit your NEWS along with an image of yourself and/or your work to wsuartnews@wayne.edu. Submit news, written in 3rd person, in the body of the email and attach .jpg images before March 29, 2014 to be included in the Spring-Summer Newsletter. Please include image details (title, medium, date) and exhibition details (location and start/end dates) with your news article. Due to the volume of news that we EXCITEDLY receive, news must be sent composed. Minimal editing will be done prior to publication.
The University of Michigan recently exhibited the work of two of our alumns, Dennis Guastella and Ron Teachworth. The two are active Michigan artists who have been making and showing their work for forty years. *Four Decades* was a retrospective selection of each artist's work from the 1970's to the present.

Guastella and Teachworth's paintings are included in numerous corporate and private collections. Both artists work in a variety of media, and have an ongoing commitment to non-objective painting.

The richly developed surfaces of Dennis Guastella's paintings demonstrate his passion for the physical beauty of paint explored through a variety of application methods ranging from squeeze bottles to thick layers of acrylic paint that are dried on a non-absorbent surface, removed, and then cut and collaged onto a final painting panel. The rich color layers and inventive textures that Guastella creates attract the viewer's eye but are always at the service of the artist's compositional strategy that balances a kind of crisp precision with the intuitive moves of a painter. Though these are non-referential works, they seem "constructed" and can evoke thoughts of fantastic girder structures, aerial views, or ancient eroded masonry. The sense of space is deftly controlled from painting to painting and can be seen as very compressed or flattened as well as suggesting a limitless space. Guastella's work invites contemplation. The eye is drawn to the physical beauty of paint and the mind is engaged by the artist's thoughts.

Ron Teachworth's abstractions evolved from his early landscape paintings. These interpretations developed into paintings called "Sky Fields" where the entire canvas became a unified surface activated by thousands of small brush strokes of color. The compositions were often based on a grid structure and counterpointed with representational elements such as the wooden lifeguard chairs seen on a beach, a canoe or enigmatic color spheres that create an intriguing visual tension between what is known and what is imagined. Teachworth's recent non-objective paintings feature inventive patterns that take some cues from artists such as Vassily Kandinsky and the contemporary painter Thomas Nozkowski. Employing irregular grids and repetitive shapes of shifting color notes, there seems to be a kind of lively musical whimsy about Teachworth's canvases that captures the viewer's interest.

Dennis Guastella: http://theartofdennisguastella.blogspot.com
Ron Teachworth: http://www.ronteachworth.com
Timothy J. Van Laar was recently named to the position of Professor and Chair of Fine Arts at College for Creative Studies (CCS), Detroit, MI. In addition, he was our Fall 2013 visiting artist who participated in graduate reviews and also spoke about his work in a lecture at WSU on November 21. Previously, Van Laar taught studio art, criticism, and art theory at the University of Illinois at Urbana-Champaign (UIUC). He served in various administrative capacities at UIUC, including Chair of Painting and Sculpture, Studio Division Chair, Assistant Director of the School of Art and Design, and Director of Graduate Studies. Additionally, he coordinated the UIUC international program.

Van Laar has maintained a studio in Chicago for many years and he has shown his paintings, art installations, and works on paper widely in nearly 200 solo and group exhibitions across the United States and internationally. His work has been featured in many publications, including Who’s Who in American Art, Die Welt (Germany), The Chicago Tribune, Art News, New Art Examiner, and The Detroit News. He has published some two dozen book chapters, exhibition catalog essays, and reviews and has co-authored three books that are used in art and design programs across the nation. The most recent, *Art World 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 Trusts Scholars Grant, Fulbright Fellowship, Yaddo Residency, and Arts America Grant. A native of Ann Arbor, MI, Van Laar has a BA from Calvin College in addition to his MFA from Wayne State University.

Gilda Snowden, MFA in painting, ‘79, served as Interim Chair of Fine Arts at the college during their search. “Gilda accepted the assignment on short notice and kept things running smoothly throughout the year, all the while keeping up her teaching, mentoring, and robust artistic practice,” said Vincent Carducci, Dean of Undergraduate Studies at CCS.

Christopher Cannon, BFA in printmaking ’03, is the current vice president of the Mid America Print Council (MAPC). In 2013, Cannon exhibited his work in a solo exhibition, ‘Re-Structured’ Toys and Works on Paper, at Founders Lounge, Elmhurst College, Elmhurst, IL (Oct 21-Nov 23). His work was selected in a juried group exhibition, 44th New Prints Exhibition, at the International Print Center New York, New York, and at the MAPC Member’s Exhibition, at McDonough Museum of Art, Youngstown, OH. In addition, Cannon’s work was selected for the following invitational group exhibitions: Blue Collar Toy Show, at Hope Artiste Village, Pawtucket, RI; Toys Are Us, at Rockford Art Deli, Rockford, IL; Man, Machine, and Nature: Detroit to L.A., at L.A. Print Space, Los Angeles, CA; Upgrade & Breakdown, at Union Street Gallery, Chicago Heights, IL.
As a tribute to the late Mary Ann Aitken, BFA ‘83 and MAT ‘89, a joint exhibition of her work was shown by two Detroit galleries: Trinosophes, in the Eastern Market district, and What Pipeline, in the Mexicantown district. The retrospective exhibition showcased two significant periods in her life’s work: 1983-1989 was featured at What Pipeline and works from 2007-2011 were featured at Trinosophes.

The duo exhibition, Mary Ann Aitken: Black Abstract: 1983-2011 (June 7-July 10), included prints, paintings, both figurative and abstract, and collage.

To accompany the exhibitions, What Pipeline curator, Ed Fraga, a WSU alum and former Kresge Artist Fellow, and Trinosophes director, Rebecca Mazzei, published a full-color, 96-page catalog, also entitled Mary Ann Aitken: Black Abstract 1983-2011, which includes the rarely seen works, which span the length of Aitken’s career as a painter, an art therapist, and “an observer of the subtle beauty found in the every day.” Works from the University Art Collection at Wayne State University were included in the exhibition and the catalog.

Aitken died of cancer last year while residing in New York. She was 52 years old at the time of her passing.

Two of five panelists for the 2013 Kresge Artist Fellowships, in the area of visual arts, were alums of Wayne State University. Rebecca Hart, MA in art history, and Nancy Mitchnick, BFA in painting, were selected to review hundreds of applications through a competitive process for visual arts fellowships. As panelists, they provided a balance of artistic perspectives and an understanding of the local artistic environment, as well as extensive knowledge of the art forms being reviewed.

The Kresge Arts foundation works to provide broad support to the regional art community via the annual Kresge Artist Fellowships, Kresge Eminent Artist Award, and multi-year operating support grants to arts and cultural organizations. Kresge Arts is one facet of the foundation’s Detroit program, working to change the city’s trajectory to one of long-term economic opportunity that advances social equity, promotes cultural expression, and re-establishes the city as the center of a vibrant region.

Since 2008, Kresge Arts in Detroit has awarded $2.5 million to metropolitan Detroit artists in the visual, literary and performing arts. Applications for 2014 Kresge Artist Fellowships will be available in November.
Mary Fortuna, BFA ‘92, had a one person show, Mary Fortuna: She Towers Above, in the Robinson Gallery at Birmingham-Bloomfield Art Center, Birmingham, MI (May 3 - June 16). A review in the Knight Arts newsletter said that Fortuna “utilizes a familiar lexicon of symbols and signifiers from a number of established mythic traditions, but shuffles and re-sorts this imagery into a private world, populated by spindly giants, wax curiosities and stitched critters.”

Fortuna was one of four artists who were invited to participate in an interactive exhibition, U Build It!, at Public Pool, Hamtramck, MI (Jun 1-July 11). For the exhibition, the community was invited to finish work that each artist started.

Fortuna has exhibited her work extensively all over Michigan; in Berlin, Germany; Bregenze, Austria; Beijing, China; Prague, Czech Republic; Mirabor, Slovenia; and elsewhere in the United States.

Betty Brownlee, MFA in painting ‘95, Nancy Mitchnick, BFA in painting ’72, and Shirley Parish, MA in painting, are exhibiting in a three-person show Betty BROWNLEE Nancy MITCHNICK Shirley PARISH at Ellen Kayrod Gallery, Detroit (December 6, 2013 - January 17th, 2014).

Alumni Melissa Machnee, BFA sculpture, led more than a dozen students, staff, and volunteers from Schoolcraft College, where she teaches Art Welding, in the creation of a steel sculpture which began with a car fender. Throughout 2013, Southeastern Michigan celebrated the 150th anniversary of Henry Ford’s birthday with a series of innovative public activities. One of these events was Fender Bender, a community sculpture project displayed throughout Southeastern Michigan. Machnee’s collaborative Fender Bender piece, Legacy (image bottom left), was exhibited by the Dearborn Community Arts Council at the Ford Community & Performing Arts Center, Dearborn, MI (June 26). The piece continued its summer tour to Maker Faire Detroit at Greenfield Village; in the Ford World Headquarter lobby; most recently, it was installed on the front lawn of the Ford Centennial Library through the end of October.

In addition, Machnee participated for a second time in Art Prize, an international art competition held in Grand Rapid, MI. Her submission, Yoga Bear, constructed of welded aluminum and faux fur, was on display outside of the Gerald R. Ford Federal Building U.S. Courthouse in Grand Rapids. Machnee has a dozen other outdoor pieces on display in the Irish Hills where she created a sculpture park at her family’s cottage.
The College of Fine, Performing and Communication Arts appointed Amanda Bennett as its new alumni officer. In order to keep up with our amazing alums all over the world, the college leadership decided this new position is necessary to advance the mission of the college and of Wayne State University.

Bennett is tasked with creating and implementing a calendar of alumni events that compliment current CFPCA activities. She will engage CFPCA alumni at different university events and will be the staff liaison for the CFPCA Alumni Board. She also is responsible for managing the alumni data in our systems.

Bennett brings years of alumni relations experience to this newly created position. At the University of Toledo, she was responsible for ten alumni chapters across the country. She planned events and formed chapter leadership in each location. Bennett earned her bachelor’s and master’s degrees in communication from Eastern Michigan University.

If you’d like to become involved, or if you have questions about CFCPA alumni events, please contact Ms. Bennett at (313) 577-1087 or amandabennett@wayne.

The DAM exhibition committee chose six artists who were previously featured in DAM’s Biannual All Media Exhibition 2012. The exhibition was an exploration of the current work of the six artists. In addition, Belair and Hittinger participated in a gallery talk hosted by and at the gallery on October 5th.

Belair also participated in the Detroit Print Exchange’s Art in a Living Context, which opened at 4731 Gallery in June and traveled to Manhattan’s lower east side in September.

Jennifer Belair, MFA in printmaking, and Jim Hittinger, MFA in painting, were selected to exhibit in The Chosen: The Exhibition Committee Selects at the Detroit Artists Market (DAM), Detroit, MI (Sept. 13-Oct. 19).
Matthew Mustonen created a sculpture of former Wayne State’s College of Engineering Dean Ralph Kummler, Ph.D. (image at left), which was unveiled during a dedication ceremony to honor the late Dean Kummler’s service to the College of Engineering and Wayne State University. Mustonen’s sculpture was commissioned in May 2011 by Jim Anderson, a WSU engineering alumni and longtime friend and colleague of Kummler. The ceremony took place outside of the Danto Building on October 25, followed by an ice cream social.

Kummler retired as dean last August after almost 40 years of service with the university. Among his many accomplishments, Kummler was instrumental in fundraising for the newly-built Marvin I. Danto Engineering Development Center, overseeing its design, construction, and opening. He also played a vital role in helping to bring about WSU’s selection as a member of Partners for the Advancement of Collaborative Engineering Education. This resulted in $408 million in in-kind contributions to the College of Engineering.

Leyla Munteanu, MFA in painting ’10, along with two invited artists, showed her current work in Behind the Walls at Leamington Arts Centre, Leamington, ON, CA (June 4-June 29). At left is an image of Munteanu’s work, No Way Out, a 20” x 30”, mixed media piece that was included in the exhibition.

Linda Ross, an experienced art curator, dealer, and consultant, co-curated FIREPOWER Ceramics 2013 at Detroit Artists Market, Detroit MI (August 2-30). The exhibition took its inspiration from the heat of the summer and featured a large array of work by some of Michigan’s most talented ceramicists.

Lauren Satlowski BFA in painting, completed her MFA degree in painting at Cranbrook Academy of Art in May, 2013. In the image at right, Satlowski stands with two paintings (oil on canvas) titled Bucky Experiences God in Nature (L), and Count Lloyd Out (R) during her thesis exhibition at the Cranbrook.
Fresh Hell Revisited: Paintings by Diana Bonner (1956-2013) is currently showing at Cass Café, Detroit. The exhibition features paintings by the late Diana Bonner, MFA ‘82 (November 9-January 4). Bonner’s friends and family curated the exhibition to honor of her life as an artist.

Robert Quentin Hyde, MFA in painting, exhibited his work in a three-person show, Recent Work of Robert Qentin Hyde, DMC/James Puntigam, Vita Valdez, at Ellen Kayrod Gallery, Detroit (August 23 - October 11). The three artists have been active in the Detroit art scene for over 20 years. They made significant contributions by dedicating themselves to their own self-expression and by making their work available to the public. Hyde’s sense of color, texture and surrealistic style is quite unique. He inhabits his paintings, small and large, with numerous small figures of cats, strange animals, and women. Hyde’s work is included in the James Pearson Duffy Collection at WSU and in many private collections.

Jeanne Bieri, MFA in painting ‘94, and Sue Carman-Vian, MFA in painting ‘84, participated in the group exhibition EDGE, at Detroit Artists Market (June 7 - July 13). The exhibition was juried by Melanie Manos, who stated, “Part of the lore of art history are those artists who push an edge, break established boundaries as to the definition of “art” and reshape the course of art for future generations. Artists have always sought new approaches and forms to express ideas current to their time and place, and in the process reconfigured established thinking and perception.” The participating Detroit artists push an edge with their work, both through content and form by way of nontraditional use of traditional materials.

Dennis Orlowski (image at right) was born in Detroit in 1944. He began formal painting as a teenager and received an art scholarship to study at The Art Students League in New York City. After 3 years in Europe, courtesy of the U.S. Army, he returned to Detroit to study at the Center for Creative Studies. Orlowski has also spent a year in Mexico City, Mexico, where he studied fresco painting at the University of Mexico under a former assistant to Diego Rivera. Orlowski received a masters degree in painting and a bachelors degree in art education from Wayne State University. He is currently retired from teaching art at Detroit Public Schools where he donated much of his time to students. Orlowski is responsible for over 100 murals in a variety of public places ranging from schools and libraries to churches, throughout Southeastern Michigan and elsewhere, including Mexico and Germany. For more information on Orlowski, visit his personal website:  http://orlowskimurals.com/index.html
**Gilda Snowden**, MFA in painting ’79, had a solo show of her work, *Gilda Snowden Album: A Retrospective 1977-2010*, at Oakland University Art Gallery, Rochester, MI (Oct 26 - Nov 24). The exhibition was curated by Dick Goody, Director of Oakland University Art Gallery and curator of the Oakland University Art Collection. A full-color, illustrated catalogue with an essay by Goody accompanied the exhibition.

Snowden and her daughter Katherine Boswell exhibited their work in a two-person show, *Intertwined: Katherine Boswell and Gilda Snowden*, at Cass Café, Detroit (Sept 14 - Nov 2).

In addition, Snowden and alumni Senghor Reid, MAE, exhibited their work in *Modern Impressionists: Featuring works by Senghor Reid and Gilda Snowden* at Live Coal Gallery, Detroit, MI (June 14-July 26).

**Nancy Mitchnick**, BFA in painting ’72, the late Bradley Jones, MFA in painting, along with Gordon Newton and Robert Sestok, were featured in a four-person exhibition of Cass Corridor artists at ARTSPACE II, Birmingham, MI (September 3-28).

Mitchnick was also featured in an HourDetroit.com’s September 2013 article titled “Drawn (Back) to Detroit” by George Bulanda.

http://www.hourdetroit.com/Hour-Detroit/September-2013/Local-Artist-Profiles/index.php?cparticle=5&siarticle=4#artanc

**Sam Karres** BFA and MA, and owner of Karres Gallery in Royal Oak, has been exhibiting widely. Locally, Karres’s work has been shown at the Scarab Club and was the focus of a major exhibit at the Hellenic Museum of Detroit.

http://karresgallery.com/Karres%20Gallery/Welcome%20.html

https://www.facebook.com/pages/Sam-Karres/104223486289501
Michael Bizon, BFA ‘04 in sculpture, printmaking, and photograhy, is currently gallery director and lecturer at Occidental College in Los Angeles, CA.

After leaving Wayne State University, Bizon attended Sheridan Center of Teaching and Learning at Brown University, Providence, RI and received his MFA in the area of sculpture at Rhode Island School of Design, Providence, RI.

Bizon was selected to exhibit his work in the exhibition 14@<40 at Frank M. Doyle Arts Pavilion at Orange Coast College, Costa Mesa, CA (August 28-October 23) and he co-curated and participated in the Faculty Art Exhibition at Occidental College’s Weingart Gallery (September 5-26). Locally, Bizon exhibited at Whitdel Arts in DEADPAN (the art of the expressionless) (November 1-December 7).

This summer, 2014, he will be co-teaching a ceramics and sound workshop at Ox-Bow in western Michigan with Cranbrook alumni Christian Tedeschi.

Jay Knapp, BFA in sculpture, Pisonia, wood, pigment, wax
Today, with enduring respect, I reflect on the art professors at WSU and EMU who instilled in me that to be an artist is to be committed to one’s voice and dedicated to one’s craft. It becomes a matter of identity with no room for charlatans.

~ Dennis Guastella, artist, professor

Professor Stanley L. Rosenthal, Senior Professor in the College of Fine, Performing and Communication has been named the Murray Jackson Creative Scholar in the Arts for the 2013-14 academic year.

This award is a presidential initiative to “support a faculty artist-in-residence; showcase exceptional faculty talent in both traditional and non-traditional arts; and to honor the memory of Murray E. Jackson, a valued member of the community and former member of the University Board of Governors.”

As the Award recipient, Professor Rosenthal has been given an entire academic year to engage in a creative project. The Presidential Selection Committee found his proposal to be of merit and approved the Award to him.

Rosenthal’s project is a body of paintings with the working title of Memory Series. These are large scale watercolors using both observational and imaginary imagery. In addition, he is also working on several series of drawings done from life.

Professor Rosenthal first came to Wayne State University in the fall of 1964, to serve as a Graduate Assistant in the Department of Art and Art History. He was appointed to the full-time faculty in 1969 and joined the Printmaking area.

The academic year, 2014, will mark 50 years at Wayne State for Professor Rosenthal. To coincide with the anniversary, he will have a two-part exhibition in the Art Department Gallery. Rosenthal will show the works completed as the Murray Jackson Scholar coupled with a separate, retrospective exhibition, which will look back to his days as a graduate student. This show is scheduled for late Fall of 2014.
Professor **Jeffrey Abt** had work in two nationally juried group exhibitions this summer and fall: *Within* (a self-portrait exhibition) at 33 Contemporary Gallery, Chicago, IL (July-August) and *The Machine* at Union Street Gallery, Chicago, IL (September-October). Abt has become a Co-Editor of the *Museum History Journal*, a biannual international journal published in the United Kingdom with worldwide distribution. He’ll be chairing a two-part session on “Religion and the Avant-Garde” at the forthcoming College Art Association annual conference in Chicago in February 2014 (please come!) and he’s also become Graduate Officer of the department.

http://www.jeffreyabt.net/
http://www.maneypublishing.com/index.php/journals/mhj/

**Kathy Rose Pizzo** enjoyed a one-on-one conversation about her work with Jerry Saltz, the senior art critic and columnist for *New York* magazine since 2006. Saltz, formerly the senior art critic for *The Village Voice*, has also been nominated for the Pulitzer Prize in Criticism three times. Saltz was enthusiastic about her work and gave her a positive review. Pizzo responded to *Aperto Invitation to Artists: Conversation with Jerry Saltz*, an open call for artists at the Museum of New Art, Armada, MI (Sept 28).

The Ann Arbor Art Center celebrated works created by Michigan printmakers with the exhibition, *The Print* (May 17-June 23). Associate Professor **Pam DeLaura** served as the juror for the exhibition.

In making her 26 selections, DeLaura was particularly attracted to the “expansive possibilities of contemporary printmaking” and asked herself “Whether the work is non-objective to representational, conceptually humorous, somber, mysterious, contemplative, narrative, etc., does the artist use the criteria of composition, line, texture, color, and print quality effectively to get their message across?”
Assistant Professor Derek Coté recently returned from a ten-day trip to Akureyri and Reykjavik, Iceland, as a guest of the Anchorage Museum. For the next year, Coté will be in residence with the museum’s Northern Initiative to conduct research and produce a new body of work for an exhibition in 2016. While in Akureyri, Coté attended part of the Arctic Energy Summit, affording him a rare glimpse into the politics and movements concerning Arctic policy and resource management. In the coming months, Coté will be traveling to Alaska several times to continue research and production. He will be giving a lecture about the progress of the project at the Week of the North conference, which will take place in Anchorage in August of 2014.

The Anchorage Museum's Northern Initiative is a four-year project which is in its inaugural year and puts the arts at the center of looking at the “Next North,” in terms of research, technology, climate and other discussions of global impact. By bringing artists and scholars to Anchorage and working with local leaders in a variety of disciplines, the museum hopes to connect Anchorage to global issues, trends and institutions in a way that revitalizes communities and initiates collaborations that move from the local, to the Circumpolar North, and to the world. This initiative is an extension to the research conducted during The Arctic Circle expedition in the fall of 2012 (www.thearticcircle.org).

Coté will be returning to the remote Arctic archipelago of Svalbard, Norway, in July of 2014. The trip will include a five-day stay in Pyramiden, an abandoned, Russian coal mining outpost, to conduct research and capture imagery for a new project to be announced at a later date. Funding for this research has been granted in part by Wayne State University’s Division of Research.

In May, the Metro Nashville Arts Commission dedicated Coté’s permanent public artwork, Pier, at Two Rivers Park to commemorate the flood that inundated Nashville in 2010. He also exhibited an installation piece as part of the South Bend Museum of Art’s Biennial 27 (July 6-October 6).

In April 2014, Coté’s work will be included in the exhibition Magnetic North: Artists of the Arctic Circle, curated by Pari Stave, which will open at the UBS Gallery in Midtown Manhattan.

The Kunsthaus Rhenaniastrasse awarded Coté the Kunsthaus Rhenania Art Prize for 2013. The prize included a solo exhibition in their 3,000 square foot gallery in Cologne, Germany. Terra Nullius: No Man’s Land, will open there in early June of 2014.

This past year, Coté was awarded two grants: The PKF Grant for 2013 from the Pollock Krasner Foundation and the Emergency Grant for 2013 by the Adolph and Esther Gottlieb Foundation.
Professor Jim Nawara’s painting titled *Buena Vista - High Winds* was selected for the first *National Weather Center Biennale* at the University of Oklahoma.

Nawara’s painting was one of one hundred works selected for the exhibition from more than seven hundred entries submitted by artists from all fifty states and ten foreign countries. The exhibition was presented at the National Weather Center, a major weather research and forecasting facility, from April 22 through June 9, 2013.

In addition, all of the exhibited works were reproduced in an extensive catalog. Nawara’s painting was based on a view from a museum courtyard near Meteor Crater in northern Arizona which Nawara saw while on a research trip to the Four Corners region of the Southwest. Research travel funding from the Art Department and the University made this trip possible, as well as his visit to attend the opening events for the exhibition at the University of Oklahoma.

Margi Weir, Assistant Professor of painting and drawing, exhibited new paintings, drawings and installation work in a solo exhibition titled *Margi Weir; an Ivyside Exhibition* at Pennsylvania State University, Altoona, PA (September 5 through October 13, 2013).

Additionally, she created vinyl installation pieces at the Jonathan Ferrera Gallery in New Orleans; the Alexandria Art Museum, Louisiana; the Barrett Art Center in Poughkeepsie, NY; and the Margate Gallery in Kent, England. Her work was included in many other group exhibitions including the *Boston Printmakers 2013 North American Biennial; the 12th World Art Print Annual – Mini Print 2013* at the Lessedra Gallery, Sofia, Bulgaria; and the *Los Angeles Center for Digital Art’s International Juried Competition 2013* where she was awarded second place by the jurors Holly Harrison of the Los Angeles County Art Museum and Peter Frank of the Huffington Post.
Assistant Professor Millee Tibbs spent the summer at two artist residencies: Stonehouse Artist Residency in Miramonte, CA and Artfarm in Marquette, NE. She completed one body of work titled "Air/Plains," in which the ever familiar image of the setting sun, photographed over a two week period in central Nebraska, is reconstituted into a photograph that is simultaneously representation and object. Tibbs is continuing work on another series "Mountains + Valleys," titled for the two primary folds in Origami. In this series, she prints images of iconic landscapes of the American West, folds them, and then re-photographs them. The resulting image superimposes the surface of the printed and manipulated image onto the illusionistic space of the photographed landscapes, emphasizing their formal qualities and furthering their representation as aesthetic experiences.

Images from Tibbs’s body of work, “Expansion (Souvenirs),” is currently on display in the exhibition Roadside Attraction at the Drive-by Gallery in Watertown, MA.

Works from her series "Virgin Land, Wyoming" were exhibited in a two-person show with Lauren Kalman titled Strapped at the ARC Gallery in Chicago this summer.

Tibbs and Kalman curated a show titled I'm Your Man which has been awarded a grant and exhibition in the ISE Cultural Foundation's New York City Soho Gallery scheduled for May 2014.

Images from multiple bodies of Tibbs’s self-portraiture work were published in the Blue Sky Gallery’s Blue Sky 10/11 publication that was released this year.

Currently, Tibbs’s body of work “Air/Plains” can be seen in the exhibition Range at Butter Projects in Royal Oak, MI (October 25-November 22).

Professor Emeritus Tom Parish (pictured at right) exhibited his work in a solo show, Tom Parish, at Ellen Kayrod Gallery, Detroit (May 3 - June 21). A wonderful review of the exhibition, along with images of Parish’s work from the show, can be found online on Arthopper. Treat your eyes and check it out!


Above images: Millee Tibbs, “Air/Plains” The Fly (top) and Interceptor (middle), 2013, 20” x 30” each
This summer Assistant Professor Lauren Kalman was awarded two fellowship residencies, as the Knight Foundation Resident at the Corporation of Yaddo, and at the Virginia Center for Creative Arts. At both residencies, Kalman began a new research and studio project, *But if the Crime is Beautiful…. But if the Crime is Beautiful…* a visual art project that is a hybrid of functional, object-based craft objects, sculpture, photography, and installation. This project investigates relationships between Modern design, decorative arts, and the body.

This summer Kalman also traveled to Bratislava, Slovakia as part of the sculpture festival *Socha a Objekt*. There her work, along with other artists affiliated with the Cleveland Sculpture Center, was in a traveling exhibition at House of Art (Dom umenia) in Bratislava and Spiš Artists’ Gallery in Spišská Nová Ves. At the opening, Kalman was a featured speaker alongside the American Ambassador to Slovakia.

Professor Kalman’s work has recently been included in group exhibitions dealing with adornment and the body including: *Shift: Contemporary Makers That Define, Expand and Contradict The Field of Art Jewelry* at the Indiana University, and *Artists in Conversation: The Body* at Southern Illinois University Edwardsville. Also, her work currently is on view at the Museum of Fine Arts Boston as part of the museum’s permanent collection.

This fall, Kalman debuted an interactive project, *Virus Simulation*, in collaboration with engineer Kipp Bradford, at the Rhode Island School of Design Museum as part of the *Locally Made* exhibition program. This new work was presented at Southern Illinois University Edwardsville.

Her work has also been included in the recently released book *Contemporary Jewelry in Perspective* and was featured in the 2013 *Metalsmith Magazine Exhibition in Print*, published this past August.

Assistant Professor Kalman and Assistant Professor Millee Tibbs have been awarded an Emerging Curator Program Exhibition and Grant through ISE Cultural Foundation for their exhibition *I’m Your Man*, which will open in New York in spring 2014.
The *Marilyn: Artist as Icon* exhibition, conceived by photo alums Steve Boni, Jon Pickell, and Donita Simpson, presented Associate Professor Marilyn Zimmerwoman as the nucleus of the exhibit with a range of media. Her students, alumni, colleagues, collaborators, amours, and allies constellate around MARILYN, honoring her unique personae and her 35 years of teaching. Their interpretations celebrate their own individuality as creators, while being part of a beloved community. The exhibition was held in the Art Department Gallery (July 5-August 9).

As an evolving feminist, Zimmerwoman served in the trenches of the culture wars, addressed identity politics, participated in grassroots local activism, performance art, revolution, consciousness raising, and social justice. Decades of images have been generated as she has been muse, model, and madwoman.

The opening reception featured a performance with Sue Carman-Vian, MFA ‘84. It was quite an extravaganza, still creating a buzz and will be remembered as one of the most celebrative openings in the Art Department Gallery, complete with dancing, high excitement, fun for all, and where EVERYONE was invited don wigs, gloves, and sunglasses to be “Marilyn.”

Participating artists included: WSU alumni Thomas Allen, Sheri Archer, Rick Bielazyc, Diana Bonner, Steve Boni, Tanya Britt, Rick Bruner, Greg Campbell, Sue Carman-Vian, Topher Crowder, David Doubley, Ed Fraga, Stephanie Henderson, Peter Lenzo, Cary Loren, Eric Mesko, Jon Pickell, Erin Robinson, Michael Sarnacki, Donita Simpson, Jack Summers, Jennifer Thrift, Alan Truhan, and including the work of Professor Emeritus Robert Wilbert, and colleagues Stanley Rosenthal and Millee Tibbs. Also participating were David Becker, Judy Eliyas, Elayne Gross, Kenneth Josephson, Cal Kowal, Marianne Letasi, MaryAnn Lynch, Erin Miller, Micheal Peven, Jack Sal, Connie Samaras, Robert Warhover, Alan Zinn and more.

In June, Zimmerwoman, along with University of Michigan professor, Carol Jacobsen, and Saginaw Valley State University professor, Shaun Bangert, showed their collaborative film *CENSORIOUS*, covering the thirty years of censored work by women artists due to the Culture Wars, at the Arts in Society Conference at Eotvos Lorand University, Budapest, Hungary. Together they made a side-trip immediately afterwards to view the Venice Biennale, June 27 - July 2.

Zimmerwoman and artist Kenneth Josephson exhibited a collaborative body of work, titled *Marilyn: A Love Story*, at the Jennifer Norback Fine Art Gallery in Chicago (September 6-28), with a private pre-opening performative reading of *Love and Eroticism for our Time* by Zimmerwoman for a select audience. *Marilyn: A Love Story* was also represented by Jennifer Norback Fine Art International and shown at Galerie Boicos during the 2013 *Paris Photo International Fine Art Photography Fair* (November 13-18).
Associate Professor **Marilyn Zimmerwoman** currently has a one woman exhibition titled *So You Say You Want a Revolution: Sustainable Activism and Beloved Communities of Detroit* at the Lane Hall Gallery, University of Michigan’s Institute for Research on Women and Gender (IRWG), Ann Arbor, MI (September 5 through December 13). The exhibition depicts portraits of activists and radical scholars, including Wayne State Professor and Department Chair of Africana Studies **Melba Boyd**, local legendary revolutionary Grace Lee Boggs, and *Art as Activism* (a WSU class developed by Zimmerwoman) classmates, both current and alumni, including: **Aidel Finman, Nicole Helegna, Molly Walker, Stephanie Kasmicski, Sarah Stawski, and Sherri Archer**. In addition, Stephanie Kasmicski and Sherri Archer were invited and commissioned by IRWG to speak during the opening reception about their first person experiences in the *Art as Activism* class, addressing one of the largest crowds reportedly gathered for such an event.

http://irwg.research.umich.edu/events/exhibitions.html

*Images by Marilyn Zimmerwoman included in the *So You Want a Revolution* exhibition (clockwise from above left): Melba Boyd, Department Chair of Africana Studies at WSU; Wayne Curtis, Freedom Freedom, Detroit activist; student Nicole Helegna with Grace Lee Boggs, author, lifelong social activist and feminist, during an *Art as Activism* class; alumni Mary Loredo Herbeck, MFA ’00, artist, curator, flamenco dancer (deceased).*
Academic Advisor for the department, Ryan Standfest, BFA ‘02, has been busy curating exhibitions, participating in shows and performances, and running ROTLAND PRESS as founder, publisher, and editor, along with WSU alumni Stephen Schudlich, M.A. in graphic arts ‘07, who serves as Creative Director.

Standfest juried the exhibition B3: BLOOMS / BUGS / BEASTS for the Scarab Club, Detroit, MI (May 15-June 29) and curated A MODEST OUTRAGE: an evening with ROTLAND PRESS at Popps Packing, Hamtramck, MI (September 13), which included a discussion and performance; the dual exhibitions DEADPAN (the art of the expressionless) and The DREADFULS (in praise of the cheap and sensational) for Whitdel Arts, Detroit, MI (November 1-December 7).

Standfest participated in the Chicago Alternative Comics Exposition in Chicago, IL (June 15-16); The Bitters (Fuck It) curated by Stephen William Schudlich at Whitdel Arts, Detroit, MI (August 2-24); Little Man Pee Pool Party: The Whiz-Paddler’s Lament at the Antena Gallery in Chicago, IL (October 11-November 2).

As ROTLAND PRESS, Standfest participated in the 2013 Detroit Art Book Fair, Detroit, MI (October 5-6).

As Cabaret BLACK EYE, Standfest’s art performance troup, he performed in Detroit BRAIN FRAME at the Museum of Contemporary Art Detroit (MOCAD), Detroit, MI, presenting the 15-minute piece The CARBUNCLE PROCEDURE with live music, video projection, and absurdist set pieces (October 18).

Standfest will be teaching a three-course class at Signal-Return Letterpress, in April 2014. The course involves sequencing print mages to tell a story without words.
Cambridge University Press recently published The Material World of Ancient Egypt, written by WSU art history faculty member and alumni William H. Peck (BFA ’60 and MA “61).

Peck’s book examines the objects and artifacts, the representations in art, and the examples of documentation that together reveal the day-to-day physical substance of life in ancient Egypt. This book investigates how people dressed, what they ate, the houses they built, the games they played, and the tools they used, among many other aspects of daily life, paying great attention to the change and development of each area within the conservative Egyptian society. More than any other ancient civilization, the ancient Egyptians have left us with a wealth of evidence about their daily lives in the form of perishable objects, from leather sandals to feather fans, detailed depictions of trades and crafts on the walls of tombs, and a wide range of documentary evidence from temple inventories to personal laundry lists. Drawing on these diverse sources and richly illustrating his account with nearly one hundred images, Peck illuminates the culture of the ancient Egyptians from the standpoint of the basic materials they employed to make life possible and perhaps even enjoyable.

Peck is retired Curator of Ancient Art at The Detroit Institute of Arts. He excavated for many years in Egypt, first as a field archaeologist at the site of ancient Mendes in the Nile Delta and later in the Precinct of the Goddess Mut at Karnak, where he was co-field director and architect with the Brooklyn Museum mission. He was a recipient of an American Research Center in Egypt Fellowship to study New Kingdom tomb painting, a Smithsonian Institution Travel Grant to Egypt, and an award in the arts as an outstanding alumnus from Wayne State University. His major publications include Drawings from Ancient Egypt, which was translated into French, German and Arabic; Splendors of Ancient Egypt, an exhibition catalogue; and Egypt in Toledo, on the Egyptian collections in Toledo, Ohio. He has lectured widely in the United States and Canada and has acted as consultant to several museums including the Virginia Museum, Richmond; the Arkansas Art Center, Little Rock; the Art Museum, Toledo.

The Detroit News recommended faculty member Dennis Alan Nawrocki’s book, Art in Detroit Public Places (Wayne State University Press) as a guide book to illuminate Detroit in an article written by Detroit News Fine Arts Writer Michael H. Hodges titled “Deep Inside Detroit: Guide books unveil the serious, the silly and the unique in town” (page 12M, Thursday, June 27, 2013). The new and updated third edition of Nawrocki’s guidebook considers over 150 pieces organized by section into six geographical districts of metropolitan Detroit. Each of these sections is accompanied by a comprehensive street map for easy planning of walking or driving tours, and the artworks in it are presented with individual descriptive histories and photographs. With our artistic and architectural heritage always under threat from new development and sprawl, Art in Detroit Public Places showcases the rich tradition of public art already in our community and also raises awareness of the need for its preservation.
Adjunct faculty and WSU alumna JenClare B. Gawaran was a Featured Artist with a solo exhibition titled JenClare B. Gawaran: New Work at Detroit Artists Market, Detroit (September 13 - October 19). An image of the exhibition postcard is at left. Gawaran was part of the curatorial advisory team who invited artists to create works for the Actual Size Biennial, which was exhibited at Whitdel Arts and the Contemporary Art Institute of Detroit (September 14-October 19). Gawaran currently serves as president on the Whitdel Arts board of directors.

**Bandits & Heroes, Poets & Saints: Popular Art of the Northeast of Brazil**
August 15, 2013 - January 5, 2014

Organized by Con/Vida – Popular Arts of the Americas, in partnership with The Wright Museum, Bandits & Heroes, Poets & Saints tells the story of how African, European, and indigenous cultural traditions have interacted over a period of more than 500 years to form the distinctive culture of this fascinating area of the largest country in South America. Brazil is home to one of the largest populations of African descendents in the world, with more than 75 million people. During the 16th through 19th centuries, an estimated 5 million Africans were brought over to Brazil into slavery, ten times the estimated 500,000 Africans that were brought to the United States. Currently, most of Brazil's African population live in the Northeast of Brazil where centuries of African, European, and Amerindian cultures have mingled to create a mixture of conventions that help in shaping Latin American heritage.

Exhibition curators Marion Jackson, Professor Emerita of Art History at Wayne State University, and Barbara Cervenka, O.P. Professor Emerita of Art at Siena Heights University, have traveled to the Northeast of Brazil during the past 20 years, working directly with popular artists and scholars to organize this exhibit. Cervenka observes, “While the Northeast is materially poor compared to Rio and São Paulo and the cities of the South of Brazil, the culture is vibrant and rich and filled with good humor. The Northeast is considered the historic and cultural ‘heart’ of Brazil.”

There is a strong African influence in Northeast Brazil’s percussive rhythms and music. “Soundtracks and amazing video clips accompany the art and will linger in the minds and imaginations of visitors long after they leave this unusual and engaging exhibition” says Jackson. “All cities have their rhythms, but not all cities have such dramatic and percussive rhythms as Salvador and Detroit.”

The Elaine L. Jacob Gallery

DIS-ORGANISM: Greg Edmondson and Land of Milk and Honey: Barry Underwood
Elaine L. Jacob Gallery
November 1 through December 13, 2013

Greg Edmondson is a naturalist. His work takes biological genesis as a basis for reflection on the continuity of patterns and codes that permeate the organic world. The pieces use biogenesis as a launching point to explore the single field of matter and energy said to run through all things, large and small. The works can be seen as both schematic and topographical. They toggle between microscopic and macroscopic perspectives, always framed in human scale, thus drawing viewers back to a natural familiarity with their own bodies. In this way, Greg’s work brings inaccessible scale to bear in physically relatable terms. He provides us with maps and objects that expose our relationship to an incalculable substrate and an inconceivable expanse, revealing dynamic relationships between ourselves and the invisible.

~Michael Woody, 2013

In addition to Greg’s work in the exhibition, his 14’ x 48’ billboard design was featured at Woodward Avenue and I-94, facing north, near Wayne State University and the Detroit Institute of Arts.

My artwork examines community and land-use in rural, suburban and urban sites. I created this series of installations by researching local agricultural, industrial, and recreational land-use. Curiosity about ecological and social history of specific places drives my work. By revealing the beauty and potential of an ordinary landscape an everyday scene is transformed into a memorable, visual experience. Each photograph image is a dialogue – the result of my direct encounter with nature and history. Inspired by land art, landscape photography and painting, as well as cinema, my images are both surreal and familiar. This tension between the familiar and the surreal gives the images a strange power. The photographs are documentations of full-scale installations that are built on-site. I fashion these scenes by immersing myself in a place, instinctively reading the landscape, and then altering the site through LED lights, luminescent material, and other photographic effects. In the final prints, lights and alterations appear as intrusions, transforming landscapes into abstract images.

~Barry Underwood, 2013
Car Art / Crash
Elaine L. Jacob Gallery
Curated by Iris Eichenberg and Heather McGill
August 30 through October 11, 2013

The James Pearson Duffy Department of Art and Art History was pleased to present Car Art/Crash as part of “ASAP/5: The Arts of the City,” the fifth annual conference of the Association for the Study of the Arts of the Present (ASAP), which took place at Wayne State University, College of Liberal Arts & Science.

The conference was organized by Associate Professor reneé hoogland.

[http://asap5detroit.clas.wayne.edu/]

Car Art/Crash:
A group of ten international artists engaged with the quintessential urban embodiment of speed, movement, modernity, and long-time lifeblood of the Motorcity: the automobile: Works explored the stratified, masticating, pumping, and intrinsic systems of a car as a life form. Buying and making a car are a material/spiritual, almost divine, undertaking. The ultimate investment, however, lies in becoming-one-with and driving a car.

The artists whose commissioned work constituted the ASAP/5 Car Art/Crash show confronted viewers in different and powerful ways with the profound global investment in, and obsession with, (dissected) cars: the gaze in a rearview mirror, the car body’s sexual secretions, its electronic guts, the skin of its seats, the fetishized accessories and ornaments. How does the car grill breathe and sneeze? How does the car adorn and embody us? These were happy dead cars, flirting with viewers, exuding their sexiness. They were cadavers, mechanical mass products filled with rust, yet organic beings which provoked desire.

Images (Clockwise from top): Installation view of Car Art/Crash: table and wall pieces by Adam Shirley, both are Untitled, steel, 2013, and film on flat screens by Richard Smith, Autosuggestion 13, 2-channel video loop, 2013; Opening reception for Car Art/Crash; Sarah Coates, Gimme Some of the Muscle Milk, car padding and steel, 2013.
Third Thursdays

On the 3rd Thursday of every month, Detroit venues stay open late with special openings, exhibitions and programs.

The James Pearson Duffy Department of Art and Art History presented the following performances at the Elaine L. Jacob Gallery on several Third Thursdays:

Performance by Russ Orlando
SALT ON EARTH
August 15, 2013

I like to explore conflict in my work, always leaving several entry points for the viewer. My natural inclination is to do things that are improvisational. To counter this, I’ll sometimes do a piece that’s very controlled and meticulous to refresh and regroup. But occasionally, I’ve been focusing on activating the performance in a sculptural object. —Russ Orlando

Performance by Angelo Conti
June 20, 2013

A multi-media performance by Angelo Conti

For upcoming Third Thursday programming, visit the Art Detroit Now website: http://artdetroitnow.com/

Hypertension
Elaine L. Jacob Gallery
April 26 through July 19, 2013

The spring-summer department newsletter included information on the Hypertension exhibition. Carets & Sticks, an online international forum for emerging contemporary artists, published a favorable review of the exhibition.


Carets & Sticks has a global contribution base which provides unique critical discourse, artist interviews, studio visits, and reviews - allowing for a vast network, news source, and meeting place for those entering the art world.
The Art Department Gallery

2013 WSU Faculty Exhibition
Art Department Gallery
September 20 through October 25, 2013

Faculty members from the James Pearson Duffy Department of Art and Art History came together in an exhibition that celebrated a full spectrum of works in art and design. The mediums of painting, drawing, sculpture, printmaking, ceramics, metals, fibers, digital, and photography, along with graphic, fashion, industrial and interior design were exhibited by department artists, designers, and scholars.

Images (Clockwise from top): Opening reception for 2013 WSU Faculty Exhibition; Linda Allen, a WSU alum, viewing BLACK EYE 2, Ryan Standfest (publisher and editor) Paul Goodrich and Javier Guerrero (design) 136 pg Perfect-Bound Publication, Offset Press; Print Run: 1000; JenClare B. Gawaran, Twenty-nine Memories, serigraph, watercolor, 2011; Jeffrey Abt, Sitting Room, oil on panel, 2013
Images (Clockwise from top): Opening reception for 2013 Faculty Exhibition; Eric Troffkin, Wind Blown, steel and fiberglass, 2011; Mel Rosas, La patria, oil on panel, 2013; Susan Moran’s Forest Floor: Rock (foreground), along with Kathy Pizzo’s Departure (middle), Millee Tibbs’s Mountains and Valleys (Arches Diptych) (background); Tom Pyrzewski, Cordella (foreground), mixed media, 2013 and Erica Lord, Un/Defined Self Portratit Series (background), c-prints, Polaroid prints, and glicée prints, 2004-2008 (ongoing); Derek Coté, Untitled Research (buckets), m/m with 5-gallon buckets, 2013
2013 GROUP EXHIBITIONS

Global Colors
The Scarab Club, Detroit, MI
July 3-Aug 3
Exhibiting artists:
Jean-Paul Abou-Dib, Charles Alexander, Judith Bemis, Estela Boudeau, Sanda Cook, Donna Cyrbok, Nanci & Allen Einstein, Susan Finley, Bree Gant, Bruce Giffin, G. Jesse Gledhill, Carlos Gonzalez, Janna Gougeon, Sophie Grillet, Jana Hartmann, Eugenia Hoag, Susie Krage, Jody Mitchell & Olayami Dabls, Alfred Mondello, Dennis Orlowski, Oscar B. Oscar, Kate Paul, Barry Roth, Maurice Sanders, Tylonn J. Sawyer, Donita Simpson, Judith Waterman

Actual Size
Whitdel Arts, Detroit, MI
Contemporary Art Institute of Detroit, Detroit, MI
Sep 14-Oct 19
Exhibiting artists:
GROUP EXHIBITIONS continued

**Constructed Realities: Artist’s Dioramas**  
Paint Creek Center for the Arts, Rochester, MI  
Aug 23-Sept 20  
Exhibiting artists: **JenClare Gawaran**, Adrian Hatfield, Cyrus Karimipour, Michael McGillis, **Azucena Nava-Moreno**, Scott Nothrup, and Christopher Schneider

**Stretch the Stranglehold: Artists Protest War**  
4731 Gallery, Detroit, MI  
Sep 21-Oct 5  
Curated by **Joe Lovett** and **Jack O. Summers**  

**Group Exhibitions:** This section of the newsletter lists group exhibitions which include a combination of students, alumni, and/or faculty members of the James Pearson Duffy Department of Art and Art History.

For future inclusions, submit exhibition details, along with an image of the exhibition postcard, or of your work in the show (with details of the work), to wsuartnews@wayne.edu. Please include the names of ALL participants, making note of those who are students, alumni, and faculty members of the department.

Submit before March 29, 2014 to be included in the Spring-Summer Newsletter!
Colloquium is a series of lectures given by select faculty members of the James Pearson Duffy Department of Art and Art History that are free and open to student, academic, and art communities, and to the public at large.

Stanley Rosenthal
September 19

The 2013-14 Colloquium series was launched by printmaking Professor Stanley Rosenthal who lectured on how fundamental aspects of his old prints, created over thirty years ago, have re-emerged in his new work. Rosenthal traced the evolution of his practice, from early prints to new paintings, to show how old elements have returned in a new form. Rosenthal also spoke about his transition from printmaking to watercolor painting and how the two media inform each other.

Joe Zajac
Joe Zajac: Vitreous Ideas
October 17

The lecture series continued in October with a presentation by ceramic Professor Joe Zajac. In 1975, after earning his MFA at Eastern Michigan University, Zajac began his tenure at Wayne State University as coordinator of the ceramics area and continues there today as professor of art. Zajac served the Art Department at WSU as Interim Chair in 1995 and is currently in his fourth year as Assistant Chair of the department.

For a number of years, Zajac has worked with a bright color palette of low fire glazes that resemble automotive finishes and reflective glass. By utilizing controlled and spontaneous application techniques, he's able to complete ceramic pieces in sizes ranging from small-scale tile to large, painterly formats. Over the years, Zajac has been influenced by abstract and minimalist painting, symbols, signage and American quilts.

He maintains an active studio practice and exhibits regionally, nationally and internationally.
Andrea Cardinal
A Tale of Two Mothers: Dogs & Death Metal
November 21

In 1968 Black Sabbath created a sound so unlike previous rock ‘n’ roll that an entirely new description had to be coined, and thus, heavy metal was born. Their lead was taken up by countless other bands throughout the world and the genre quickly subdivided. We were listening to it all. My mom stayed true to the grandfathers of the sound, while my sister and her friends were buying the latest speed and thrash metal. The next female in line, I followed suit. My childhood soundtrack was created by the matriarchs of the house.

Many years later, I find that the only music that reflects my experience of becoming a mother is death metal. Often, this music is made by and for men, with themes of violence and gore, particularly against women and children. How have these men, many of whom have never experienced the physical pain of loss, the trauma of rape, or the afterbirth and excrement, so accurately encapsulated those intimate female experiences aurally?

~Andrea Cardinal

Annu Palakunnathu Matthew
Between Cultures
September 25

Professor of photography and director at the Center for the Humanities, University of Rhode Island, Annu Palakunnathu gave an overview of her photographic deep-diving into political, social and transformative issues stemming from her own experience of living between three cultures. Matthew’s recent exhibitions include Sepia International, New York City, the RISD Museum, Newark Art Museum, 2009 Guangzhou Biennial of Photography, China, Tang Museum and the Smithsonian Institute and Museum of National History.

Grants recently supporting Matthew’s work are a 2012 Fulbright Fellowship, the John Gutmann Fellowship, MacColl Johnson Fellowship, Rhode Island State Council of the Arts Fellowship and the American Institute of Indian Studies Creative Arts fellowship.
Arthur C. Danto (January 1, 1924 - October 25, 2013)

Arthur C. Danto, a philosopher who became one of the most widely read art critics of the Postmodern era, championing avant-garde artists like Andy Warhol and proclaiming the end of art history, died on Friday at his home in Manhattan. He was 89.

The cause was heart failure, his daughter Ginger Danto said.

The author of some 30 books, including “Beyond the Brillo Box” and “After the End of Art,” Mr. Danto was also the art critic for The Nation magazine from 1984 to 2009 and a longtime philosophy professor at Columbia.

“His project, really, was to tell us what art is, and he did that by looking at the art of his time,” said Lydia Goehr, a Columbia University philosophy professor who has written extensively about Mr. Danto. “And he loved the art of his time, for its openness and its freedom to look any way it wanted to.”

Mr. Danto was pursuing a successful career in academic philosophy when he had a life-defining moment. As he recalled in numerous essays, it happened in 1964 when he encountered a sculpture by Andy Warhol in a New York gallery. It was “Brillo Box,” an object that seemed to Mr. Danto to differ in no discernible way from the real cardboard soap-pad container it copied.

If there was nothing visible in Warhol’s sculpture to distinguish it from an ordinary object, Mr. Danto wondered, what made it art? At a time when more and more artists were creating works lacking traditional artistic qualities, this was an urgent question.

Leaving aside that Warhol’s sculpture was made of silk-screened plywood, not cardboard, the defining feature of the sculptural “Brillo Box” was, in Mr. Danto’s view, that it had a meaning; it was about something — consumer culture, for one thing. The real Brillo box only had a functional purpose. But how would you know whether you were looking at a meaningful or a merely functional object? The short answer was, you knew because the Warhol box was presented as art in an art gallery.

This led Mr. Danto to propose a new way of defining art. The term would be bestowed not according to any putatively intrinsic, aesthetic qualities shared by all artworks but by general agreement in the “artworld,” a community that included artists, art historians, critics, curators, dealers and collectors who shared an understanding about the history and theory of modern art.

If that community accepted something as art, whatever its form, then it was art. This required an educated viewer. “To see something as art requires something the eye cannot descry — an atmosphere of artistic theory, a knowledge of the history of art: an artworld,” wrote Mr. Danto in his oft-quoted 1964 essay “The Artworld.”

Mr. Danto’s notion of the art world inspired what came to be known as the Institutional Theory of Art, an idea that was developed most fully by the philosopher George Dickie in the 1970s and that remains widely influential on thinking about contemporary art.
In Memory continued...

Mr. Danto also came to believe that in the contemporary world, no single style could dominate, as Abstract Expressionist painting had done in the 1950s. Pluralism would be the new order.

This led him to proclaim the end of art history. By this he meant not that people would stop making art, but that the idea of art progressing and evolving over time along one clear path, as it seemed to have done from the Renaissance through the late 19th century and into the first post-World War II decade, could no longer be supported by art of the late 20th century. After the ’60s, art had splintered and gone off in a multitude of directions, from Photorealist painting to the most abstruse forms of Conceptualism.

But if so many different kinds of things could be viewed as art, what, if anything, did they have in common? The common denominator, Mr. Danto concluded, was meaning, and that led him to propose that the art of our time was mainly animated by philosophy. Artworks in the Postmodern era could be viewed as thought experiments about such problems as the relationship between representation and reality; knowledge and belief; photography and truth; and the definition of art itself.

If the new art was philosophy incarnate, then the critic who was also a philosopher might have an advantage over the traditional critic when it came to understanding and explicating art. Mr. Danto got a chance to test himself in that capacity when he became the art critic for The Nation.

But while he won the National Book Critics Circle prize for criticism in 1990 for “Encounters and Reflections: Art in the Historical Present,” he was not universally admired.

The critic Hilton Kramer, writing in The New Criterion in 1987, likened Mr. Danto’s views to one of “those ingenious scenarios that are regularly concocted to relieve the tedium of the seminar room and the philosophical colloquium.”

Arthur Coleman Danto was born in Ann Arbor, Mich., on Jan. 1, 1924. He grew up in Detroit, spent two years in the Army and then studied art and art history at Wayne State University.

He aspired to be an artist, and he specialized in woodcuts, his daughter Ginger said. “He had quite a life as an artist,” she said, “but when he got money from the G.I. bill, he decided to study philosophy.” In 2010, Mr. Danto donated many of his prints and original woodblocks to the Wayne State University Art Collection.

He did graduate work in philosophy at Columbia University, and he studied with Maurice Merleau-Ponty on a Fulbright grant in Paris.

Mr. Danto began teaching at Columbia in 1951, earning his doctorate the following year. He continued to teach at Columbia until his retirement in 1992, after which he was named Johnsonian professor emeritus of philosophy.

Mr. Danto’s first wife, Shirley Rovetch, died in 1978. In addition to his daughter Ginger, who is a writer about art, Mr. Danto is survived by his wife, Barbara Westman Danto, and another daughter, Elizabeth Danto.
In Memory continued...

As The Nation’s art critic, Mr. Danto wrote extended reviews and essays about prominent artists, past and present, with philosophical insight, professorial erudition and, almost always, sympathy and curiosity. He avoided negative criticism, which he considered cruel.

His interests were catholic. “Unnatural Wonders: Essays From the Gap Between Art and Life” (2005), one of several volumes of collected reviews, includes essays on contemporaries like Damien Hirst, Barbara Kruger, Yoko Ono, Gerhard Richter and Matthew Barney and on past masters like Picasso, Giacometti and Leonardo.

His was the kind of art criticism that could engage even readers with no particular interest in art. “There is a lot of uninspired work in the galleries,” Mr. Danto once wrote. “But there is so much ingenious work, so much intelligence, so much dedication, and really so much high-mindedness in the art world that, were it shared by the rest of the world, we would have entered a golden age.”

A version of this article appears in print on October 28, 2013, on page A25 of the New York edition with the headline: Arthur C. Danto, a Philosopher of Art, Is Dead at 89.

Diana Bonner (April 5, 1956 - June 12, 2013)

Wayne State alumni, Diana Bonner, MFA in painting, ’82, lived in Glendale, AZ before her passing. Bonner was very active in the art community and her home was filled with her artwork. Her father, the late Tom Bonner, was a former Wayne State University president.

To honor Diana Bonner, her friends organized an exhibition of her artwork, titled Fresh Hell Revisited: Paintings by Diana Bonner, at Cass Café, Detroit, MI (November 9-January 4, 2014).
HAPPY HOLIDAYS

JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

Image: Faculty members Dennis Nawrocki and Marilyn Zimmerwoman participating in an art performance titled *ROFL (Rolling on Floor Laughing)*, by Paul Shortt, during the opening reception for *DEADPAN (the art of the expressionless)*, a Rotland exposition, curated by Ryan Standfest, November 1, 2013.

Image: Faculty members Dennis Nawrocki and Marilyn Zimmerwoman participating in an art performance titled *ROFL (Rolling on Floor Laughing)*, by Paul Shortt, during the opening reception for *DEADPAN (the art of the expressionless)*, a Rotland exposition, curated by Ryan Standfest, November 1, 2013.