Dear Alumni and Friends of the Department of Art and Art History,

Greetings to all! As the new academic year 2008-09 begins, we celebrate other beginnings as well, including the practice of keeping you informed with newsletters which we hope will reach you bi-annually.

Important new beginnings also include our hearty welcome to four new faculty members who join us at this time – Professors Danielle Aubert, a native of France and a graduate of Yale, to the faculty of Graphic Design; Kristin Beaver, who earned her M.F.A. degree at Wayne State University, to the Painting and Drawing area; Cristobal Mendoza, a native of Venezuela and a graduate of the Rhode Island School of Design, who will be shared by the Graphic Design and Electronic Arts areas; and Cleophas Ssemakul, a native of Uganda and a professional in the field since her graduation from the University of Maryland, to the Fashion Design and Merchandising program. We are also pleased that Robert Taormina has joined our ranks as Art Studio Supervisor (Woodshop) and that Michael Bogdan has just been installed as Sculpture and 3-D Studio Supervisor. As we welcome these new colleagues, we also feel the absence of those who are away on sabbatical leave – Professor Adrian Hatfield, who is creating a new group of paintings, and Professor Jennifer Olimsted, who is working on a scholarly research project in Paris. And, more poignantly, we feel a different kind of absence, as professors John Hegarty of Painting and Drawing, Tom Paul Fitzgerald of Sculpture, Marion Jackson of Art History, and James Raymo of Photography enter, respectively, the worlds of retirement and phased retirement. My presence as the new Chair of the Department constitutes another new beginning about which I shall say more below. I am pleased also to welcome John Richardson, Associate Professor of Sculpture, who has been named Associate Chair of the Department.

As members of a very active Department more than 91 years old, we look back with pride on the many accomplishments of our graduates, only a fraction of which will be noted elsewhere in this newsletter. We also look forward with enthusiasm to the burgeoning academic year.

Rooted in the knowledge and experience of the past, we see the future with a perspective that inspires us to be excited, even in these turbulent times. The myriad intelligences that compose this Department are only too aware of the many opportunities they see through the presence of our many students – 745 declared majors and 33 graduate students – to contribute to the making of a better, more humane, and intelligible world where creativity and learning have the high value they so much deserve. As a faculty each of us has learned and studied in different places and each of us teaches and investigates different subjects; yet we all come together to welcome our students, thrilled by the opportunity to find, together with them, new meaning in examining the past as in creating the future.

As we open our doors this new year, we are pleased to note that they will be newly constructed doors which will assure that our family of faculty and students can work peacefully in a safe environment. These new doors will be governed by a card-entry system that has been designed to offer security to those who pursue their work in the main Art Building in the evenings and on weekends. Our degree programs are also changing: new courses in Graphic Design and Electronic Arts will serve to enrich our program, while opening our advanced Art History courses to qualified students from other areas of the University will serve to strengthen our ties with the Liberal Arts and Sciences as well as with the College of Fine, Performing and Communication Arts. Though we teach 13 different areas in 4 different buildings, our hub is the Art Building, once beautiful and modern when it was built in the 1950s, but now ailing in disrepair. Its renovation is but a lively dream.

I am particularly pleased to be here in this time of creative fermentation. My first teaching job was for a state university of Michigan, long before women were welcomed into faculties, as I was told at the time by the department Chair there who informed me of his wish to hire a man. My Harvard education, I was told by the then departmental Chair at Tufts University where I subsequently taught, had been “wasted” on me because it should have been given to a man. Yet it was that very education that inspired me with the reasoning and courage to file the first class action in the country on behalf of the equal treatment of women in Academia. As it became a precedent-setting case, I was blackballed for rocking the boat, and sorely tempted to give up on academia in America. Now that I have returned to Michigan, the world has changed. It is a different place.

Students of different sexes, backgrounds, and colors can now all strive to become professionals in the fields of their choice – including those who we are entrusted to teach in this Department in the broad areas of Design, the Fine Arts, and Art History. It is important, however, not to forget the past lest we repeat it. In this spirit, we celebrate our sociological as well as our intellectual and creative diversity and goals and we look forward to the breathtaking importance of the responsibility we all share, the education of the next generation.

Christiane L. Joost-Gaugier
Chair
INTRODUCING THE STAFF

The first faces one sees when entering the departmental offices in the Art Building are those of the staff who, as the backbone of the Department, make possible the seamless cycle of its many various functions and productive semesters.

The visitor's first contact is with the greeter extraordinare, the receptionist of the Department, Ted Duenas. His Mexican heritage is immediately apparent in the vividness and grace with which he triages problems and issues and helps visitors achieve their goals. In addition, this veteran of the first Gulf War performs many valuable clerical services for the Department.

Partly hidden behind his office is that of Michele Porter, the Academic Advisor. In the 7 years she has been with the Department of Art and Art History, from where she obtained her own MFA in Photography, Michele has distinguished herself as a remarkable, accomplished, and trustworthy advisor in addition to serving on numerous departmental and faculty committees. The many long lines of students who visit her daily are a testimony to the intelligence and intuition which guide her advice, advice that is invariably useful and positive to graduates, undergraduates, and recruits alike. Michele is to be congratulated on receiving ESS (tenure) just this year!

Over to the side, a larger office is the domain of Marie Persha and Steve Kram. Recipient of the College’s 2008 Service to Students award, Marie assists students with the multifarious practicalities they face -- in addition to her major role as Senior Accountant of a department that requires continuous and efficient management of a seemingly endless list of accounts, payrolls, purchase requisitions, scholarship funds, and other records. It is paradoxical that such a paragon of efficient organization can at the same time be a flexible and caring person who works closely with all members of the Department, no matter their idiosyncrasies. Thus does she have the exceptional ability to guide everyone through bureaucratic mazes. Her clear understanding minimizes each individual hurdle and is guided by an intelligence that transforms it into efficient and manageable paperwork. Her 12 years here have equipped her to be an invaluable source of information and a primary force in the smooth functioning of the Department.

A veteran of 24 years in the Department, Steve Kram, the Office Supervisor and Building Coordinator, directs and manages the daily and long term operational activities of the Department while also overseeing its programmatic objectives. Steve coordinates -- not to say masterminds -- the many various financial activities, searches, schedules, classes, and immeasurable special needs and projects that are fundamental to any large academic enterprise such as ours. He is the mainstay of a department that is diversified into 13 academic and creative areas in addition to two art galleries and a visual arts library, situated in 4 different buildings and including a professional foundry.

Beyond the main office and in the 'back room,' is Adam Yarborough, the delightful computer whiz who, as a part-time student Assistant to the Department, has translated this newsletter into a printed reality.

We are truly blessed with what can only be described as a 'dream team.' Each is service-minded in his or her own way, each has respect for his or her colleagues, and each has an uncanny ability to interface in a positive way with all the various efforts and problems the Department faces on a daily basis.

We thank them all most warmly.

Department Art Gallery
Wayne State University
Art Building
Detroit, Michigan 48202

SCHEDULE OF EXHIBITIONS

- **Sept. 12 - Oct. 17, 2008:**
  2008 WSU Faculty Exhibition
  (opening reception Sept. 12, 5-8 PM)

- **Nov. 7 - Dec. 19, 2008:**
  Michigan Ceramics 2008/
  Celebrating the Michigan Ceramic Art Association’s 50th
  Anniversary (opening reception Nov. 7, 5-8PM)

- **Jan. 9 - Feb. 13, 2009:**
  WSU MA Exhibition (opening reception Jan. 9, 5-8 PM)

- **Feb. 27 - April 6, 2009:**
  WSU MFA Thesis exhibition
  (opening reception Feb. 27, 5-8 PM)

- **April 17 - May 22, 2009:**
  Waynemania: 2009/
  Undergraduate Exhibition
  (opening reception April 17, 5-8 PM)

- **June 5 - July 10, 2009:**
  WSU Visual Arts Education Exhibition (opening reception June 5, 5-8 PM)

  **Tues. - Thurs. 10:00 AM - 6:00 PM**
  **Fri. 10:00 AM - 7:00 PM**
  **Monday: closed**
Four faculty members have returned from overseas trips. **Professor Brian Madigan** was primarily in Rome where, on a sabbatical leave, he studied images of Roman gods that were used in governmental, official, social, and religious ceremonies. These ceremonies took the form of processions, inaugurations, anniversaries, banquets, and theatrical spectacles and were primarily expressed through various forms of sculpture. For this project he also visited other parts of the ancient Roman world, including Egypt. **Professor Sarah Bassett**, meanwhile, was in Egypt, also on sabbatical leave. There she researched Early Christian icons at the Holy Monastery of St. Catherine, an internationally known repository of icons, and at the Red and White monasteries near Sohag in the Nile Valley, and in Cairo where she examined works in two major museums there, the Egyptian and Coptic museums, before going on to Berlin for further studies in the Egyptian Museum of Berlin. She also studied late antique portraits of Menander (a Greek comic poet who lived in the Roman world) and honorific portraiture in late antique Constantinople. She was invited to lecture on the historiography of late antique (the last centuries of the ancient world) style at Temple University in Philadelphia. **Professor Jeffrey Abt** was briefly in Scotland where he presented a paper on form, content, and the absence of Jewish identity in Modernist painting at a symposium on Art, Religion, and Identity at the University of Glasgow. Meanwhile, a complex piece by him was exhibited in Belgium at a show entitled “Analogous Spaces” at the Koninklijk Museum in Ghent. **Professor Margaret Franklin** also travelled overseas, doing preliminary research for a future project in Venice and Florence.

Travelling closer to home, **Professor John Richardson** was invited to be Visiting Artist at the University of Wisconsin-Madison, where he presented a lecture on his work and critiqued graduate student works. Subsequently he visited Viterbo University, where he presented two lectures on his work and gave a workshop on mold-making for sculpture. Recently, at the annual meeting of the Mid America College Art Association in Indianapolis, he was elected to its presidency, for which we are very proud of him. **Professor Joe Zajac** was in Texas, Chicago, and Georgia where he exhibited a total of five new ceramic sculptural works – one in a museum and the others in various galleries. In addition, he was invited to participate in a group exhibition in Auburn Hills, Michigan and presented a lecture/workshop in nearby Dearborn. **Professor Marilyn Zimmerman** has just returned from a trip to the University of New Mexico, an internationally known center of Photography and Photo History, where she had been invited to speak about her work.

**Professor Dora Apel**, meanwhile, saw the publication of a new book of which she is co-author, *Lynching Photographs*, a work which is the second in a series called “Defining Moments in American Photography.” The publisher was the prestigious University of California Press. This led to her participation in two radio interviews about the book on public radio. Also published by her was a catalog essay on icons of suffering, which formed the substance of a traveling exhibition in Poland, and another on the artist Ewa Harabasz, a Wayne State alumna. An article on the technologies of terror, media, and dissent in the work of Polish artist Krzysztof Wodiczko by her was published by *Oxford Art Journal*, with one of his works serving as its cover image. **Professor Christiane Joost-Gaugier** completed a book chapter for a forthcoming book on the history of Western mysticism to be published by Cambridge University Press, while two reviews by her of new books were published in *Sixteenth Century Journal*. A book by her, *Pitagora e il suo Influsso sul Pensiero e sull’Arte*, has just been published in Rome.

Art Galleries director *Lisa Gonzales* was pleased to accept a grant of $9,000 from the Michigan Council for Arts and Cultural Affairs. This will help to support the current and upcoming exhibitions program. This program includes two must-see shows currently on display at the Elaine L. Jacob University Gallery and the Department Art Gallery. In the former, a large group of elegant photographs by San Francisco photographer Reagan Louie are on display through November 7. The latter just saw the closing of is the annual Faculty Show of the Department. This show was a stunning tribute to the enormous and variegated talents and hard work of this faculty. On November 7, a new show, "Michigan Ceramics 2008," will open.

Currently, **Professor Cristobel Mendoza** is showing his work in two international exhibitions, one in Portugal and the other in Spain. **Professor Jennifer Olmsted** is in Paris, where she is conducting research on military and equestrian images of the well known French 19th century painter Eugène Delacroix. A new show, entitled “Constructing Identity,” exhibiting the work of Professor of Industrial Design **Brian Kitzman**, will open at the Anthropology Museum at Wayne State University on November 21. Professor Kitzman was instrumental in bringing a revered exhibition on automotive design of the 1960’s (“Designing an American Icon”), which originated in Kentucky and was highly reviewed, to Detroit where it will open at the Elaine L. Jacobs University Gallery on November 21.

Thus this semester is an exciting, productive, and successful one for the Department and the faculty, mirroring the diversity of their interests and activities.

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**Elaine L. Jacob Gallery**
Wayne State University
480 West Hancock St.
Detroit, Michigan 48202

**SCHEDULE OF EXHIBITIONS**

- **Oct. 19 – Nov. 7, 2008:** Asia on the Edge/Photographs by Reagan Louie (opening reception Oct. 19, 5-8 PM)
- **Nov. 21 – Jan. 16, 2009:** Designing an Icon: Creativity and the American Automobile (opening reception Nov. 21, 5-8 PM)
- **Jan. 30 – April 3, 2009:** Spatial Effects: New Digital Art (opening reception Jan. 30, 5-8 PM)
- **April 24 – June 26, 2009:** Time and Place: Art of Detroit’s Cass Corridor from the Wayne State University Collection (opening reception April 24, 5-8 PM)

**Tues. – Thurs. 10:00 AM – 6:00 PM**
**Fri. 10:00 AM – 7:00 PM**
**Monday: closed**
ALUMNI NEWS

The Department of Art and Art History takes great pride in noting the professional accomplishments of our alumni and alumnae. In fact, their many professional activities, as we have gleaned them, are too numerous to be noted in one issue of this newsletter. And so we make but a small start here.

Thomas Allen has shown his work in an impressive number of widespread solo exhibitions — in the last two years alone in Boston, Jackson Hole, Houston, Minneapolis, New York, Fort Wayne, and La Jolla. His photographs have also been exhibited in numerous group exhibitions in New York, Bloomington Minnesota, Fairfield Connecticut, and Davis California in the same years.

Anita Bates, whose work focuses on the interplay of surface and texture while they decompose, is represented by the Sherry Washington Gallery in Detroit. Oil painter Kristin Beaver, who received her MFA in 2004, has just captured a faculty position as WSU; she too has an impressive exhibition record to her credit.

Pat Benincasa, whose 1976 MFA was in life drawing, is now breaking new ground with glass and wood constructional sculptures created in Minnesota where she teaches as artist in residence in a high school. Her recent work focuses on building 3-dimensional stained glass windows that incorporate other materials and objects than glass.

BFA graduate Nancy Brett, who went on to do an MFA at Cranbrook, has been very active, showing drawings and paintings in a variety of solo and group exhibitions, primarily in New York. Trained as a metalsmith at Wayne, bronze sculptor Courtney Brown was artist in residence at the Mendocino Art Center in California while Rick Bruner, who earned his MFA in 1983, is now a Professor of Art at Shepherd University in West Virginia. A graphic and multimedia designer, Kurt Buesching, who teaches at the College of Creative Studies in Detroit, is the owner of Novindi, Inc., through which he designs internet, intranet, and extranet solutions for clients. Painter and sculptor Roberta Bussard has won a number of awards for her work. She has been very active teaching, exhibiting, and curating in Burlington, Vermont and in Michigan. She has also taught in Genoa (Italy) and participated in exhibitions in Kuwait and Moscow.

Delores Coan now teaches at the Hotchkiss School, where she is head of the Ceramics Program, while Kathy Dambach teaches in the College of Architecture and the Arts at Florida International University. Also in the academic world is Dwayne Daniel, who teaches Graphic and Computer Art at Central State University in Ohio.

Sergio di Giusti, meanwhile, maintains an active practice as a sculptor in Michigan. A solo exhibition of his work (“Wrapped Fragments”) is currently on display at the Ellen Kayrod Gallery in Detroit. Teaching at Indiana University, Minda Douglas has maintained significant activity as an artist specializing in artist-made books, intaglio prints, and drawings. A solo exhibition of her work was held recently at Kokomo, Indiana. New work by Robert Downs is currently being featured at the Bucham Gallery in Flint, while a show of works by Gary Eleinko is currently on exhibit in the Gallery of the Cass Café in Detroit.

Joel Elgin continues to teach at the University of Iowa, in a department famous for printmaking, where he is a professor of Printmaking. He is represented by the Grace Chosy Gallery. Teacher, historian, and storyteller, Rex Ellis, who received his MFA from Wayne before going on to a doctorate at William and Mary, is now with the African-American History Department at the Smithsonian’s National Museum of American History. The author of several books, he is noted for his use of storytelling as a historical teaching tool.

A landscape and figurative painter, Pauline Ender has exhibited her work in several venues and is represented by Sherry Washington Gallery in Detroit.

Karl Erickson, who now lives in Los Angeles, is working as a small business owner with an internet art gallery and an internet store specializing in authentic vintage ephemera for artists. Wayne has the good fortune to count Wendy Evans, a graduate of Economics at Oxford who earned an MA in Art History at Wayne, among her adjunct faculty members. James Findlay, a 1970 graduate of Wayne in Art History and the author of Modern art of Latin America: A Bibliography, has, since 1996, been the librarian of the Broward County Library’s Bienes Center for the Literary Arts, Special Collection, and Rare Book Library in Florida. Mary Lubieni, who together with her husband has spent many fruitful years working in the political, museum, publications and design worlds, was recently the recipient of an award from the American Council for Polish Culture for her exceptional contributions.

Françoise Dureese, whose works have been shown in numerous exhibitions in this country and abroad since her graduation from Wayne in 1996, is now on the faculty of the Art and Art History Department at the University of Colorado at Boulder where she teaches painting. Meanwhile Deborah Friedman, an MFA graduate of Wayne, continues to expand her project “Claudine,” a visual narrative composed of stunning yet sensitive abstractions of city life in Detroit. Her images evoke the city's past through the language of color shapes and juxtapositions. The continuing project has been shown in several recent exhibitions in a number of art galleries; her work has been purchased for a number of public and private collections.

Lynn Galbreath Fausone, who has shown her paintings in numerous Michigan galleries, most recently at Marygrove College, now teaches at Oakland University while M. Saffell Gardner, who received both his BFA and MFA from Wayne, continues to make and exhibit his paintings, primarily in Michigan, where he is represented by the Sherry Washington Gallery. Gary MacDonald has now earned his emeritus badge from the University of Wisconsin at LaCrosse. Influenced by Art History, especially Greek Hellenistic and Baroque art, Leonore Gimpert is an active painter in Michigan. She has exhibited in numerous galleries both in Michigan and the Boston area. Susan Gold/Smith is a professor of Visual Arts at the University of Windsor in Ontario. A painter who also works with mixed media, she has exhibited in Ontario, British Columbia, Alberta, and London. She is co-founder of Windsor Artists for Social Justice. Kay and Jim Grubola are in Louisville, where she is Curator of the Louisville Visual Art Association and an active fundraiser and he is Professor of Drawing as well as Chair of the Department of Fine Arts at the University of Louisville.

While we send good wishes to all our alums, we are pleased to note here those whose work has come to our attention and look forward to the next issue of this newsletter when we will continue our accolades.
CERAMICS

In each Newsletter we will highlight one of the 13 different areas taught by the Department of Art and Art History.

The Greek word “keramos” means clay. Thus does “ceramics” refer to handmade products of the earth, that is made from clay, which in their finished state become, through heat fusion, glass-like, or “vitrified.” A person who works in this medium, making ceramics, is a “ceramist.” Another word for ceramics is pottery, though this word tends to evoke small functional dishes while the wider world of ceramics refers not only to functional dishes but also to sculptural works of a very wide variety depending on the technical means used in their making and on their size, which can be very large or very small. Thus is ceramics related to the art of sculpture. The antiquity of this art is well documented by historians.

The shaping and firing (or baking) of clay objects is one of the oldest crafts known to mankind. This art is known prior to Neolithic times, when clay was collected from the earth, manipulated into coils, shaped, smoothed and baked in ashes or in open fires if not simply dried in the sun. The heating (or firing) allowed the clay particles to be fused together. We do not know where the art of painting ceramics was invented; however it is known from Neolithic and Bronze age times. The objects made were primarily vessels which could be useful for eating and drinking, though small statuettes are also known. The ancient Greeks developed the art of ceramics to a very high level which, based on the ingenuity of the makers came to have great aesthetic merit. The potter’s wheel, which allowed the maker to shape clay by controlling its compression on a spinning wheel, is known to have existed from about 2,000 B.C. While pottery was at first buffed, the idea of glazing, or covering the object before firing with a paint-like coating that, upon firing, forms an impermeable glass-like surface, is known from Greek times. This coating is composed primarily of sand and lead or potash. In addition to giving an object color, the glaze, or glazes, makes the pottery waterproof. Glazed ceramics were raised to the level of a high art especially in the civilizations of China, Korea, Greece, and Etruria, in later times in the Roman and Islamic worlds, and in more modern times, in Japan and Italy. Such examples of ceramic art can be seen in numerous museums and in private collections. Today ceramics are made throughout the world, not only for artistic expression but also for industrial applications (spark plugs, space shuttle tiles, etc).

Depending on the temperature at which it is fired, and therefore its degree of hardness, pottery can be divided into three types. Earthenware refers to ceramics that result from baking at temperatures around 1900 f. These ceramics tend to be porous and fragile. Stoneware, a more usable and durable form for practical uses, results from firing clay to about 2250 f., allowing the clay to become vitrified or virtually non-porous. The most delicately refined of all the ceramic products are called porcelain. Porcelain results from firing at very high temperatures (2300-2400 f.) which permit the glaze to fuse with the clay.

There are many different ways in which the art of ceramics can be impacted by the ingenuity of its maker: The construction of kilns, or furnaces in which ceramics are fired, can be various as they can be fired by gas, electricity, wood, coal, or even propane. Some ceramists introduce chemicals into the kiln to influence the results from the firing. Glazes are very complicated in themselves, as the addition of various chemical compounds such as mineral oxides or salt can influence not only their ability to bond with the body material, but also the resulting colors. The handling of the material before it is baked is also complex. The object can be stamped or carved with designs; sometimes assembly from different molds can be required. Some objects are not made with a wheel at all, but built entirely by hand.

The Ceramics area of the Department of Art and Art History at WSU is headed by Professor Joe Zajac who coordinates the entire ceramics program by himself, though he has the assistance of three part-time adjunct faculty members, Greg Tom, Rick Pruckler, and John Murphy. Elementary classes teach students to form clay, to glaze, and to fire. Intermediate classes teach students to develop technical and aesthetic skills in using the potter’s wheel and in the creation of utilitarian and non-utilitarian objects, as well as in handbuilding techniques and mold construction. More advanced courses focus on the personal artistic development of students as individual artists. Currently the undergraduate Ceramics program serves about 15 majors and close to 50 non-majors while an MA program has 2 students. Two of the currently enrolled students have won awards, one at the state level and one at the national level.

The facilities include a general purpose studio in the basement of the Art Building and a studio space in the nearby Foundry. Most of the firing is done with various electric kilns. Located in the foundry because of its very large size, a 50 cubic foot gas kiln, which allows for more complex results and higher temperatures, is still usable though it is in a very delicate state due to its deteriorating condition. Professor Zajac can, if you notice, be found dreaming of a modern gas kiln to replace this one!

Photo: Michele Porter