

S U M M E R 2 0 1 1

# EMERGENCE

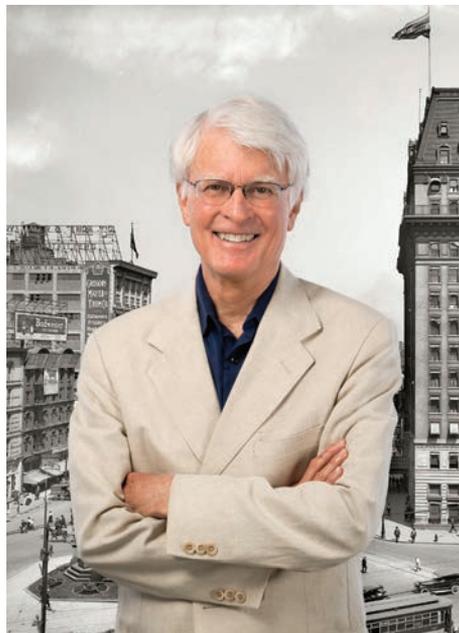
## The Detroit Issue

UNIVERSITY  
OF MICHIGAN  
SCHOOL OF  
ART & DESIGN

# Dean's Notes

## **Outreach/Engagement/Context**

For artist-designers, reaching outward is broadening the scope of creative work. While for a few, outreach is still considered distracting, even contrary to probing inward and invoking the creative muse— for most, the challenge is finding a workable balance. However romantically appealing, the distraction argument is weakening in these times of unprecedented scientific discovery, technological advance, global awareness, and information ubiquity. Obviously, context has become extremely complex. Contextual sensibility has become canonized, leading in part to the rich intermingling of the art and design cultures. The School of Art & Design's programs are necessarily deeply immersed in this conversation. And while educational institutions are particularly pokey in restructuring their programs to address broadening contexts, we believe that A&D is setting the pace for University-based art and design education.



## **Combining *Here* and *There***

For pedagogical purposes in A&D, one way we parse contexts is geographically – for example *here* and *there*. *Here* is the place we regard as our creative home base, where we make stuff, often within the traditional comfort and familiarity of the studio (on the work-table, the easel, the computer screen). *There* is beyond the studio, on another part of the North Campus working with engineers or composers, on the University's Central Campus working with the art historians or in one of the University's many museums, in Ann Arbor or another city in the state of Michigan, in another U.S. state, in another country. We must continue to address the relationship between *here* and *there*.

## **Detroit and Beyond**

This issue of *Emergence* exemplifies how the School of Art & Design is reaching out *there* beyond its studios — in particular to Detroit, where the University has its historical roots. As our connection with Detroit continues, we are also seeking to engage with the whole state of Michigan with an emerging focus on Grand Rapids, as well as outward to the other 49 states and internationally. In the coming months and years, we will be reporting on the spectrum of our outreach, as the School of Art & Design takes full advantage of the resources of one of the world's major research universities. ■



# The Detroit Issue

*“Recent census figures show that Detroit’s overall population shrank by 25% in the last 10 years. But another figure tells a different and more intriguing story. During the same time period, downtown Detroit experienced a 59% increase in the number of college-educated residents under the age of 35, nearly 30% more than two-thirds of the nation’s 51 largest cities.*

*Not unlike Berlin, which was revitalized in the 1990s by young artists migrating there for the cheap studio space, Detroit may have this new generation of what city leaders are calling “creatives” to thank if it comes through its transition from a one-industry (town).*

**-New York Times**

Detroit is the School of Art & Design’s closest urban center. It is also a city currently in the midst of one of the most dramatic transformations in modern history. For some this transformation is seen as devastation. For others it represents an almost genetic evolution with a, as yet to be defined, new entity emerging.

What is clear is that this post-industrial city has now become a destination for artists, designers, and innovators from around the world. Low housing costs, open land, and a spirit of entrepreneurship have lured creative makers from Japan, Australia, Germany, and across the continental United States. They have turned abandoned houses into art spaces and living quarters, they have created urban farm land on lots where homes once stood, movie houses out of empty school buildings, and installations, murals, and mobile bus shelters.

And they have been met, and joined, by a strong, resilient and proactive arts community that has been a part of Detroit since its inception.

Added to this heady mix are the city’s significant strengths as the home to over 30 museums, and close to 100 galleries; its architectural landmarks; and its historic position in music as the site of Motown and more recently the birthplace of Techno.

It’s a vibrant, challenging, and complex place to be. And the School of Art & Design community is a part of this evolution, with faculty, students, and alumni making a commitment to Detroit and its re-imagining.

There is no clear direction, yet. But there is a range of exciting opportunities. So we asked a sampling of those at A&D who are working in Detroit to describe their current projects and their future aspirations for the city and themselves—and, if possible, to answer the question, “Why Detroit?” ■

**Cover:** Original photo from Detroit, Michigan, circa 1911. “Dime Savings Bank building under construction.” 8x10 inch dry plate glass negative, Library of Congress, Prints and Photographs Division, Detroit Publishing Company Collection.

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**A&D**



# Detroit, Complexity and Creativity

**A&D Associate Professor Nick Tobier offers a week-in-the-life snapshot of the richness of Detroit**

When I first came to UM, the real draw for me was Detroit. When I was leaving New York, everyone said, “You’ll love Ann Arbor. It’s really nice.” And it is. But “nice,” for me, is like “comfort” and “downtime,” necessary and good in moderation, but not a robust diet. What I am looking for, and what I believe many artists and designers thrive on, is “interesting” which may or may not be nice at all.

When I talk about my work in Michigan, work that is all rooted in Detroit, someone invariably asks “Why Detroit?” Simply put, Detroit is one of the most complex, chaotic and challenging cities I can imagine. How could you *not* want to be in Detroit?

Complexity is the fuel for creativity, and this is where Detroit’s relevance lies for us. Among other things, Detroit



is the busiest national border crossing in the U.S., thanks to Canadian-American trade that passes through the city by water, rail, and highway. This level of activity is matched within a city with a large footprint, but a relatively small population, a city that plainly shows its scars as well as its triumphs, and often cheek by jowl. Here the relics of industrialism butt up against urban farms, public art projects and recording studios. Almost every artist I know is in a band and you can run into someone who sang with The Temptations or spun with Juan Atkins at Shelter. These collisions—of languages, ethnicities, life styles—these jarring visual and physical juxtapositions are part of the creative complexity that makes Detroit exhilarating, inspiring and a wellspring of ideas. ▶



► “It is in the city,” Lewis Mumford wrote in the early 20<sup>th</sup> century, “the city as theater, that man’s more purposive activities are focused, and work out, through conflicting and cooperating personalities, events, groups, into more significant culmination.”

Now that the majority of the world’s population lives in cities, we could ask: what are the creative opportunities Detroit offers us as the largest city in Michigan? In *The Rise of The Creative Class*, Richard Florida hypothesized that this density and proximity is *the* opportunity. “Today’s key economic factors—talent, innovation, and creativity—are not distributed evenly across the global economy...

**In today’s creative economy, the real source of economic growth comes from the clustering and concentration of talented and productive people. Place remains the central axis of our time — more important to the world economy and our individual lives than ever before.”**

## A Week in the Life

As a demonstration of this creative energy, here’s a snapshot of my typical week in Detroit. I pass the **Ford Rouge Plant** (its coke and blast furnaces belching the smoke that Charles Sheeler photographed in the 1920s) on my way to the **Al-Jazeera Market and Café** on Dix Street in a large Yemeni neighborhood. Then I head off to an after-school Food Entrepreneurship class I teach at **Cesar Chavez Academy**. (Some of these students will also work with me this summer on a Detroit food TV show – think Food Network with a Detroit attitude and lots of Spanglish.) I then stop to talk to the Barcelona-born owner of **Café Con Leche** about a possible collaboration with students. In the same week, in preparation for a summer international Techno Arts Festival, I walk the grounds of a 10-acre site in **Highland Park** with some of Detroit’s Techno sound innovators — managers and DJs who fly to London and Dusseldorf and back to Detroit in a weekend. I also walk through the locust groves of **Lafayette Park**, which boasts the largest collection of Mies Van Der Rohe





buildings in the world, and stop in at **Good Girls Go to Paris** for a crepe made by a former Detroit French teacher turned entrepreneur, just blocks from the **DIA** and **MOCAD**. There's **Eastern Market**, the largest public market in the U.S., and the best used bookstore, **John King Books**. And yes, there are also burned-out houses, vacant skyscrapers, vast areas of desperate poverty, and uneven resources in schools and services.

Why Detroit? Artists and designers flock to cities for the complex experiences Mumford and Florida describe, that John Sloan and Maurice Prendergast painted, that Garry Winogrand photographed, that Hanif Kureishi and Grace Paley wrote about. Not a week goes by that I don't get an inquiry from someone—a school, an individual, an artist in Holland or Germany—interested in Detroit. The city is at a moment of great opportunity culturally, economically, socially and environmentally. And as its neighbor, we have it as one of our greatest assets. ■



## Nick Tobier's Current Detroit Projects:

### NEW NEWSSTAND FOR NEW NEWS:

Tobier has recently received a grant from the Harpo Foundation to create a mobile kiosk that transforms an urban newsstand into a news bureau. Using both print and electronic publishing, New Newsstand will be set up on street corners and at schools, where Tobier will lead workshops on how to use both words and images to generate local reporting about Detroit.

### GOOD EATS DETROIT: FOOD ENTREPRENEUR PROJECT:

In collaboration with UM's Semester in Detroit initiative and Cesar Chavez Academy, Tobier is creating a course that has students from Detroit and UM baking together, eating together, and visiting Detroit farms and tortilla factories, in order to devise business plans and trial projects that can impact the food cultures in and around Chavez Academy in Southwest Detroit.

**DETROIT FOOD TV SHOW:** in collaboration with C.A.I.D. (Contemporary Art Institute Detroit), Food TV is half street and half studio with a guest host and either chef or restaurateur visiting his/her favorite food spots in the city, and then making some of these tastes in the studio kitchen.

**BRIGHTMOOR BIKES:** In collaboration with The Detroit Community School, and as part of both an international summer youth summit and an effort to develop bicycle-based enterprises in Brightmoor, Tobier is designing and working to build a line of bamboo bicycle trailers.

### INTERNATIONAL TECHNO ARTS FESTIVAL:

Tobier is serving as curator of arts and technology for the International Techno Arts Festival in Highland Park on a 10-acre site yards away from Ford's Highland Park Model T plant. The festival fuses the best of Detroit Techno with internationally known DJs and producers, and includes exhibits of cutting edge technology for fabrication, food production, micro housing and mobility, as well as projections and installations.



Students in Beth Diamond's A&D course at the Heidelberg Project

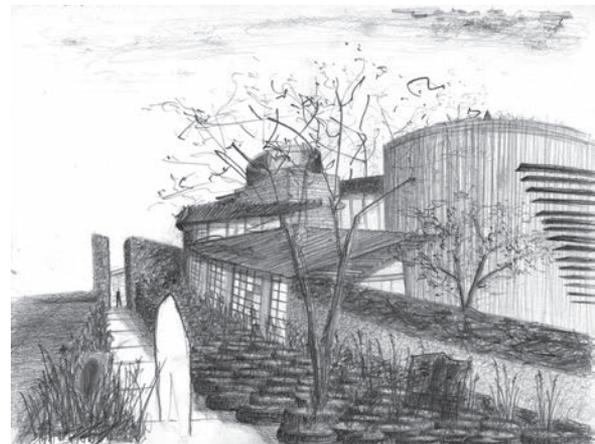
# Art as a Catalyst for Change

**Assistant Professor Beth Diamond describes her work with Detroit's Heidelberg Project and how art can transform a community**

**Before coming to Michigan** I lived on the California coast. With the ocean in my front yard, I thought I would never leave. But some six years ago, I was recruited by the School of Natural Resources and Environment\* to bring art, landscape design and social justice together – it was a challenge too promising to pass up.

To be honest, I had no clear idea why *I really* came, until in 2009 I began my work as lead designer for the Cultural Village that will be a part of Detroit's Heidelberg Project. I teach urban design, and landscape history and theory. And soon after I began to work at the Heidelberg Project, it became clear that what is going on now in Detroit—the intersection of art and urbanism through grassroots collective and community efforts—is not only revolutionary, but in my opinion, a demonstration of the most important work that needs to be done for the future of post industrial cities. Art is that re-connection between the broken pieces of a community that can serve as a catalyst for significant change.

*\*Beth also has an appointment in the School of Art & Design*



▲ Proposed Cultural Village Art Center



## The Heidelberg Project

Twenty-five years ago Tyree Guyton set out on a mission to re-frame the social, cultural and economic conditions of his rapidly deteriorating Detroit neighborhood through a series of guerilla art interventions that came to be known as the Heidelberg Project. More than a single artist's vision, the Heidelberg Project has been a call to action and an expression of self-empowerment in a community that once felt powerless to alter the course of its erasure.



## The Heidelberg Cultural Village Project

As Lead Designer for the Cultural Village, I serve as a kind of director and choreographer in creating a comprehensive vision for neighborhood redevelopment, leading a team of UM graduate students and professionals. The aim is to move art into infrastructure—to take Tyree Guyton's philosophy of social transformation through art and use it as a catalyst for the residential and commercial development desired by the community. Replacing metaphors of decay and abandonment with those of transformation and regeneration, the Cultural Village seeks to demonstrate that all of life can be art. And that art can serve as a medium for change.

Proposed design components for the Cultural Village include a community arts center, an urban farm, a memorial healing garden and a sculpture park. We have already received close to \$300,000 in pre-development grants from the Kresge, Ford, and Annenberg Foundations to move forward on construction of the arts center.

In recent years, artists and environmentalists have been coming from all over the United States and Europe to take advantage of Detroit's low living costs to explore ideas for urban interventions that would be difficult, if not impossible, to pursue in other contexts. But the real opportunity here is to use art to mean something—to make a difference—to contribute to honest dialog and social evolution. ■

# Beth Diamond's A&D Course: The Heidelberg Installation Studio

In an ongoing effort to promote public dialogue through art, in Winter 2011 Assistant Professor Beth Diamond offered an Art & Design course to design and construct large-scale art installations at the Heidelberg Project.

Twenty-two students, primarily from A&D, but also including others from engineering, landscape architecture and environmental justice, participated in the studio. Four different groups worked to produce four distinct design interventions that speak to the issues Detroit is facing.



**FULL CIRCLE** is a fluorescent orange wooden spiral attached to a torched house. Occupying the site of the future Arts Center, it is a collaborative work in process. A tree has been planted in the center of a spiral pathway, and mosaic pavers and benches have been made for what is to evolve into an oasis amidst chaos.



## STEP INSIDE YOUR MIND

includes monolithic syringes and tangled red tubes intended as a memorial to Spencer Schaefer – a dear friend of the student team who died this past year of a heroin overdose.





**THERE'S NO PLACE LIKE DETROIT** uses the iconography of the Wizard of Oz to comment on Detroit. The scarecrow without a brain is the Detroit Public School system, the tin man without a heart is the auto industry. The lion, who lacks courage, is made of mirrors to show Detroiters the source of real change. And Toto is a pit bull covered in stuffed animals in homage to Guyton's famous Party Animal House.



## THE VOICE OF HOPE -

Inviting interaction while referencing the power of music in shaping the city of Detroit, is a set of three 20' high arched walls with built-in home-made instruments and a real working piano.

**THE EXHIBITION** - Photographs of these installations, along with original design work for the proposed Heidelberg Cultural Village, will be exhibited this October at A&D's Work•Detroit to highlight the impact of street art on both Detroit cultural identity and current efforts toward neighborhood redevelopment.





# Our Creative Natures

In his art and teaching, Kresge Fellowship winner Senghor Reid (BFA '99) brings nature into new focus

by Linda Fitzgerald

**S**enghor Reid's paintings draw you inexorably into the natural world. Powerful cloud formations muscle their way across the canvas. Water pulses over beach sand in hypnotic rhythms. Sunlight shimmers on every surface. So it's not surprising that helping people reconnect with their creative impulses and the natural world are among Reid's missions as an artist and a teacher.

"Here in Detroit, people can go for days, weeks, months without touching any living thing—grass, soil, trees." Reid speaks in a voice that is both mystified and matter-of-fact. "So I've turned my attention to that phenomenon. For the past three or four years, my work has dealt with how we interact with the natural environment. Specifically, how the city functions as a barrier between us and the earth. I investigate what happens when we're disconnected from the natural world."



▲ Senghor Reid

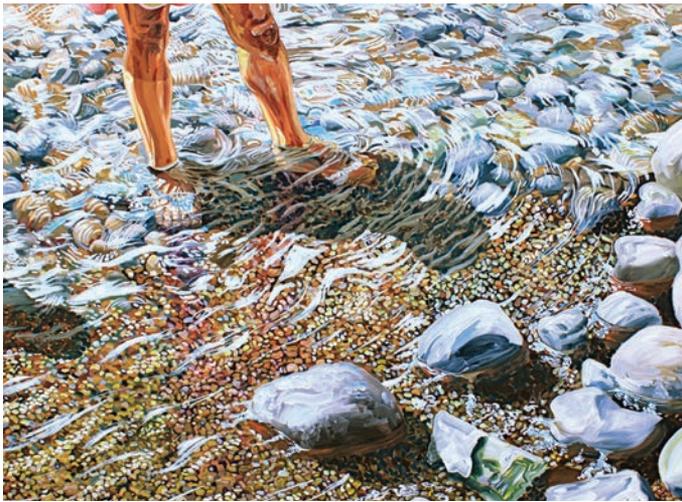
"People are able to dream in this city," he muses. "They come up with all kinds of ideas but, collectively, they seem to have difficulty executing their dreams and reaching their goals. What's the cause?"

Reid seeks to answer that question not only through his paintings but through videos such as *W15*, part of the *Burden of Belief* exhibit recently at the Museum of Contemporary Art Detroit (MOCAD). In this mini-documentary, he traverses Detroit

from Woodward Avenue to the Detroit River, documenting the activity and inactivity of major intersections.

Clearly, Reid believes in the power of creative work as a tool for change. Growing up in the Metro Detroit area, he lived in a world saturated with art. "Every day," Reid recalls, "I woke up to paintings and jazz." There was art in every room, some of it created by his mother, an artist and educator in the Detroit Public Schools. Other pieces were part of an extensive collection of African-American art assembled by his father, a community agent for Detroit Public Schools who also hosted a late-night jazz program on WDET radio.

"Deep down, I always knew I'd be a teacher," he says. "For me, education and art are inextricably tied together. One feeds the other. And I've always been inclined to reach out and help people."



After receiving his BFA from A&D—and spending a summer working with British painter Graham Nickson and others at the New York Studio School of Drawing, Painting and Sculpture—Reid taught K-8 art classes at Detroit’s Nataki Talibah Schoolhouse while earning a Master’s degree in teaching from Wayne State University. From there, he moved on to a job at Detroit Southeastern High School. Five years ago, he joined the faculty at Cass Technical High School, his alma mater and a nationally acclaimed college preparatory school.

Reid notes that a big part of his job involves breaking down the fears of his students.

“Funding cuts have wiped out visual arts classes in most of Detroit’s middle schools,” he explains. “When the kids come to me, they haven’t been involved in art-making since the third grade. I have to reintroduce them to the creative process.”

He also has to find strategies to



reconnect his students to the natural world. In Detroit, he notes, nature is associated with dirt, litter, pollution, and destruction. That makes it something to be avoided. “I see that response in my students,” he says, “in their aversion to handling soft organic materials like pastels and potter’s

“When the kids come to me, they haven’t been involved in art-making since the third grade.”

clay. I have to work to overcome their apprehension of the media.”

Like many native Detroiters, Senghor Reid is committed to the city. He points out that the city’s legendary artistic community is as vibrant as ever. What’s more, artists now have a multitude of possibilities for creating change in the city.

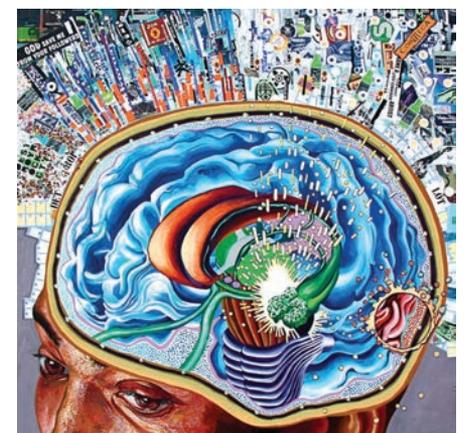
Reid’s own work has been shown throughout Detroit, including at MOCAD, the Sherry Washington Gallery, the National Conference of Artists Gallery and, most recently, Art

X Detroit: Kresge Arts Experience, a five-day multidisciplinary celebration showcasing newly commissioned works created by the 2008-2010 Kresge Eminent Artists and Artist Fellows.

However, as he points out, galleries are just one of many options for Detroit artists. “More and more people are taking their art into the community rather than waiting for the community to come to them,” he says. “Every day, I see murals, public sculptures, the repurposing of buildings.”

His prediction: “Whatever happens, there will always be a strong spirit, especially a strong cultural spirit, in Detroit. That will survive. And the arts community will continue to be a major force for change in this city.” ■

To view more work by Senghor Reid, visit [www.senghorreid.com](http://www.senghorreid.com)





# Keeping Art Alive in Detroit Public Schools

**A&D students and faculty are bringing art back into the school day and learning some lessons from students about creativity and play**

**F**or over 10 years, Detroit Connections, created by A&D Associate Professor Janie Paul, has been teaching School of Art & Design students to lead arts programming in underserved Detroit schools where students have no access to arts education. During that time, a total of 360 college students have led weekly art workshops for approximately 600 elementary-age children at Harms Elementary in southwest Detroit, Greenfield Union in north central Detroit, and Marcus Garvey in southwest Detroit.

Each semester a faculty member and 15–20 undergraduates work with a class of approximately 35–40 children. Through collaborative art making, participants—including both students and faculty—develop a recognition of, and appreciation for, each other’s strengths and needs.

“Detroit Connections is a powerful learning experience for the college students,” confirms founder Janie Paul. “They learn first-hand about unequal education and poverty and begin to change their worldviews and their actions in relation to this knowledge.

And as they share their resources, they discover that the children have resources to share with them. “

In developing personal relationships with Detroit children and their schools, A&D students also have a chance to begin to form a lasting connection to the city. And, as part of the course curriculum, A&D students take field trips to many sites to introduce them to Detroit’s rich cultural heritage.

Over the years, Detroit Connections faculty have been recognized with numerous awards and grants including President Coleman’s Honor Roll for Community Service. Most recently, the program received a \$100,000 grant from the Fridolin Charitable Trust to support expanding its *In the Classroom* program to reach more under-resourced Detroit elementary schools.

A&D Dean Bryan Rogers notes that the School’s engagement with the Fridolin Charitable Trust was made possible through the diligence and enthusiasm of A&D Dean’s Advisory Council members Susan and Eric Wahl. ■



## THE GATHERING OF THE HERD

This past semester, Detroit Connections worked with 5th graders at Detroit’s Garvey Academy to make elephant sculptures from recycled materials including plastic bags, fabric scraps, cardboard, and more. Inspired by the work of the South African Human Elephant Foundation, the project was designed to raise awareness about how people can creatively address issues caused by humankind’s expanding ecological footprint. Students discussed conservation, sustainability and environmentalism and traveled to see Nomkhubulwane, the two-ton elephant sculpture from the Human Elephant Foundation, who traveled across North America and was elephant-in-residence at Marygrove College and the Charles H. Wright Museum of African American History in the Cultural Center.

**At the end of the semester,** the elephants created were exhibited at Work•Detroit, in tandem with similar work completed by Detroit school children working with Marygrove College’s Visual Art Department. The exhibition, *The Gathering of the Herd*, showcased the artwork of students from over fifteen area K-12 schools.

## Susan & Eric Wahl and the Fridolin Charitable Trust

A&D’s connection to the Fridolin Charitable Trust was made possible by Susan and Eric Wahl. Susan, a ’95 graduate of A&D, and Eric are longtime members of Dean Rogers’ Advisory Council and A&D regional representatives in New York City.

Detroit Connections’ receipt of a Fridolin Grant reflects the Trust’s mission to “*foster those underlying values and attitudes that enable support of educational endeavors that challenge students to think and act creatively or in an unorthodox manner, unimpeded by common thought or convention – projects that encourage one to “Think Outside the Box.”*

The Fridolin Trust has an interesting history. It was established by Fred Howard who emigrated from Berlin to New York to escape Nazi Germany. In New York he became a successful real estate investor and entrepreneur. He also amassed a renowned modern art collection and was passionate about, and a great supporter of, projects which furthered public policy issues, the arts, civil liberties, human rights, medical research, and health care.

During WWII, Mr. Howard served as a member of the U.S. intelligence forces known as “The Ritchie Boys” (named for Camp Ritchie in Maryland) made up of people who fled Nazi Germany and Austria and returned to Europe as U.S. soldiers. In 2004, the group and its work were the subjects of the documentary, *The Ritchie Boys*, by filmmaker Christian Bauer.

**The A&D community thanks Fred Howard, the Fridolin Charitable Trust, and Susan and Eric Wahl.**



RENDERING PROVIDED BY THE

# Making Every Move Count

**555 Nonprofit Gallery and Studios**

by **Linda Fitzgerald**

**A** “A looming mass on the horizon, like Metropolis rising,” is how Jacob “Monte” Martinez (MFA ‘02) recalls his first impression of Detroit as an A&D graduate student. But, even then, he found himself looking beyond the blight. “My thought was: the arts could make this place thrive.”

As it turns out, that thought was prophetic. These days, Monte—who now lives in Detroit—is one of two A&D alums serving at the helm of 555 Nonprofit Gallery and Studios, an organization that’s playing an important role in the city’s artistic resurgence.

## Where It All Began

**555 had its start**, not in Detroit, but in Ann Arbor. In 2002 a group of A&D alums decided they wanted to share their creative energy and workspace. At the suggestion of classmate and friend, **Carl W. Goines (BFA ‘02)**, Monte leased part of a warehouse in the Ann Arbor Tech Center and invited Carl and fellow A&D alum **Andrés Garcés (BFA ‘02)** to join him.

The space was pretty raw. “Basically,” says Carl, “we had a big space in a filthy warehouse.” But they realized they had something else as well: a large network of friends from A&D.

Within a short time, more than a dozen young artists, many

of them UM students and alums, had joined the spontaneous collective. Among the most active were **Dan Gay (BFA ‘03)** and **Steven Samuels (BFA ‘01)**. Together, under Carl and Monte’s guidance, this group transformed the space into studios, lofts for offices, and gallery spaces, opening it as a venue for artists, musicians, students groups, and activists.

The three founding members decided on a name for their space based on a suggestion from Andrés following his coffee run to a nearby café. “The bill came to \$5.55,” he remembers, “and when I glanced up at the clock, it read 5:55.”

But 555 wasn’t destined to remain in one place for long. In 2003, with the Tech Center scheduled for demolition, the group relocated to an Ypsilanti warehouse. Once there they also gained some new A&D members—**Nicole Parker (MFA ‘02)** and **Andrew Patterson (BFA ‘02)**—and a new vision of 555’s mission. “We wanted to provide a place where artists could push the boundaries. Above all, we wanted to engage and educate the public,” says Monte.

Before the year was out, 555 had to relocate again. This time they decided on Detroit. “We really wanted to put down roots so that we could keep up the momentum,” Carl says. “And, we wanted to take 555 to a new level of public access by operating as a nonprofit,” says Monte.

After seven years in Detroit and three more changes in location, 555 has become a prominent part of the Metro Detroit arts scene.

Operating purely on volunteer labor, 555 has provided hundreds of artists with studio and workspace, hosted exhibits and performances, and helped secure over a \$100,000 in grants for the arts.

Its artists’ residency program, established in 2006, has hosted artists from Detroit, Chile, New York, Berlin, Utrecht, Greece, and Portugal. And a collaboration with Marygrove College’s Arts Infused Education Program begun in 2009



THINK SHOP ARCHITECTS

**SOMETIME THIS FALL**, 555 will move one half mile west, from its current location at 5695 West Vernor Highway to the Creative Arts Center (formerly the Third Police Precinct), being renovated by Southwest Housing Solutions. 555 plans to collaborate with its co-tenant, Detroit Farm and Garden, on projects that include a green roof, sculpted cisterns, a community garden, and rooftop exhibition space. On Detroit's East Side, 555 will also have flex space for artists studios, live-work space, and additional workshops.

“I’d tell them: you can choose to stay in pretty places, where everything is already done and there’s nothing for you to add. **Or you can come here...to Detroit...** and start something you couldn’t start anywhere else.”

continues under the guidance of UM alum **Erin Martinez (BFA ‘08)**. The program trains artists to be teachers, infusing art into the K-12 curriculum, primarily in Detroit’s charter schools. 555’s Educational programming is led by Detroit Institute of Art studio instructor Elizabeth Sutton.

And the momentum continues. Local painters, sculptors, filmmakers, photographers, writers, and others flock to 555 for studio space.

Although all staff members still work as volunteers—including Monte, 555’s creative director, and Carl, its executive director—there’s a strong expectation that the organization will soon be economically viable, perhaps to the point of fielding a small payroll.

Until then, volunteers are preparing for another move, this time to Detroit’s former third police precinct being renovated by Southwest Solutions, a nonprofit development company, with support from the Kresge Foundation, Erb

Family Foundation, Wayne County, and the City of Detroit. But that’s not all. To deepen its roots in Detroit, 555 has purchased a 4-story 1913 cigar factory on Detroit’s East Side to provide additional studios as well as live-work spaces.

So what is it like to be a working artist and creative entrepreneur in Detroit? And what are the prospects for this much-debated city?

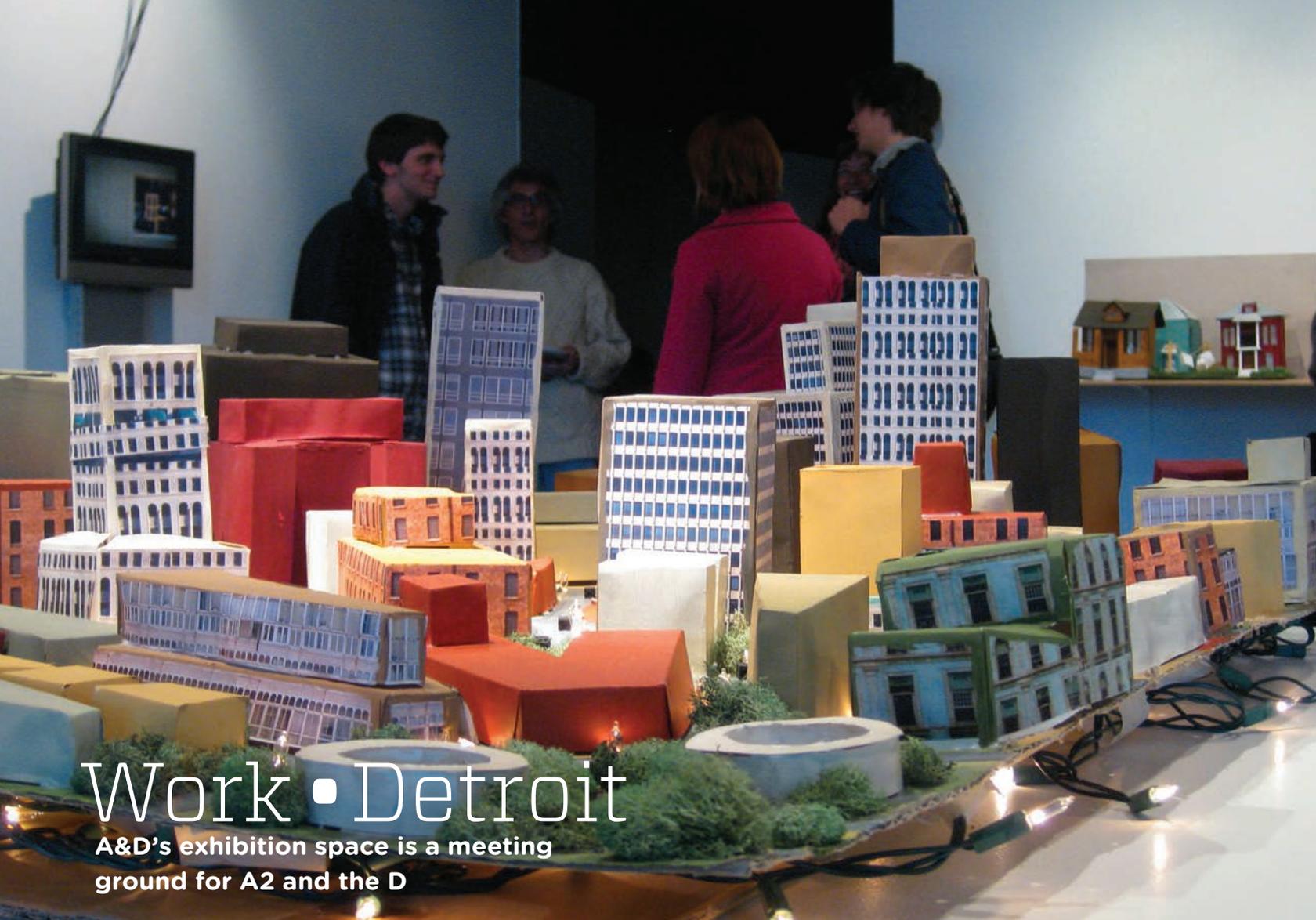
For Carl, the city is brimming with possibility. “There are so many opportunities here,” he says, “ranging from film projects to commercial sculpture.” Carl is also working alongside Monte on a group of figurative sculptures to be installed outside the Conley Branch Detroit Public Library as part of Monte’s \$40,000 reading garden project commissioned by Community+Public Arts Detroit.

Andrés, who now lives in Connecticut and works with a Manhattan fine arts photographer, recalls the creative vitality he felt in Detroit. “Living and working there can be a huge struggle,” he admits, “but the arts are a positive regenerative force for the city.”

For Monte, Detroit represents opportunity. “When I worked as an admissions counselor at the College for Creative Studies, it was my job to give West Coast students a reason to come here,” he says. “I’d tell them: you can choose to stay in pretty places, where everything is already done and there’s nothing for you to add. Or you can come here...to Detroit...and start something you couldn’t start anywhere else.” ■

For more information about 555 Nonprofit Gallery and Studios, visit [www.555arts.org](http://www.555arts.org)





# Work • Detroit

A&D's exhibition space is a meeting ground for A2 and the D

In 2007, Detroit and Ann Arbor's creative communities established a new shared space for creative work and dialogue — Work•Detroit, A&D's gallery just inside the entrance to the UM Detroit Center in downtown Detroit. A&D celebrated this opening with *Intersection*, an exhibition that mirrored the gallery's mission by bringing together A&D faculty and Detroit's arts community to respond to the gallery's location at the intersection of Woodward & Martin Luther King/Mack.

That was almost four years ago, and since that time exhibitions have continued to bring Detroit and Ann Arbor closer. *WHY* explored the sources for creative work through interviews and work from artist-designers from Ann Arbor and Detroit. *Pathways – Consistency and Change, Graduate Student Exchange Exhibition* included graduate students from UM, Cranbrook, Eastern Michigan University, and Wayne State University.

For Work•Detroit Director Stephen Schudlich, this collaborative component is still one of the primary reasons that artists and designers participate in the shows. "They come because they like the gallery's energy and chances to link with new ideas and people. UM students and faculty also have a place where they can come to get a better feel for the city and its creative pulse."

"As an artist, teacher, and fourth generation Detroyter, I'm really invested in the city, and in the gallery as a way to keep Detroit a vibrant part of the A&D learning experience. My

grandparents lived on the Northwest side. My grandfather had a law office here. My dad has always had a love affair with the city and we were ballgame watching, zoo going, Belle Isle visiting. It was part of our fiber. So I know it has always been a great place."

With a new exhibition every month, the gallery is a key part of A&D's and Detroit's exhibition calendar. Fall 2011 opens with *Topophilia*, an exhibition curated by MFA candidates Kayla Romberger and Alisha Wessler, followed by *City of Pieces: Street Interventions* a show curated by Assistant Professor Beth Diamond and inspired by the 25<sup>th</sup> Anniversary of the Heidelberg Project, Tyree Guyton's creative response to the decay and abandonment of his Detroit neighborhood. (For the full story see page 7.) ■

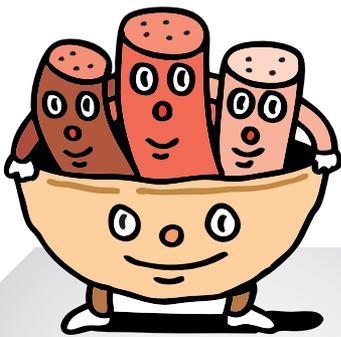




As an illustrator and graphic designer, Stephen Schudlich has a client list that includes *The New York Times*, *Comedy Central*, and *Scholastic*. His work has been included in *The New York Art Directors Annual*, *Print*, and the *AIGA Design Annual*. Stephen also teaches graphic design at the College for Creative Studies.

# Fine Dining In the **D**

In addition to serving as **Director of Work • Detroit**, Stephen Schudlich combines his considerable talents as culinary connoisseur, illustrator and Detroit native to give us a sampling of the fabulous food found everywhere in the city—even some very unusual places.



## 3 Sausage Pita

You pick three kinds of sausage from a mouthwatering list. These have been steaming in a double boiler like the kind found in your grandmother's basement. Into a pita they go for under 5 bucks, add cheese if you want. Are you kidding me? No.

This is also a great source for pre-packaged gumbo ingredients.

**Eastern Market Fish Market**  
2456 Market St, Detroit



## Church Yard Barbeque

During the summer, you can't drive east on Mack Avenue without passing at least 3 churches with barbeque cookin' away in the parking lot. You can stop and get a plate made up for a hymn which may forevermore redefine your views on the existence of a divine supreme being.

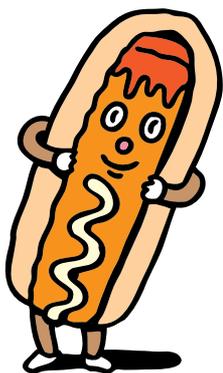
Mack Avenue, East Side



## Espresso

Go here. Order an espresso, single or doppio. Sit down. Drink it from a ceramic cup. If the rest of your day is awful, you will have these wonderful few minutes in your bank. Located in arguably the two most beautiful buildings in Detroit, Stella also serves wonderful scones and panini sandwiches. Founded and owned by visionary parents of my son's best school chum. Bonus.

**Stella International Cafe**  
500 Griswold Street, Detroit  
(The Guardian Building)  
3011 W Grand Blvd # 110A, Detroit  
(The Fisher Building)



## Fish Dog

It is what it is. A deep fried plank mystery fish nestled in a white hot dog bun with tartar AND hot sauce. This is NOT a fish sandwich. Can be obtained at many Detroit Coney Islands but, the one at U of D is a good one.

**U of D Coney Island**  
16126 Livernois Ave, Detroit

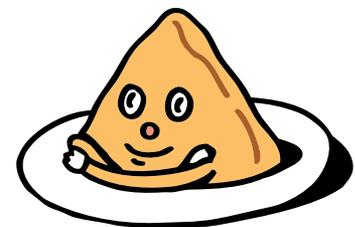


## Taco Cart

This taco cart is located inside a gas station. Old school, double-wrapped flour or corn tortillas filled with *asada*, *carnitas*, or *al carbon*. No *Tacos de Cabeza*, (literally, "head tacos") such as *sesos* (*brains*) though. Like sugar? Chase your food with a Jauritos soda.

For more timid Anglos, the guy makes a bacon wrapped hot dog that has your name on it.

**Tortitas El Rojito**  
2257 Waterman St, Detroit



## Indian Samosas

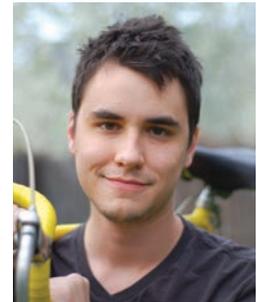
Pastry from anywhere is good. Savory pastry from India is gooder. The curry dishes here are also quite goodly. Lunch hours only.

**International Institute**  
(next to the DIA)  
111 E. Kirby, Detroit



# Connecting with the Future

Adam Morath (BFA '07) is currently Multimedia Director in charge of the video strategy for AOL autos. While he travels all over the U.S. for his work, he talks about why he's chosen to live in Detroit



▲ Adam Morath



**W**hen I came to AOL I created a weekly video show for them called “Translogic,” aimed at redefining the auto enthusiast for the 21st century. It’s focused on futuristic concepts like alternative fuels, wireless connections of cell phones to cars, anything that relates to how we use our cars and where that intersects with the world of technology. The show has been a success,



and it’s been a great experience having a finger on the pulse of the industry—not the gas guzzling past of cars, but the future of cars, whether it’s the all-electric Nissan Leaf, or a car from Detroit like the extended-range electric Chevy Volt.

The show has given me a chance to work with folks across the country and I’m frequently in LA as part of my job. I’ve found that people I meet around the U.S. have a great deal of pride about Detroit. But the attention is sometimes more

about how this mighty manufacturing mecca has fallen. I don’t look at it that way.

Detroit is also a place that’s thriving. I do think that there’s a lot of opportunity right now. The cost of living is low. It allowed me to become a homeowner. I’m able to sail on the Detroit River twice a week, and dine at some great restaurants. I don’t blame people for leaving if they can’t find the right opportunities. However, if you are fortunate enough to find the right niche, it can be very rewarding to be here. I think that people are ready to turn the corner, to take the risk. I’m not going to listen to the national impressions of Detroit anymore. I’m going to find what works for me and I think a lot of people are feeling the same way.

I think the perception that you have to move to Chicago or New York in order to have a full calendar is wrong. I’m never at a loss for things to do. There are sporting events, great music. My wife is working towards her Master’s degree from Detroit’s Wayne State University and works downtown at the DIA. We have all the great things that come from being in a great historic community. And you feel like you’re a part of building something, part of a movement. You really do feel plugged in...not like a little fish in an ocean. You feel like you can have an impact. ■

# Many Ways of Seeing

**Professor Sadashi Inuzuka collaborates with the DIA on teaching and learning**

**Detroit has been** part of Professor Sadashi Inuzuka's teaching since 1999 when he began conducting workshops for blind and visually impaired children and youth from Detroit Public Schools (DPS). But this past semester was the first time that Inuzuka collaborated with the Detroit Institute of Arts to bring his course, *Many Ways of Seeing*, into a museum setting. *Many Ways of Seeing* brings A&D students and K-12 students from Detroit Public Schools into the studio to work together to understand different ways of experiencing the world and exploring their creative capacities.

Holding the course at the DIA also gave K-12 students an experience of a world-renowned museum, and offered A&D students a closer look at the museum's inner workings. The DIA proved a gracious host, providing funding for the school bus for the DPS students, assigning two instructors to lead the workshops assisted by A&D students, and giving students special access to the DIA collections.

For Inuzuka, the course title, *Many Ways of Seeing*, has multiple meanings. One of these is taking students and teachers out of their comfort zones. "The course is designed to help our students learn about working with children and youth with disabilities. But it's also very important for both the A&D and DPS students to get away from what they know," said Inuzuka. "I want them to understand many ways of seeing and to expand their vocabularies. So the children worked with clay, drawing materials, printmaking and wood. They tried everything. The A&D students who were assisting them learned so much from the children about ways of approaching art."

The DIA staff offered special assistance in this effort. Because the Detroit Public School students are blind or visually impaired, the DIA allowed them to experience objects from the collection through touch. "As you might imagine," Inuzuka comments,



**MY FIRST IMPRESSION** of Jerusalem was this adorable young, underprivileged, physically limited boy. However, I was compartmentalizing this extremely imaginative, caring, and funny child. Through the classes, touch tour, and lunch times I learned how truly capable Jerusalem is. He showed me the enjoyment that can arise when making art with friends and reminded me of the importance of the imagination and the idea of play.

— A&D undergraduate student

**“visitors are never allowed to touch the art. This was such a unique opportunity, and we are so grateful to the DIA.”**

As a culmination of the course in April, the DIA also hosted an exhibition of the Detroit students' work at the DIA's Walter Gibbs Gallery. For Inuzuka it was inspiring, "The show opening was crowded with family, friends and staff. And to see the Detroit students and the A&D students hugging one another and so happy makes me want to continue this program."

Inuzuka is currently working with the DIA to establish an international model for providing learning opportunities for blind and visually impaired youth while building understanding, friendship and awareness among all kinds of learners. ■



# A&D **Update**

## **3** Major Events

**follow one after the other at the end of the A&D academic year — the culminating exhibitions for graduate students, the Integrative Project exhibitions for undergraduate seniors and, finally, graduation.**

It's a heady mix filled with hard work, anxiety, anticipation, elation, and celebration. And, in the end, it demonstrates just what makes A&D such a creative place and a strong community.

Highlights of this year's events included a chance to experience the range of IP projects, witnessing the graduate students' entrance into the professional world, and listening to Dean's Advisory Council member Roe Stamps who was A&D's commencement speaker.





photos by James Rotz,  
Graduate Student  
and Carl Greene, Staff

# Senior **IP** Thesis

## **Of all the exhibitions**

during the year, none is more anticipated than the A&D Integrative Project (IP) Exhibition. It marks the culmination of a year's worth of work for close to a 100 undergraduate students, 12 faculty and 12 graduate student teaching assistants. A&D's graduating seniors proved it was time well spent.

pg 15

TOP: work by **Max Collins**

BOTTOM L: work by **Katharine Drake**

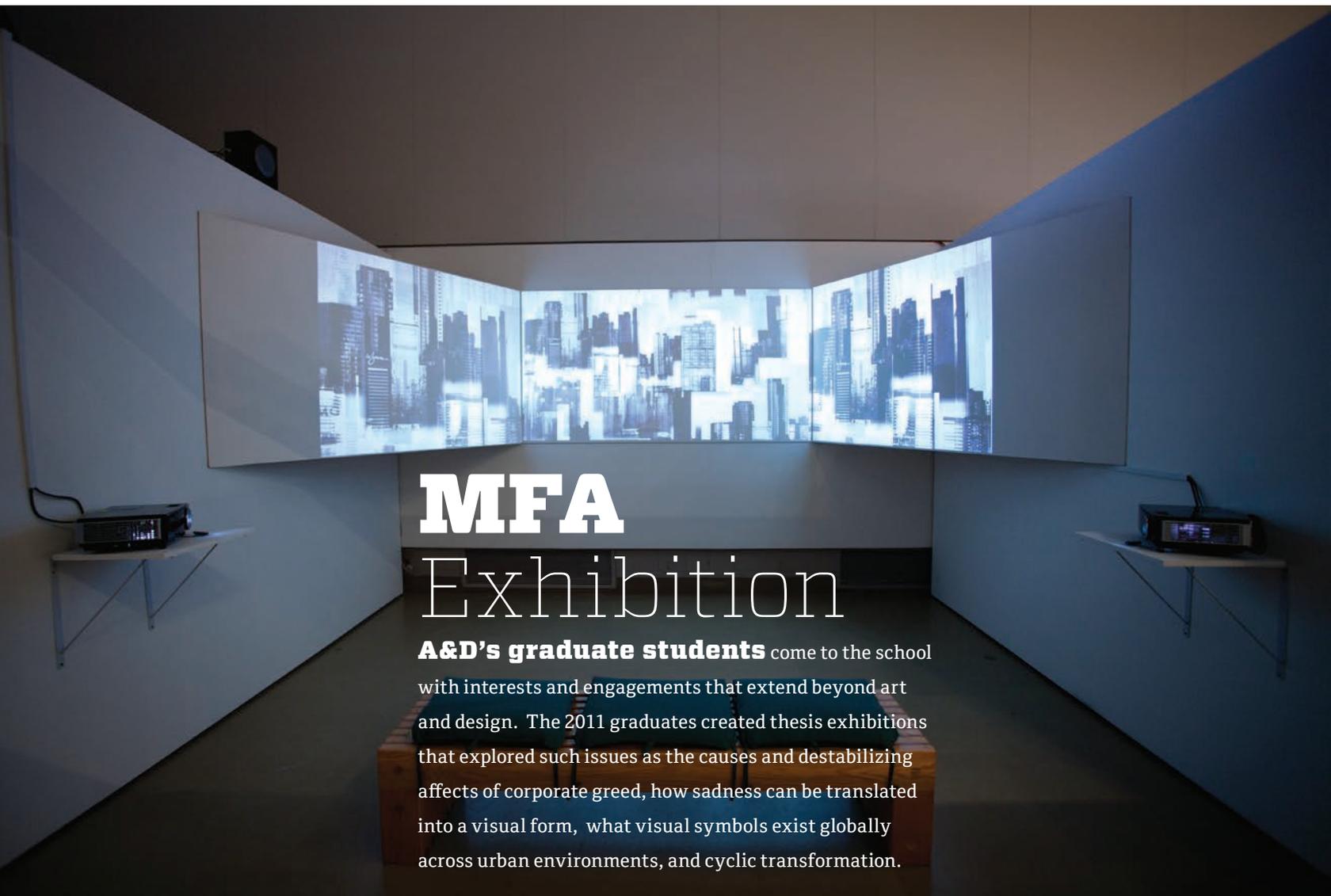
BOTTOM R: work by **Ben English**

pg 16

TOP L: work by **Katie Barrie**

TOP R: work by **Samuel Detch**

BOTTOM: work by **Saree Silverman**



# MFA Exhibition

**A&D's graduate students** come to the school with interests and engagements that extend beyond art and design. The 2011 graduates created thesis exhibitions that explored such issues as the causes and destabilizing affects of corporate greed, how sadness can be translated into a visual form, what visual symbols exist globally across urban environments, and cyclic transformation.



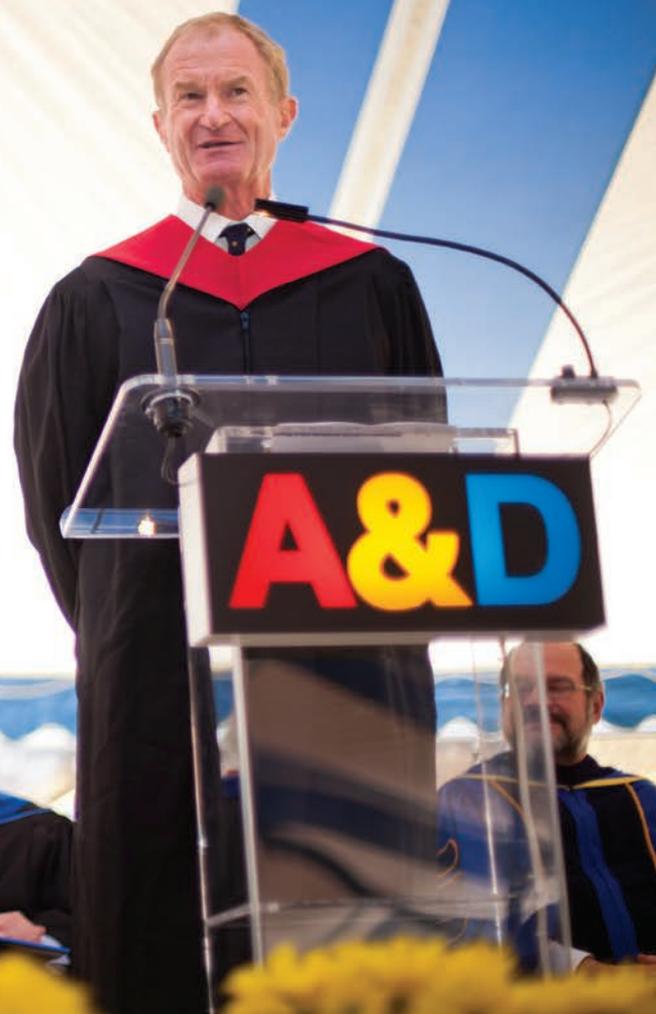
TOP: work by **Zhang Zhang**  
 MIDDLE L: work by **Askia Bilal**  
 MIDDLE R: work by **Erica Buss**  
 BOTTOM: work by **Michael Borowski**

photos by James Rotz,  
 Graduate Student  
 and Brad Smith, Faculty



# 2011 Graduation

**Commencement speaker** and A&D Dean's Advisory Council member Roe Stamps gave a speech that he promised would be "both short and funny," including urging the new graduates to invest in their futures but not to max out their credit cards. The Russell family Gratitude Steel Band, now an A&D commencement tradition, filled the courtyard with music. And, after the ceremony, family and friends enjoyed food and drinks and browsed the IP exhibitions.



# A&D Alumni Updates



## **Chica Brunsvold (nee Mary Sue Willey)**

[www.chicabrunsvold.com](http://www.chicabrunsvold.com)  
BS 1961, MA 1962

Recently I was awarded Signature Membership in the prestigious American Watercolor Society at the annual banquet in NYC in April 29. Signature Membership is awarded after 3 acceptances in the AWS annual exhibitions-no easy task, especially for artists who specialize in whimsy. I am delighted to be able to add AWS in addition to NWS (National Watercolor Society) to my signed paintings. I currently have an exhibition of 40 paintings, both watercolor and acrylic, at Green Spring Gardens in Alexandria, VA through August 28.



## **Susan Longini**

[www.susanlongini.com](http://www.susanlongini.com)  
BFA 1965

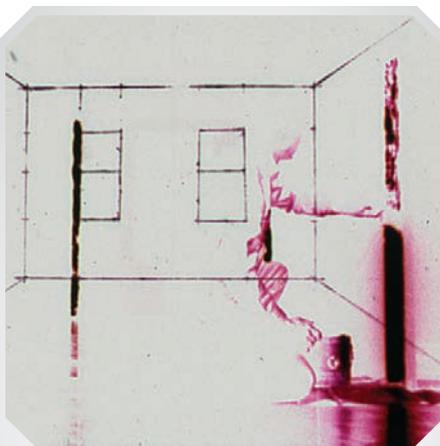
I had six works in "A Transcendent Land", an exhibition at the Triton Museum of Art, Santa Clara, CA through July 20, 2011.



## **Frank Ettenberg**

[www.frankettenberg.com](http://www.frankettenberg.com)  
BS in Design, 1966

On September 11, 2011, the 10th Anniversary of WTC attacks, the Viennese art organization Verein:Kunst Projekte opens an invitational exhibition running through the 20th of October. My Diptych "My 9-11, Nr 2" will be included. Writings, videos, musical compositions, and the work of 22 other visual artists will also be featured.



## **David Haxton**

[www.davidhaxton.com](http://www.davidhaxton.com)  
MFA 1967

Five of my films have been acquired by the Smithsonian American Art Museum. The Films include: "Bringing Lights Forward," "Vertical and Receding Lines," "Painting Lights," "Landscape and Room," "Painting Room Lights," and "Drawing Houses."



## **Laura Baur**

[www.lauramarrbaurinteriordesign.com](http://www.lauramarrbaurinteriordesign.com)  
BSD 1968

I am an interior designer specializing in kitchen design. I work with my clients to develop their own style. I am a Plain & Fancy Custom Cabinetry dealer. My projects have included all aspects of residential and small business interior design. I work by appointment only.



## **Margaret Parker**

[www.margaretparkerstudio.com](http://www.margaretparkerstudio.com)  
BFA 1969

My piece "C'ood: a democracy experiment" will be part of the Lansing street scene this summer as part of "City Streets," sponsored by the Lansing Art Gallery, through Sept. 5. This installation was shown at ArtPrize in 2010 at Calder Plaza, selected by the curators of Frederik Meijer Gardens and Sculpture Park.



**Paul Mindell**

www.paulmindell.com  
BFA 1972

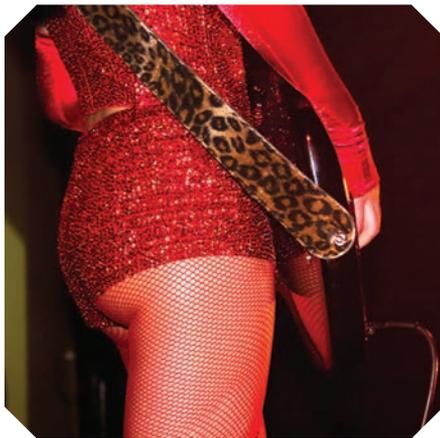
My photo collage, "Align Through Time: The Painted Muse, The Pixelated Views," was among the 49 works, from a field of 3,300 entries, shown recently at the National Portrait Gallery in the Smithsonian's Outwin Boochever Portrait Competition-2009. In October 2010, the collage was moved to the Washington office of Senator Robert Menendez (D-NJ) for a six-month showing, and then to the office of Congressman Jim Himes (D-4th, CT), where it currently resides. Efforts are underway to get it into the White House! (See "White House Proposal" on paulmindell.com). Stay tuned.



**Schroeder Cherry**

BFA 1976

I placed sixth in 1500 entries at University of Maryland's Biennial Exhibition, College Park, MD. The exhibition runs from August 1 through Oct 16, 2011



**Sue Rynski**

www.suerynski.com  
BFA 1977

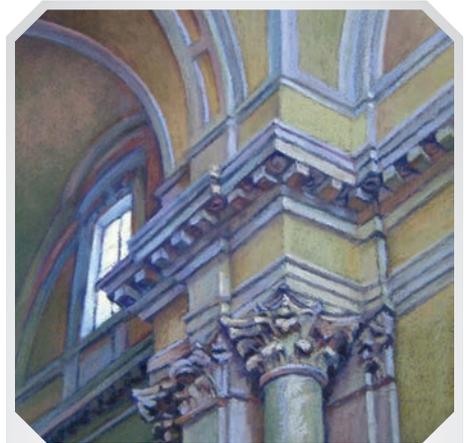
My photographic work on Rock in the 21st century will be a part of an exhibition curated by Gail Buckland, eminent historian and art photography curator. The exhibition features work by eleven women who have photographed musicians and their fans with integrity, sensitivity and creativity over the past fifty years. The exhibition will travel.



**Joan Rosenberg-Dent**

www.jrd-studio.com  
BFA 1978

The recent exhibition "Minimal manifestations" at AFS Gallery in Santa Barbara, CA featured my recycled assemblage sculptures and Dug Uyesaka's prints. The show is a dialogue between my and Dug's pieces. Both of us agree that a whisper can be as effective as a shout.



**Jill Wagner**

www.jillwagnerart.com  
BFA 1978

From November 12 - December 30, The River Gallery in Chelsea, Michigan will exhibit 40-50 of my pastel and watercolor paintings of Italy. An artist's reception is planned for November 12. After graduating from UM School of Art, I made a career in advertising and have owned my own agency, Wagner Design, for the last 25 years.

**Cindy Boughner**

BFA 1974; MA 1980

I am completing my third year in a doctoral program for clinical psychology—a career shift. I am hoping to move to the Ann Arbor/Dexter area in two years to set up practice with psychotherapy for artists as an area of specialty, along with special interests in trauma, sensorimotor therapy, and LGBT clients. My dissertation is on spiritual growth post-enlightenment. I am currently interning at Doctor's Hospital of Michigan in Pontiac where there is a sliding scale for the uninsured that goes to \$1.00/hour--a great deal!



**Leslie Nobler-Farber**

www.leslienobler.com  
BFA 1980

In June 2011 I married, M.Z. Bernstein, at our nearby cultural center. All together we have 3 daughters, Perla-23, Alanna - 21 and Taryn - 18. Alanna is a recent honors graduate of the University of ▶

► Michigan - LSA. I also had an opening of "Gleanings," an exciting exhibition by a small group of like-minded artists at the Noyes Art Museum in New Jersey.



### Julie Bender

www.dunewoodarts.com  
BFA 1981

I was one of the last graduates in Art Education from Michigan. For 28 years, I have worked in Michigan K-12 Public Schools and been a member of the MAEA. I earned an MA degree in Art Ed from WMU in 2006. I work in watercolor and recently showed my work in ARTEMYA at the Richmond Center for the Arts.



### Mark Dziersek

www.lunar.com  
BFA 1981

I have been named managing director of the new Chicago office of LUNAR, one of the world's top design firms. LUNAR provides industrial design, engineering and user experience consulting around new products and services to many of the world's top companies and entrepreneurs.



### Laura Jarvis

BFA 1982

I am Chief of Marketing for US Army Garrison Ansbach (Germany) Family and Morale, Welfare and Recreation. We are committed to providing a quality of life to families and soldiers commensurate with their service to our country. In June I received the Commander's Award for Civilian Service for "outstanding contributions to community-wide programs by producing high-quality marketing materials." It's been an eye-opening and humbling experience. Plus, I've been able to experience Europe as few other people can.

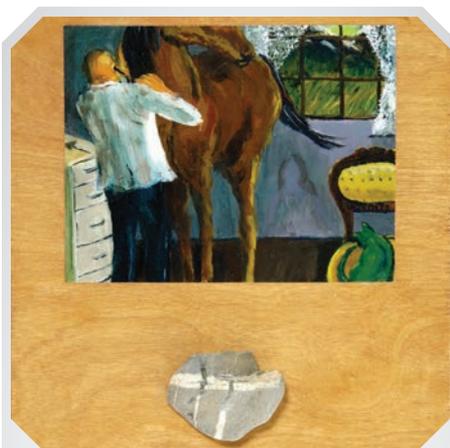


### Leisa Rich

www.monaleisa.com  
BFA 1982

I am included in three upcoming art books: "NOPLACENESS: Art in a Post-Urban Landscape," "The Studio Quilt: No. 6: The State of the Art," and "Modern Sculpture". I was also featured in the May issue of "Stitches" magazine, and I have work in "Fiberart International 2010" at the Memorial Art Gallery, Rochester, NY and "Watershed" at The Textile Center, Minneapolis, MN. Recent exhibitions include "Re-Tread Threads" at the Textile Center and "Interlacements: Tradition and Innovation in Fiber Art" ACWC Gallery, Perry, NY. From August 19023 I am teaching Sculptural Machine Embroidery at ►

► the Peters Valley Craft Center and a series of workshops in art book-making and free motion stitching in January, 2012 at the Society for Contemporary Craft in Pittsburgh, PA. I am also planning a 2012 solo exhibition at Armstrong Atlantic State University, Savannah, Georgia; and working on an interactive art commission for The Dallas Museum of Art.



### Gabriella Boros

www.gabriellaboros.com  
BFA 1983

I cherish the stones that I pick up from my travels, they inspire me and put me back in that place. In this spirit, I set out to challenge my international friends with a simple request, to send me a stone. Most of the artists I met online through *artmesh*, an artists' networking site. The stones arrived from Croatia, Sweden, France, Australia, Japan, Norway, Brazil, Belgium, Turkey, Netherlands, Slovakia, Israel, Hawaii, Indiana, Switzerland, Spain, Germany, Luxembourg and Canada. I created a stained wood panel on which I embedded the stone and painted a symbolic narrative about the artist(s). A 16-minute piano composition was also inspired by the project! The installation has a large world map with strings connecting the artists' countries with their artworks. Below this hangs my impression of them and their stone. The visual web of strings intertwined perfectly represents the artists intertwined together in this project.



### Susan Moran

www.morantextiles.com  
MFA 1983

I have been selected to participate in a collaboration between the Legacy Land Conservancy and the Chelsea Center for the Arts. Artists are assigned to one of the Conservancy sites, to create art based on that location. An exhibit of the work made in response to the various properties—wetlands, farms, and forests—opens in November at the Chelsea Center for the Arts in Chelsea MI

### Sharon (Manello) Borstein

www.borstein.com  
BFA 1984

In 2010, I was appointed as an Arts Commissioner for the Village of Buffalo Grove, Illinois. In January of this year, under the aegis of the Commission, I started the Buffalo Grove Artists' League. In the few short months of our existence, we've had regular monthly meetings to educate our members and help them network. We've also worked on programs to help raise the profile of visual arts within our community. In August, we'll be hanging our first all members' show.



### Amy McCarter

www.mccarterdesign.com  
BFA 1984

After 24 years with Pressley Jacobs Design in Chicago (as award winning ►

► Creative Director and Partner for the last 11 years), I have opened McCarter Design just outside the city. I continue to work with companies to build strong brands— with some new clients and some old friends. I am enjoying the freedoms of my new venture and I rely on the resources I have built over the years to take on larger projects for global companies. My new "work culture" embraces the privacy of a home third floor studio, seeing more of my kids and picking and choosing great projects. Painting on the side is part of the picture too!



### Steffen Mittelhaeuser

MFA 1987

Currently, I am teaching at the Southeast Center for Photographic Studies at Daytona State College. My work has been exhibited and published nationally and internationally and is included in the collections of numerous museums. I am also a scuba instructor specializing in underwater photography. I live in Port Orange, Florida with my wife, Mary, and son, Sam. This photograph was produced for Sister Cities International when I was sent to Campeche (a UNESCO world heritage site) on an assignment to document that city.



### Laurel Prafke

BFA 1987

I am completing a graduate certificate at QMU in arts psychotherapy. Dance/movement psychotherapy has been ►

► a real gift, as has my time hiking and painting in Scotland's East Lothian. My personal experience with closed head injury and post traumatic stress completes the circle of information here. The next step is research in the area of arts therapies and closed head injury. I am participating in Artprize. in Grand Rapids this fall, exhibiting an image painted on the site of Tantallon Castle, entitled "...round three sides the ocean flows". It is small and simple, the walking, mixing colors and painting in moleskin journals was a real treat for me. I hope to return to Scotland if grant applications come through. Painting and walking, being outside, stimulating my brain were indeed health concepts. Painting is my favorite and I hope to work more hands on with clay, which is another story...



### Brian Schorn

www.brianschorn.com  
MFA 1987

I have recently moved to the Hudson Valley of New York for a new job as the Senior Curriculum Developer at Omega Institute for Holistic Studies where I will be developing arts and mind/body/spirit programs. Within the last year, my work has been included in "Uncanny: Surrealism and Graphic Design" at the Moravian Gallery in the Czech Republic and "Instructions for Initial Conditions" at Drift Station in Lincoln, Nebraska. My music was included on three CD compilations including "Deep Wireless #8" in Toronto, Canada, "(Un) Pleasant Over Drones" in Falmouth, United Kingdom, and "Power/field #2" in New York City. Most recently, my graphic musical scores were published in "Deep Listening II Anthology" by Deep Listening Institute in New York.



**Rosemary Buchmann**

BFA 1988

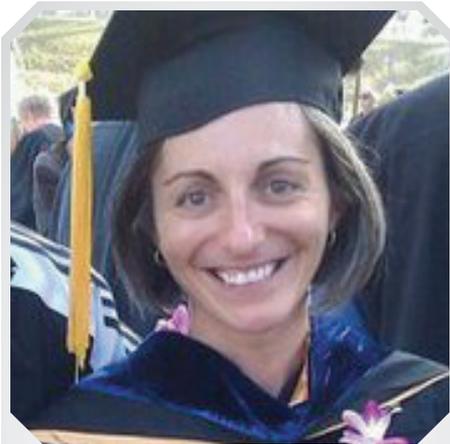
This March marked my 20th year of teaching art in a rural South Dakota to a student body that is a little over half Native American. It continues to both challenge and reward me as an educator during these troubling times for schools across the nation. I am thrilled to know I have sent at least 7 young people forward into art related careers from our small town of 1200. My own daughter won the 2009 Congressional Art Competition for South Dakota, and in the fall of 2010 she entered the University of South Dakota to study art with future plans to earn a Master's degree in anatomical Illustration. My son will complete high school in 2013 and follow his own dream when he is ready. I love teaching, but intend to pursue a Master's degree in painting or surface design in the near future. Even with all the students I have worked with over the years, being the mom to two phenomenal children will forever be the greatest thing I have ever done.



**Karen Becker**

www.karenbecker.net  
BFA 1994

Approximately 900 applied and about 200 artists were accepted in the Chicago's Art Loop Open. Though I did not win a prize, I am thrilled that my painting sold to a collector. I am also happy to announce that I found new studio space and I am currently working on a series of paintings (but can't disclose more information yet).



**Andrea Berez**

BFA 1994

I have just completed a PhD in Linguistics at the University of California, Santa Barbara. I will be joining the faculty of the University of Hawaii Department of Linguistics in August 2011.



**Sue Holdaway-Heys**

www.sueholdaway-heys.com  
MFA 1994

I'm featured in an artist's champagne reception and opening Sunday July 10 and Sunday August 28 at the Button: Petter Gallery 161 Blue Star Highway Douglas, MI



**Yvette Rock**

www.yvetterock.com  
MFA 1999

Three pieces reflecting my Surinamese ►

► heritage as well as family life are included in a unique exhibition that showcases over 50 examples of artists' interpretations of their ethnic heritage, culture and traditions at The Arts League of Michigan in Detroit.



**JuQuan Williams**

theseizurecomic.com  
BFA 1999

"The Seizure," my action webcomic, has finished its first story arc, and is now relaunching with a brand new, expanded storyline. New pages are added every Monday. If you're looking for an exciting, action-packed story, look here!



**Tanisha Bronaugh**

www.graphicinvite.com  
BFA 2000

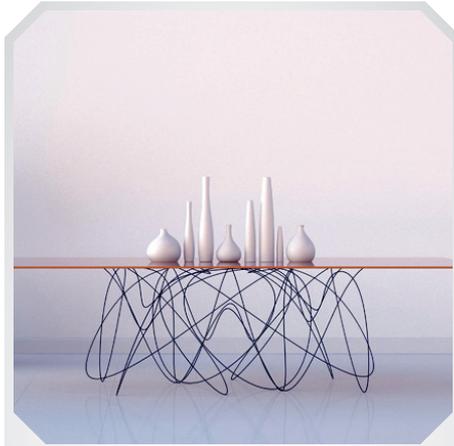
I have been an educator for 11 years and am currently a digital photography and imaging instructor. After completing a Master's in Instructional Technology, I earned a coveted spot as an Adobe Education Leader, one of 3 in the state of Michigan. Adobe Education Leaders are educators who have used their unique abilities and expertise to promote excellence in education through the integration of Adobe solutions in the classroom, school, and/or district. I now speak at professional development workshops and webinars worldwide.



**Annie Hagar**

www.anniehagar.com  
BFA 2004

I was recently named as a featured artist for the VUU Collective, based in Brooklyn, NY.



**Jason Phillips**

www.jasonphillipsdesign.prosite.com  
BFA 2005

Inspired by quantum physics, the Quantum table is an interpretation of what the movement or path of subatomic particles might look like. The lacquered orange corian top is supported in sharp contrast by the turbulent flux of the hand formed steel wire base in powder-coated black.



**Zack Denfeld**

www.genomicgastronomy.com  
MFA 2007

I helped launch the Center for Genomic Gastronomy, a group that researches the genomes and biotechnologies that make up the human food systems on planet Earth. Recent events have included Cheese Wrestling and a Planetary Sculpture Supper Club. The Center has done research and presented its findings in India, Spain, and the US.



**Seth Lower**

www.sethlower.com  
BFA 2004

WEEKEND is pleased to present Diamonds are Forever, an exhibition featuring my concept-based works. In the exhibition, photographs, text, and video frame my experiences as photographer for a high-end jewelry dealer. Concepts of labor, class, and value are touched upon in the work and are further contextualized by the location of the jewelry showroom itself, coincidentally in the same building that houses the immigration courtrooms for the greater Los Angeles area.



**Jordan Schietinger**

www.jordan-sullivan.com  
BFA 2005

The exhibition "A Temporary Place" features my work (under the name I use creatively, Jordan Sullivan) and Alexandre Rosa. My work includes photographs, map collages and sculptures influenced by the landscape and culture of the Southwest. Alexandre Rosa's drawings, created in "blue lead" style, portray human figures, animals and objects on paper and ceramic plates.



**Elizabeth Guilmet**

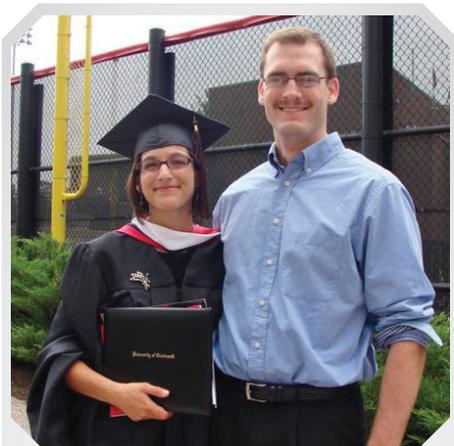
BFA 2008

On May 20 I had my first solo show at a private gallery, Yes.Oui.Si Space, in Boston MA, where I received a post-baccalaureate certificate from the School of Fine Arts, Boston.

**Jessica Yurasek**

BFA 2004

I graduated from the University of Southern California Annenberg School for Communication & Journalism with a Master's degree in Communication Management. In June I started working as a creative strategy analyst at the Los Angeles-based branding firm, Innovation Protocol.



**Karen Overmyer**

BFA 2008

I completed a two-year program in art education at the University of Cincinnati. I'm now capable of critiquing my favorite professors in their day-to-day classroom activity. I can also teach art to students from kindergarten through high school. Now I just have to see about finding employment. In other news, my husband grew a mustache... but that bit of fuzz is no longer with us.



**Ann Stewart**

www.annstewart.net  
MFA 2009

Ann Stewart will be exhibiting a new series of drawings for a two person exhibition at Whitespace in Atlanta, GA. The exhibition will run from August 5th - September 3rd. The opening reception is August 5th from 7-10 pm. For more information, please visit www.whitespace814.com or www.annstewart.net.



**Katie Brooks and Annie Garcia**

www.bluearbordesigns.com  
BFA 2010

We both continued working in metal after we graduated, moving down to Asheville, North Carolina and starting Blue Arbor Designs, focused on creating one of a kind, handmade, sterling silver jewelry. We recently collaborated on a series incorporating oak wood that can be found in a couple of galleries in western North Carolina.



**Jeremiah Jaroch**

www.grizzly-jere.com  
BFA 2009

After one year of revisiting old animations and creating new ones, I reached a point where I could start rendering. Now, six months later, that year and one half of work has been condensed into a three minute and thirty-second Demo Reel. My 2011 3D Portfolio Demo Reel can be viewed at www.grizzly-jere.com

**Adrienne Vetter**

MFA 2009

I have been named one of three recipients of the 2011 Wyoming Arts Council Visual Arts Fellowship. Each Fellowship artist receives a \$3,000 prize and participates in an exhibition from November 4 through December 30, 2011 at the Art Center in Jackson, WY as part of the Wyoming Art Council's 2010-2011 biennial exhibition.

**Rachel Boswell**

www.rachelcboswell.weebly.com  
BFA 2010

I have been invited to join the Peace Corps in Tanzania. I will depart on October 10, 2011 for 27 months of service in health education, specifically dealing with HIV/AIDS education and awareness. I am hoping that this experience will inform my future work in rural communities in the U.S., and contribute to my graduate school applications in landscape architecture and urban planning.



**Anna McAlpine**

www.annamcalpine.com  
BFA 2010

I'm now a graphic design intern for a granola company in Detroit called Simply Suzanne.

# In Memoriam

**Mrs. Mae Herndon Noll**

BDES, 1937  
09/16/10

**Mrs. Margaret W. Kelleher**

BDES, 1941  
10/27/10

**Mrs. Bernadine P. Shear**

BDES, 1941  
03/26/10

**Mrs. Margaret G. Veigel**

BDES, 1941  
02/26/11

**Mrs. Lois M. Boston**

BDES, 1948  
04/15/10

**Joseph J. Fischer**

BDES, 1948  
03/11/10

**Ms. Lois A. Foukal**

BDES, 1948  
11/21/10

**Prof. Robert M. Peter**

BDES, 1948  
08/19/09

**James W. Whitney**

BDES, 1949  
11/13/10

**Mrs. John Pollmiller**

BDES, 1952  
05/27/10

**Mr. Gerald A. Lockhart**

BSDES, 1953  
08/17/09

**Georgia Caris Cohan**

BSDES, 1954  
01/29/11

**Mrs. Nancy D. Hurd**

BSDES, 1954  
12/16/10

**Mrs. Carol Gaeb Jennings**

BSDES, 1954  
09/28/09

**Doris A. Smith**

BDES, 1947 MSDES, 1954  
09/21/10

**Mrs. Nancy G. Peelen**

BSDES, 1955  
08/01/10

**Mrs. Karen Wallace**

BSDES, 1957  
01/23/11

**Norman F. Krecke**

BSDES, 1960  
02/13/11

**William A. Kohl**

MFA, 1965  
05/02/11

**James Andrew Timonen**

BSDES, 1965 MFA, 1968  
12/30/08

**Joan Bea Edwards**

BFA, 1976  
09/02/10

**Ms. Jean Elizabeth Harling**

BFA, 1976  
10/18/10

**Mr. R. Jeffrey Lamb**

BFA, 1976  
03/22/11

**Nancy Kay Nicolson**

BFA, 1978  
12/26/09

**Mr. Franklin M. Blesch**

BFA, 1981  
08/20/10

**Dorothy Lee Delauro**

BFA, 1981  
10/23/10

**William J. MacArthur**

AM, 1984  
12/12/10

**Mary J. Banyai**

AM, 1989  
02/01/10

**Mr. Jonathan B. Appel**

BFA, 1997  
07/29/10

# Our Thanks

Our thanks to Susi and Reid Wagstaff, whose generous support of A&D Communications makes *Emergence* possible



▲ photo: Patrick Young, staff

# Creative Ways to Give

[www.art-design.umich.edu/giving](http://www.art-design.umich.edu/giving)

**AN APPLE A DAY** • Supply new students with a full macbook pro computer package - 175 units at \$4,000 each.

**BE PREPARED** • Sponsor a high school student in a one-week residential program that focuses on producing a first-rate admissions portfolio - \$800 per student.

**FIND YOUR WAY** • Help the School purchase three interactive signage screens for the building - \$10,000 each or \$30,000 total.

**HE AIN'T HEAVY** • Assist the School with the purchase of a one-person forklift needed to hang student, faculty and alumni work for the eight annual A&D exhibitions - \$15,000.

**IN THE MIDDLE** • Support a middle school student in a weeklong exploration of art and design methods and materials, academic skill building, and college preparation - \$250 per student.

**INNOVATE & INVENT** • Provide for high school students to attend A&D's summer class that introduces them to the bleeding edge of design technology and all the A&D opportunities for innovation and invention - \$1,000 per student.

**JUMP START** • Support a student in the BFA Prep summer program that prepares high school students to enter a Bachelor of Fine Arts degree program. - \$2,000 per student.

**LIFT IT UP** • Help the School purchase a forklift for the faculty and graduate student studio building - \$25,000.

**LIGHTS, CAMERA, ACTION** • Supply Panasonic HMC40 Video Camera and recorder for students' use - 10 cameras at \$2,000 each.

**Still Undecided?**  
Unrestricted gifts to the School of Art & Design are a great option because they allow Dean Rogers to direct funds where they are needed most and to meet unanticipated opportunities that benefit faculty, students and academic programs.

#### FOR MORE INFORMATION

about these gifts contact Mary Alice Bankert, 734 478 5770, [mbankert@umich.edu](mailto:mbankert@umich.edu)  
Contributions or other inquiries may be sent to Scott Creech, School of Art & Design, 2000 Bonisteel Blvd, Ann Arbor, MI 48109, 734 763 4256, [creechsc@umich.edu](mailto:creechsc@umich.edu)

**MAKE A DIFFERENCE** • Help a student with tuition (in-state tuition is \$12,600; out-of-state tuition is \$37,000) with a one time grant - \$2,500.

**PAINT BY NUMBERS** • Help the School purchase 23 new easels for the painting studio - \$300 each or \$7,000 total.

**PARK IT** • Purchase bike racks for the School - \$5,000.

**PRINTS EVERYTHING BUT MONEY** • Purchase a new printing/etching press for printmaking studio - \$20,000.

**PULL IT ALTOGETHER** • Support a senior's Integrative Project, the two-semester, 12 credit final project that synthesizes academic and studio work - \$250.

**SET IN MOTION** • Purchase Cannon VixiaHF S200 Camcorder for students' use - 10 camcorders at \$649 each.

**SHOW SUPPORT** • Be a sponsor of a student or faculty exhibition - \$500.

**SHUT IT TIGHT** • Replace an overhead door for better temperature control in the sculpture studio - \$10,000.

**START YOUR ENGINE** • Sponsor a student project in ArtsEngine, the multidisciplinary program among the four north campus units: A&D; Architecture; Engineering; and Music, Theatre & Dance - \$150.

**SUMMER HELP** • Underwrite a summer internship for an Art & Design student - \$2,000-4,000.

**USE YOUR TOOLS** • Buy "toolkits" with 50 items for freshmen so they are equipped for all of their studio needs - \$300 per student.

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Questions: contact Kate West at [katewest@umich.edu](mailto:katewest@umich.edu)

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University of Michigan  
2000 Bonisteel Boulevard  
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[creechsc@umich.edu](mailto:creechsc@umich.edu)