This newsletter is a publication of the Wayne State University Department of Art and Art History. Students, alumni, and faculty members are invited to send exhibition announcements and other news to wsuartnews@wayne.edu.

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

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

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Cover image: Installation view of Light as a Feather: Installation by Belli Liu installed in the McGregor Memorial Conference Center
Image above: Untitled, Sandra Cardew, 2016, mixed media, found objects

Winter 2017
MESSAGE FROM THE CHAIR

The Department of Art and Art History continues its many successes. For information on our current people and their activities as well as our alumni, please see the following pages. If you wish to be included in a future newsletter, please share your information with us by emailing wsu-artnews@wayne.edu.

There are some accomplishments that oftentimes go unseen to those outside the department and will not appear in the coming pages. For that reason, I would like to mention them here.

Our faculty, for example, continue to revise our curricula. This is a time-intensive process that consists of reviewing existing course offerings, studying what goes on at other highly successful research university art, design, and art history departments, gauging the interest of our own students and the local need for instruction, and then proposing changes to our department. Once these changes are reviewed and approved by our college and by our university, then we are able to augment our academic program.

While we have recently created a BFA in Design degree and revised our BA in Art History, there is still a need for more change to contemporize our curricula. Faculty have recognized this need and dedicated the time necessary to make these modifications.

This coming fall semester we are pleased to recognize the student interest and demand for an animation program. We have added an Animation and Interactivity Minor to our department. There will also be a Minor in Design and a Minor in Photography and Digital Art. Other minors are on their way, as are some studio courses geared for non-art and design majors.

Our hope is that the minors and non-major courses will make our department, the knowledge of our faculty, and the experiences of our students more accessible to other students in our university; students who are majoring in different disciplines than our own. In this way, the many benefits of creative practice and study can be extended to even more people in our communities. If you have not yet taken a course in the department but would like to do so, please consider one of our revised or new programs. Information may be found at <classschedule.wayne.edu>.

Sincerely,

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

Opening reception for Annual Great Lakes Community College Exhibition, Art Department Gallery
On September 15th, The Center for the Study of Citizenship celebrated its second annual Civic Festival on Gullen Mall at Wayne State University. The festival celebrates civic engagement and, in this presidential election year, the political rights and responsibilities of all. In support of the election theme, faculty and students in Printmaking, Drawing, Graphic Design, and Industrial Design, along with the additional help of ArtsCorpDetroit, led four separate activities to engage the campus community in creative ways to express their civic engagement. Jennifer Belair led a screen printing workshop, where she and her drawing students designed two unique posters with messages of hope and humanity. They helped each other and others screen print two unique posters. Kimmie Parker displayed poster designs from the AIGA Get Out the Vote Poster Design Campaign. Also on display were several graphic design books displaying historic artwork from past elections, including the 2008 Barack Obama campaign. With the help of Siobhan Gregory, Industrial Design students led a buttonmaking station, where participants created buttons with various motivational messages about voting, civic responsibility, and community. ArtsCorpsDetroit facilitated an activity called “Personal Geographies Visual Mapping Project,” designed by Gregory. Participants stitched lines of colored thread across a stretched canvas, printed with a map of the world, to indicate the cultural and geographic diversity of the WSU campus and fostering global connectedness.

DJ Peter Croce performed using sound to explore what it means to be a human being and global citizen in the 21st Century. The Henry Ford brought artifacts from past presidential elections, including a Florida voting ballot box infamous for the hanging chad. Henry Ford curators were on hand to answer questions and to discuss the significance of the artifacts. Secretary of State volunteers were there to register voters as well.

Images (counterclockwise from top): Lecturer Jennifer Belair’s Drawing 2 student Kulsuma Fahima assisting with on site silkscreen printing; ID student Catherine Galumbush assisting Joan Verla and WSU student with a map project; WSU Student displaying silkscreen print design; ID student Catherine Galumbush assisting another student with map project; Student Anthony Tucker (right) along with another WSU student showcasing screen print with design made by Belair’s 2d Design Students; Lecturer Jennifer Belair (right) assisting a WSU student in printing silkscreen design along with her Drawing 1 and Drawing 2 students; Students also had the opportunity to create customized buttons.
As a part of our ongoing community engagement efforts, the James Pearson Duffy Department of Art and Art History, WSU, provided one-day mobile workshops for youth and community member participants at various community sites in Detroit (July 25 - August 10). During the workshops, students from the Carr Center Jazz Ensemble performed.

Workshop participants, aged 12 and older, learned about abstract art, screenprinting, and basic, 2-D design fundamentals at seven recreational facilities throughout Detroit. They created collaborative abstract paintings and screenprinted shirts with supplies that were provided to them.

As a concluding exercise during the mobile workshops, participants completed a brief exercise with Senior Lecturer Siobhan Gregory where they shared their thoughts, feelings, and ideas about the art activity. They also wrote about how they might relate the experience to their hopes and dreams for their communities. A limited number of catalogues containing photos and quotes were produced as a result of the exercise.

At three additional Mobile Arts Workshops which were open to the public, community members were invited to participate in creating collaborative mosaics with materials provided.

Seven painting and three mosaics were created during the mobile workshops, which were led by Tom Pyrzewski, with the assistance of Laura Makar, Evan Condron, Siobhan Gregory, Juana Williams, Andrew Morawski, Jennifer Belair, Shelbie Wright, Ryan Lankford, and Joan Verla.

In addition to the mobile workshops, Sculpture and 3-D Studio Supervisor Michael Bogdan, Jennifer Belair, Joan Verla, and Andrew Morawski conducted a lost-foam aluminum casting workshop for high school students and their teachers in the foundry on August 19. Lisa Rodriguez, BFA alumna, conducted workshops this summer for senior residents at the Pablo Davis Elder Center in Detroit.

All paintings, mosaics, and sculptures created during these summer workshops were presented in Mobile Arts Workshop Exhibition in the Art Department Gallery (September 2 - 30).
Sculpture student Andrew Morawski curated the WSU Kresge Fellows Exhibition featuring the work of 18 WSU alumni who were named Kresge Fellows. The exhibition included visual art and the performance-based works, which were presented via video on two flat screens located in the gallery. The artists included in the exhibition were William Harris, Carole Harris, Cheryl Alston, Russell Orlando, Chris Pottinger, Ed Fraga, Biba Lauren Bell, Lynne Avadenka, Nancy Mitchnick, Saffell Gardner, Jessica Care Moore, Ara Topouzian, Kim Hunter, Terry Blackhawk, Shannon Orme, Erika “Red” Stowall, Hubert Massey and Walerian Domanski. The Exhibition ran October 21-November 19, 2016.

At an opening reception held on October 21, the department gathered to celebrate the Kresge Artist Fellows and Kresge Eminent Artists that had WSU connections. The artists were joined by Wayne State University President M. Roy Wilson, Mrs. Wilson, and CFPCA Dean Matthew Seeger at Will Leather Goods in Detroit for a strolling dinner, drinks, socialization, performances, and the art exhibition.
On September 22-24, Wayne State University partnered with the City of Detroit to pilot “Walkable Warren,” which featured flexible streetscape designs for a more walkable, bikeable, transit- and retail-friendly corridor on east Warren, between Woodward and Second Avenues. Senior Lecture Siobhan Gregory’s Industrial Design students in the Transportation Design Studio/Issues in Urban Mobility (AID 6300) supported Walkable Warren by creating temporary furniture structures as placemaking solutions to foster social interaction and play at three locations near the intersections of Warren Ave and Cass Ave. Four teams, composed of three students per team, looked at ways to repurpose discarded materials into unique, beautiful, and interactive furniture.

One team created a laser-cut plywood charging station kiosk designed with inexpensive materials and minimal assembly. The team was motivated by design with simplicity. Their design took a pared-down, minimalist approach to the design of DIY structures and small furniture. The second team designed “Caterpillar” seating system using reclaimed tires, fabric remnants, and plywood to create a playful seating design meant to inspire new approaches to repurposing old tires. The third team made a shipping pallet platform seating system, taking the humble shipping pallet and reimagining it as interactive lounge-like seating. The assembly was modular and portable and referenced existing concepts of reclaimed pallet structures. The design incorporated masonite, an inexpensive and easy-to-use material. Their space was made more comfortable with creative, playful pillows. The fourth team designed a wooden and metal bench. The team utilized a cement parking bumper to create a temporary seating system that was strong, secure, and fully integrated into the environment.

Other creative yet practical interventions such as bike lanes, parklets, curb extensions, planters and signage were temporarily installed--along with food trucks and a retail market--to re-imagine Warren’s long-term design as a safe, healthy, active and vibrant corridor.

“Walkable Warren” was included in the 2016 Detroit Design Festival program. It was listed as an “Independent Happening,” demonstrating opportunities for future streetscape designs in Detroit. Students who participated were: Josie Gabel, Ivan Gonzalez, Azam Khan; Sal Aguinaga, Nate Smist, Nicholas Król, Liah Steele, Bradlee Johnson, and Treyton Kubic.
In August, Adjunct faculty member Deborah Kingery’s Experimental Photography class had an exhibition titled Transformation at the Argus Museum in Ann Arbor. For the past six years, Deborah has provided outreach for her students with exhibitions in Ann Arbor and Canada. The Experimental Photography class culminates with providing students the opportunities to exhibit, learn gallery presentation, and participate in gallery talks about their work.

Kingery is also a Director on the board of the Washtenaw County Historical Society as well as the chair of the Argus Museum Committee wherein she serves as a historical photography liaison between the WCHS and the Argus Museum.

Participating students were Sarah Brazeau, Paige Bruner, Mary Herrick, Carman Parsons, Jordan Tumer, and Ruwaida Wadji Baarma.

Audrey Zofchak had a solo exhibition at The Mayflower Arts Center, Troy, Michigan (October 5-November 5, 2016). Audrey Zofchak: Use BIG Words displayed Zofchak’s penchant for colorful faces and figures. She hunts for old toys and other oddities at flea markets and thrift stores and meditates on her collection through painting. Whether it’s a crude molding process, over-sprayed color, or the wear of time, when the stars align just so, an old toy or mask can be rendered just as creepy as it is innocent. When Audrey paints she sets out to capture a similar duality in brilliant color. She lovingly refers to her chromophobia-induced paint palette as “muppet vomit.”

With her renderings of dark-humored, quirky figures she aims to generate collective memory and initiate narratives that are neither quite real nor entirely imagined.

Zofchak also participated in the juried show InstallOhio2016, curated by WSU alumni Timothy Wells.
Jessica Wildman’s performance-based work titled *Moral Fiber* will be featured in the print publication *Emergency Index: An Annual Document of Performance Art, Vol. 5* for Ugly Duckling Presse. She was selected to perform her piece at the book opening in Detroit on January 27, 2017. Wildman is a graduate student in fiber arts.

The Wayne State University Winter Art & Retail Market (WARM) was a new pop-up marketplace that was located on the Wayne State University green space at the corner of Woodward and Warren. The WSU Office of Economic Development, the James Pearson Duffy Department of Art and Art History and TechTown Detroit are partnered on the market which featured local businesses and A&AH-students artists. In addition, the Center for Community Based Enterprise, in partnership with its client/partner Reclaim Detroit, hosted a holiday wreath sale as part of the marketplace.

WSU art students, staff and faculty that participated were: Narjes Almajidi, Ivan Gonzalez, Stef Arechavaleta, Anthony Dedakis, Theresa Burton, Azam Khan, Jason Graber, Ben Davis, Maya Harb, Carmen Parsons, David Mayberry, Marie Sharma, Zack Tardani, Pam DeLaura, Christopher Johnson, Jacqueline Smith, Jennifer Belair, Emily Bommarito, Esther Rhee, Ryan Herberholz, Caitlin Hurley, Patricia Essenburg, American Aleman-Vazquez, Raymond Flaugher, Allycia Laura, Michael Seaton, Steeve Lecru, Merideth Campbell, Darice Cobb, Joan Verla

Images: Yarn spun from public contributions on a handmade drop-spindle using a dowel, two CD’s, a screw hook, and a rubber gasket for Jessica Wildman’s performance *Moral Fibers*; WARM sign; Candle holder designed by WSU students Maya Harb and Carmen Parsons; WSU students Marie Sharma and Zack Tardani displaying trays they designed; Items for sale by WSU students Patricia Essenburg and America Aleman-Vazquez; WSU President M. Roy Wilson and wife, Jacqueline Wilson.
Trinosophes, Detroit, presented Jim Crawford, which was Jim Crawford’s first solo exhibition in 15 years (October 21 – December 23).

Crawford, MFA ’69, is a name that some may have never heard of, and others know well. Even as a young graduate, Crawford was a respected figure of the Cass Corridor movement. Detroit Institute of Arts influential contemporary curator, Sam Wagstaff, introduced Crawford and other artists to Detroit collectors. With this entrée and his own initiative, Crawford sold work in Detroit and in New York.

Crawford’s intellectualism and fascination with the industrial landscape align him with artists from the pivotal Cass Corridor era. His early experimentation with such unconventional materials as neon and dry ice, as well as his radical public performances and ephemeral site-specific installations also connected him to early Minimalism and related movements, such as Process Art, that were emerging from the avant-garde New York and Los Angeles scenes.

Showcased in this exhibition were current sculpture, assemblage and mixed media collages, as well as sculpture, drawings, photography, postcards, and self-portraiture from that exciting period of activity, c. 1967-1978. Included were photos and prints from his Pile Series, which was previously exhibited in the Detroit Institute of Arts seminal 1980 exhibition, Kick Out the Jams: Detroit’s Cass Corridor 1963–1977. An extensive selection of research materials, sketches, notes, and newspaper articles from Crawford’s archive were also on display.

The concepts that defined Crawford’s early bodies of work absorb him still today. He uses process, shapes and forms as language to express philosophical and spiritual ideas about light, time, and perceptual experience. His art gets at the essence of what it means to be human.

The exhibition at Trinosophes showcased three major bodies of work from the last two years: the Cat Can Series of assemblages (2016), which resulted from a chance meeting with a feral cat who visited him later in a dream; a beautifully fragile suite of sculptures, the Eggshell Series (2015-2016) inspired by his fortune-telling grandmother; and mixed media collage entitled Watch Series (c. 2002-2016), represented his preoccupation with destroying man’s conception of time.

Klinger Studios, Hamtramack, MI, recently presented a solo exhibition of work by Jim Chatelain. Jim Chatelain: Sculpture (1987 - 2003) opened September 17 and featured a number of Chatelain’s sculptures re-contextualized by curator Jonathan Rajewski for a new generation of Detroiters, while offering a fresh perspective to those that have followed the artist’s evolution.
Laura Makar had a two-person exhibition at ROY G BIV Gallery, Columbus, Ohio (November 5 – 26, 2016). Makar’s elaborate cut paper compositions are the result of her fascination with drawing. They rely on intricate line work that materializes into detailed abstract forms. The complex shadows cast by her delicate hand cut paper emphasize the intangible spaces between, engaging the viewer at micro and macroscopic levels. Memory plays a significant role in her process. Her meticulous pieces are a way of documenting the repetition she observes on a day-to-day basis.

Makar currently has an exhibition at Manifest Gallery, Cincinnati, Ohio (January 27-February 24). Line and Light features eight of Makar’s cut paper drawings. As cut paper the works embody both the fluidity of energy and the stillness of empty paper. As captured essences cemented by impeccable craftsmanship the works serve as a meditation on time, light, and persistent intentionality for both the artist and viewer.

Makar earned her BFA at Bowling Green State University and her MFA at Wayne State University. She was awarded the 2013 Thomas C. Rumble Graduate Fellowship, WSU, and recently received an award for her artwork at the 2015 MFAC Exhibition, Birmingham Bloomfield Art Center. She has exhibited her work nationally, including exhibitions in California, Georgia, New York, and North Dakota. Makar currently serves as Preparator at the Elaine L. Jacob Gallery and Art Department Gallery, WSU.

What Pipeline, Detroit, recently presented Mary Ann Aitken, a solo exhibition featuring a selection of previously unshown works by the late Mary Ann Aitken, BFA, ’83. For thirty years, Aitken was a prolific artist whose output included painting, drawing, and impastoed assemblages. During the late 1980s, she often painted everyday scenes including the view of Downtown Detroit as seen through the windows of her studio at the Cary Building, and objects at her parents’ house in the University District of Detroit. Cropped into 48x48 and 24x24 inch squares, these paintings elude being labelled as landscapes or still lives. Anticipating Aitken’s later interest in photography, they evoke the snapshot moment of a Polaroid square. Viewed through contemporary eyes (which might relate them to the cropping of an Instagram post) they escape their original, now decades-old time period and click effortlessly into our post-digital perspective. Yet what may appear effortless in Aitken’s work never was; she spent ample time realizing each work. Her dedication to her vision, largely conceived and contemplated behind private studio doors, will continue to engage audiences well beyond her, and our, lifespans.

Rick Vian, MFA ’74, had a solo exhibition at the Janice Charach Gallery in The Jewish Community Center of Metropolitan Detroit, West Bloomfield, MI (October 30 - December 8). Rick Vian: Keeping a Wet Edge was a showcase of paintings, drawings and prominent pieces from throughout the artist’s career.
Rotland Press, founded by Ryan Standfest, BFA ‘02, recently published a new book, *The N-Word: Paintings by Peter Williams*. *The N-Word* is a timely monograph of recent and compelling work by African-American painter Peter Williams that caustically confronts the recent attacks, killings, and murder of Black people by police officers across the United States. The book contains an introduction to Williams’ work, an in-depth conversation between Williams and acclaimed playwright, poet, critic and novelist Bill Harris, and an original short story by author Lynn Crawford, which was inspired by Williams’ urgent vision. Williams served as a WSU professor of painting for a number of years.

Rotland Press recently published *Black Eye No. 3: A Shameful Enlightenment* edited by Ryan Standfest. *Black Eye No. 3* is a departure from the previous two volumes in the series. Gone are the essays, the short fiction, the fake advertisements and the proliferation of gag panels. The focus here is on the comics form. This newest volume includes ten longer form sequential narratives ranging from four to ten pages in length, and a number of single page strips. The majority of the material was created specifically for this book and there are stories translated into English for the first time. *Black Eye No. 3* continues a deep concern with all things dark and absurd, but builds from the premise that once you receive your third black eye, you will achieve a shameful enlightenment.

**John Glick**, BFA ‘60, currently has an exhibition at the Cranbrook Art Museum, Bloomfield Hills, Michigan. *John Glick: A Legacy in Clay* is the first major exhibition and publication to survey the immense range of ceramic vessels, tableware, and sculpture that has made Glick one of today’s premier figures in American studio pottery. Mounted as the artist closes his historic Plum Tree Pottery in Farmington Hills, Michigan, the exhibition will include nearly 200 pieces representing all phases of his work, from the early vessels and tableware dating to Glick’s time as a student at Cranbrook Academy of Art (MFA in Ceramics, 1962), to his conceptual ceramic sculptures from the last decades. The exhibition and accompanying catalogue are part of the John Glick Legacy Project, which also encompasses the placement of the ceramist’s most important works in public museum collections around the world.

The following Interior Design alumni recently received Design Awards from *Detroit Home Magazine*:

- **Carrie Long** (Specialty Room - 2nd Place; Home Theater - 2nd Place; Powder Room - 3rd Place)
- **Rima Beleau** (Apartment/Loft/Condo - 3rd Place)
- **Jennifer Taylor** (Homes - Sustainable Design - 2nd Place)
- **Anahi Hollis** (Homes - Sustainable Design - 2nd Place)

**Cynthia Hahn** (President), **Christina Bliss** (President-Elect), and **Jeffrey Kolp** (Past President) have recently held positions in the Michigan Chapter of American Society of Interior Designers.

Images: Cover photo of *The N-Word*; Cover photo of *Black Eye No. 3*
Assistant Professor Lauren Kalman spent the past summer producing new work as an artist-in-residence at the Jakob Bengel Foundation in Idar-Oberstein, Germany, in conjunction with the University of Trier. The Bengel factory opened in 1873 and produced costume jewelry and chains for over a century. During her residency Kalman was able to use historic stamping machinery to produce parts for upcoming bodies of work.

In May, Kalman was commissioned to produce a new installation, *Strangers to the Garden*, consisting of over 3000 leaves and ten 9’ photographs at the Mattress Factory Museum in Pittsburgh. In the fall semester, with the help of her assistant and current BFA student, Zahra Almajdi, Kalman completed a new body of jewelry work that debuted at the Joya Barcelona Jewelry Fair. Kalman was awarded an exhibition site as part of her prize after winning the 2015 Enjoia’t Contemporary Jewelry Award.

Kalman with help from Almajdi also produced and traveled to New York to install over 2000 pressed brass leaves for an installation and curatorial project, *But if the Crime is Beautiful...*, that was commissioned by the Museum of Arts and Design. The exhibition, which included new work by Kalman and selections from the museums permanent collection opened in October.

Professor Kalman opened a second solo show in October that was comprised of photographs and sculpture at Coastal Carolina University. This fall her work was also featured in *A (Mis)Perceived Physique: Bodyscapes by Three Women Artists* at Target Gallery in Alexandria, VA; *Ceramics as Deception* at The Ohio State University in Columbus, OH; *Forget Them* at Brooklyn Metal Works in Brooklyn, NY; *Under the Scope* at Silber Art Gallery at Goucher College in Baltimore, MD; *Pierce, Mark, Morph* at the Patricia and Phillip Frost Art Museum in Miami, FL; *Flotsam* at the Textile Society of America’s 2016 Conference in Savannah, GA; *Is It Wearable?* At OCAD University in Toronto, Canada; and *Triple Parade* at the TAFA Art Museum in Tianjin, and will be travelling to GAUGUIN Gallery in Beijing, China.

Images: *Stranger to the Garden Installation* at the Mattress Factory Museum (top); Jakob Bengel Foundation stamping dies; Jakob Bengel Foundation factory floor.
Brian Kritzman, Associate Professor of Industrial Design, had a solo exhibition titled *Odes From Detroit* featuring his newest series of domestic objects. The exhibition was at Style Conception, a gallery of contemporary design located in Innsbruck, Austria. The exhibition opened on September 28, 2016. Kritzman also gave a gallery talk during the opening week of the exhibition.

*Essay’d: 30 Detroit Artists*, written, edited and compiled by Steve Panton, Matthew Piper, Sarah Rose Sharp, and WSU Art History Instructor Dennis Nawrocki, was recently published. A book launch was held at the Museum of Contemporary Art Detroit in August.

*Essay’d* highlights the individual contributors to Detroit’s thriving and diverse art scene. Stemming from the popular website of the same name, *Essay’d* seeks to introduce readers to some of the contemporary art practitioners who live and work in Detroit or have participated in the Detroit art scene in an important way. Even those familiar with Detroit and its art ecosystem are sure to find new insight and perspective on artists that have made their careers in Detroit.

The online publication of *Essay’d* creates an ongoing series of short essays that focus briefly and intensely on standout artists. This blending of critical sensibilities and interests provides a unique perspective on a diverse place, offering many points of interest and access to one of the most vital and intriguing art environments in the country. While many artists have helped to grow and shape the local art tableau, the authors selected thirty for this volume, including Signal Return’s artistic director Lynne Avadenka; “The Detroit Portrait Series” artist Nicole Macdonald; 2012 DLECTRICITY performers Tzarinas of the Plane; and 2013 Kresge fellow Carl Wilson to name a few. This book was not a systematic attempt to identify the “best” or “most important” Detroit artists, or even to define what those terms mean. The position the essays take to their subjects is not critical but neither is it reverential. The objective was to create a platform for Detroit artists, not a pedestal.

*Essay’d* is an excellent introduction to the art landscape of Detroit, as well as an opportunity to deepen one’s knowledge of the Detroit art scene and its players. Art lovers and regional history buffs will not want to miss this collection.

Professor Jeffrey Abt had a solo show at Northeastern Illinois University in Chicago. Titled *Portable Museums and Other Kinds: Works by Jeffrey Abt*, it ran from late August through mid-September.
While on leave for the 2016-17 academic year, Derek Coté has been actively pursuing research for a new short film about the Northwest Passage and promoting previous short films on the festival circuit. In August, Coté sailed and kayaked through a portion of the Canadian Arctic from Resolute to Cambridge Bay, retracing the doomed route of Sir John Franklin. Cultural sites visited included the defunct Hudson’s Bay Company outpost, Sir Franklin’s last winter camp before he disappeared and numerous Thule sites dating back a thousand years. As a passenger of the Russian vessel Academic Ioffe, Coté was joined by numerous scientists and a journalist from the U.K. This expedition preceeded the first commercial ocean liner to ever traverse the Northwest Passage by two days, a historic event. Coté’s first Arctic short, *Bardo*, continues to be welcomed at film festivals. It was recently awarded Best Experimental Short at the New York Film Week, where it was screened at the Producer’s Club. It was also officially selected for the Director’s Circle Festival of Shorts, the Bloodstained Indie Film Festival for horror and sci-fi, Cinesonika festival for innovative sound design and Samples-Mexico where it was screened in Finland. *Legends Are Made Here*, Coté’s second short film produced by the Anchorage Museum, was recently a finalist for Best Fine Art/Documentary Film at the Open Art Short Film Festival, in Dusseldorf, Germany.

Adjunct Fibers Professor Susan Moran is currently participating in *World of Threads*, an international exhibition in Oakville, Ontario (October 29 - November 27). She also has work featured in *Contemporary Art of Shibori and Ikat* in Oaxaca, Mexico (November 15 - January 9).

In October, Professor John Richardson participated in a printmaking workshop in Norwalk, Connecticut, BIG INK. He created a large-scale woodblock print. In October, Professor Richardson was also recognized for his dedication to the visual arts and his volunteer efforts with a Lifetime Achievement Award from the Mid-America College Art Association.

Images (top to bottom): Film stills from *Bardo*, cover of *Bardo*
The painting and vinyl installation work of Associate Professor Margi Weir was exhibited in a solo show, *Bang! Bang!* at Central Features Contemporary Art in Albuquerque, New Mexico. (October 15 - November 19). Weir traveled to Albuquerque to give an artist’s talk about the work. Additionally, her solo exhibition provided a backdrop and discussion starting point for a well-attended artist’s forum about the responsibility of an artist in the face of all types of violence.

Kate Levy instructed the service learning course, Art as Activism. The course hosted guest speakers such as Jamon Jordan and Marsha Music. Students produced a publication with content from the course.

Levy also produced a film, *Here’s to Flint*, with Curt Guyette and the ACLU of Michigan, which received the honor of “Best Documentary Feature” at the Big Mini Media Festival. *Here’s to Flint* was also honored by American Insight—it was selected as one of six films featured in the Free Speech Film Festival. *Here’s to Flint* was also featured at the Seattle Social Justice Film Festival.


Apel was one of a number of contributors to the catalog for the major exhibition *The Color Line: Les Artistes Africains-Américains et La Ségrégation*, which opened in Paris at the Musée du quai Branly -Jacques Chirac in October 2016. Her essay, “Strange Fruit: L’heritage des lynchages” covers the section “Les Lynchages.”

Professor Apel also served as an expert consultant for TIME Magazine’s “100 Photos: The Most Influential Images of All Time.” The project went online November 2016 and is available at http://100photos.time.com. For a documentary short on The Body of Emmett Till, see http://100photos.time.com/photos/emmett-till-david-jackson
The James Pearson Duffy Department of Art & Art History was pleased to present the following exhibitions in the Art Department Gallery...

The Annual Great Lakes Regional Community College Art Exhibition (July 22 - August 19) featured approximately 50 artworks created by students and instructors from the following community colleges: Bay de Noc Community College, Henry Ford Community College, Mott Community College, North Central Michigan College, Owens Community College, St. Clair County Community College, Schoolcraft College, and Wayne County Community College District.

Four awards were given to students for their outstanding artworks in the exhibition. These awards were scholarships for study in the Department of Art and Art History at Wayne State University and include the following: $5,000 Best of Show Scholarship Award, $3,000 First Place Scholarship Award, $2,000 Second Place Scholarship Award, and $1,000 Third Place Scholarship Award. Michelle Porter and Avanti Herczeg, the Wayne State University James Pearson Duffy Department of Art & Art History Academic Advisors selected the award-winning artworks.

Images (top to bottom): Gabrielle Cook, Mott Community College stands near her sculpture awarded Best of Show, Corruption By Gabrielle Cook, 2015, acrylic on panel; Installation views of The Annual Great Lakes Regional Community College Art Exhibition; Postcard image of The Annual Great Lakes Regional Community College Art Exhibition.
The Mobile Arts Workshop Exhibition (September 2-30) featured artworks created during summer workshops provided by the James Pearson Duffy Department of Art and Art History. The Department of Art and Art History provided Mobile Art Workshops at community sites in Detroit, July 25 – August 10, 2016. Students from The Carr Center Youth Jazz Ensemble performed during the workshops. Workshop participants learned about abstract art and basic 2-D design fundamentals. Collaborative, abstract artworks were created at each site and were featured in the exhibition along with works from other community sculpture workshops that the department has hosted this summer at WSU and throughout Detroit.

Workshops were held at the following locations: Adams Butzel Recreation Center, Patton Community Center, Roberto Clemente Recreation Center, Butzel Family Recreation Center, Farwell Recreation Center, Clark Park Coalition, Mack Alive, The Carr Center, Historic Fort Wayne Coalition, Wayne State University, and Pablo Davis Elder Center (instructed by Lisa Rodriguez).

The Mobile Arts Workshop Program is an annual collaboration between the James Pearson Duffy Department of Art and Art History, WSU; The Carr Center, Detroit; and the Detroit Parks and Recreation Department.

Images (clockwise from upper left): WSU Staff and Butzel Family Center participants and staff; Installation view of Mobile Arts Workshop Exhibition; Tom Pyrzewski and students from Adam Butzel Recreation Center; Siobhan Gregory discussing with students and staff from Adam Butzel Recreation Center; Installation view of Mobile Arts Workshop Exhibition.
Time Moves in One Direction, Memory Another: Essay’d, Alumni, and the Field of Memory (October 14 – December 9) featured work by Lynne Avadenka, Alex Buzzalini, Sandra Cardew, Ed Fraga, M. Saffell Gardner, Kate Levy, Kathleen Rashid, Ulysses Spencer, Jon Strand, and Andrew Thompson. All of the artists were Wayne State alumni featured in Essay’d, a recently published volume of essays about Detroit artists. Simultaneously, the exhibition was curated to connect the artists conceptually, through the diverse ways in which their work relates to the field of memory.

Memory is a subject that is of great relevance to the contemporary moment in Detroit. We are at a time, as writer Marsha Music notes in her essay “The Kidnapped Children of Detroit,” where the majority of people who remember the great demographic shifts outward from the city experienced them as children, and are now approaching old age. This is clearly part of the urgency that is driving the documentary aspects of the Detroit Historical Museum’s “Detroit 1967” project, for example.

The mechanisms through which the topic of memory appears in this exhibition are diverse, and often subtle. Rarely are they the primary intention of the artist, and sometimes they may emerge unexpectedly - for example Saffell Gardner’s epiphany that the recurring symbols in what appeared to be abstract compositions were actually manifestations of corresponding elements in the collective memory of the African diaspora. By allowing space for the unconscious and the unpredictable, the work on displayed created space for reflection, not just on the often lengthy and noteworthy careers of the artists involved, but also on the intertwined relationship between art and the ever-present processes of remembering and forgetting.
Light as a Feather: Installation by Beili Liu was recently presented in the McGregor Memorial Conference Center (November 8 - December 16).

Thousands of plain, white feathers approximately 4” to 6” long, each dipped in pine tar and wiped dry, were suspended in the open light filled space at the McGregor Memorial Conference Center. The tarred feathers cascaded downward to different levels, capturing the natural light from the surrounding windows. The meandering flow of feathers formed hills and valleys, bends and clusters, occupying the majority of the space above. The stark black and white composition had an uneasy lightness. The installation and performance project Light as a Feather set its gaze on the traumatic experiences of the massive, growing numbers of displaced populations; their losses and sufferings.

The ephemeral quality of tar and feathers connote impermanence, an underlying truth in all things in life. The materials refer directly to the practice of “tarring and feathering”, a barbaric and cruel act seen both in Europe during the early modern period as well as the American frontier. The act intended to publicly punish and humiliate. The material conglomeration of the installation speaks to the unfathomable numbers of lives lost, the magnitude of humiliation and pain endured in exile, and our silence, numbness, and inactions to counter the tides of loss and sorrow.

Beili Liu is a visual artist who creates material-and-process-driven, site-responsive installations. Through her exploratory methods of making, Liu navigates the territory between culturally specific narratives and universal human desires. Oftentimes embodying transience, fragility, and the passage of time, Liu’s immersive installations are engaged with multifaceted dichotomies: lightness contrasted with heft; fierceness countered by resilience; and chaos balanced by quiet order. Working with commonplace materials and elements such as thread, scissors, paper, stone, fire, and water, Liu manipulates their intrinsic qualities to extrapolate complex cultural narratives.
Images: Installation view of Light as a Feather
GROUP EXHIBITIONS

**Detroit Abstraction**
Janice Charach Gallery
West Bloomfield Township, MI
October 30 - December 8
Curated by Rick Vian

Participating artists:

**The Turbulent Years**
Ellen Kayrod Gallery
Detroit, MI
October 14 - December 9
Guest Curator: Don Mendelson

Participating artists:

**Drawn Together**
The Scarab Club
Detroit, MI
August 31- October 15
Guest Curator: Joyce Brienza

Participating artists:
Joyce Brienza, Coco Bruner, Sue Carman-Vian, Lynn Galbreath
**BIG Sculpture**  
333 Midland  
Highland Park, MI  
September 16 - October 23

Participating artists:  

**Essay’d VI**  
N’Namdi Center for Contemporary Art  
Detroit, MI  
July 16 - September 3

Participating artists:  
Todd Erickson, Design 99, Biba Bell, Andrea Eis, Alexander Buzzalini, Carl Demeulenaere, Levon Kafafian, Robert Sestok, Renata Palubinskas, Mel Rosas
Eleanor Oakes
James P. Duffy Department of Art and Art History
Colloquium Series
Bernath Auditorium
Undergraduate Library
Wayne State University
November 16, 2016

Eleanor Oakes is a photographer with a multidisciplinary approach, currently living in Detroit, MI. In 2016 she completed the public art project “Graffiti Wanted” to engage the community in an open dialogue about graffiti and censorship in Detroit. Oaks received a MFA in Art Practice from Stanford University in 2014 and a BA from Princeton University. Her work has been featured in numerous exhibitions and publications, including a solo show at Tyler Wood Gallery in San Francisco (2015), and “25 Under 25: Up-and-Coming American Photographers” curated by Sylvia Plachy (powerHouse Books and CDS, 2008). She was an Applebaum Emerging Artist Resident at Ponyride Detroit in 2016, and received a Murphy and Cadogan Contemporary Art Award from the San Francisco Foundation in 2013. Oakes is a lecturer at several local universities and the founder of Darkroom Detroit, a non-profit organization created to increase photography access and education in the city.

Jennifer Willet
Visiting Artist Lecture
Kresge-Purdy Library Auditorium
Wayne State University
November 17, 2016

Dr. Jennifer Willet is an internationally successful artist in the emerging field of BioArt. Her work resides at the intersection of art and science, and explores notions of representation, the body, ecologies, and interspecies interrelations in the biotechnological field. She has taught in Studio Arts at Concordia University Canada, and at the Art and Genomics Centre at the University of Leiden in the Netherlands, and now works as an Associate Professor in the School for Arts and Creative Innovation, at The University of Windsor. In 2009 she opened the first biological art lab in Canada, called INCUBATOR: Hybrid Laboratory at the Intersection of Art, Science, and Ecology. In July 2011 she completed BioARTCAMP, a project that involved hosting 20 artists, scientists and students at The Banff Centre, where they built a portable bioart laboratory and conducted experiments in the Canadian Rocky Mountains.
Jesse Burke divides his time between personal art projects and commissioned work. Jesse’s work deals with themes related to vulnerability and identity, as well as human’s complicated relationship with nature. Daylight Books published his monograph, *Wild & Precious 2015*. He received his MFA from Rhode Island School of Design, where he is a faculty member. His work has been exhibited in galleries and museums in the U.S. and abroad and is held in many private and public collections including the Museum of Contemporary Photography Chicago, Museum of Fine Arts, Houston, the North Carolina Museum of Art, and the Rhode Island School of Design Museum. Burke was recently named one of Time Magazine’s top 50 US photographers to follow on Instagram.

María López De León is the President and CEO of the National Association of Latino Arts and Cultures (NALAC). In January 2013, President Obama appointed Ms. De León to serve on the National Council on the Arts. In 2012 and 2013, Ms. De León was named among the nation’s Fifty Most Powerful and Influential People in the Nonprofit Arts.

Ms. De León is a cultural organizer and practitioner dedicated to strengthening communities through the arts and has multiple years of experience working with Latino artists and arts organizations. She serves on multiple arts and culture policy panels and is a noted speaker and advocate for the arts, cultural equity and social and economic justice. Ms. De León serves on the board of the First People’s Fund and is an advisory council member of San Anto Cultural Arts and Women of Color in the Arts. She studied Journalism at the University of Texas at El Paso.

Isabel Manalo is an interdisciplinary visual artist whose work personally addresses ideas of power and identity as defined by race, ethnicity, geography and class. Combining photography, drawing, painting, sewing and writing, her work embraces visual clues and coding as inspired by the ancient art of Filipino tattooing, maps and the history of cartography while also honoring the genre of abstract expressionism.
Statement on Department’s Commitment to Openness and Inclusion

The Department of Art & Art History is committed to openness and inclusion. The recent U.S. President election has only sharpened these convictions. Our commitment to inclusive practice and intellectual freedom compels us to take a stand against acts of intimidation and expressions of hate, whether they use the rhetoric of xenophobia, racism, homophobia, transphobia, misogyny, or some combination thereof. Our department is committed to creating an environment for diverse artistic practices and for the study of visual expression around the world, including issues of race and ethnicity, gender, and cross-cultural exchange. We affirm our commitment to Wayne State University’s and our own department’s diverse intellectual community and to the safety of our students, faculty, and staff. We affirm solidarity with Muslims, African Americans, Latinx, Jews, LGBTQ, the undocumented, and other minority and historically oppressed groups, and offer a safe space to those who feel most vulnerable in the current political climate.