

DIRECTOR STATEMENT

***SANDRA MURCHISON,
DIRECTOR***

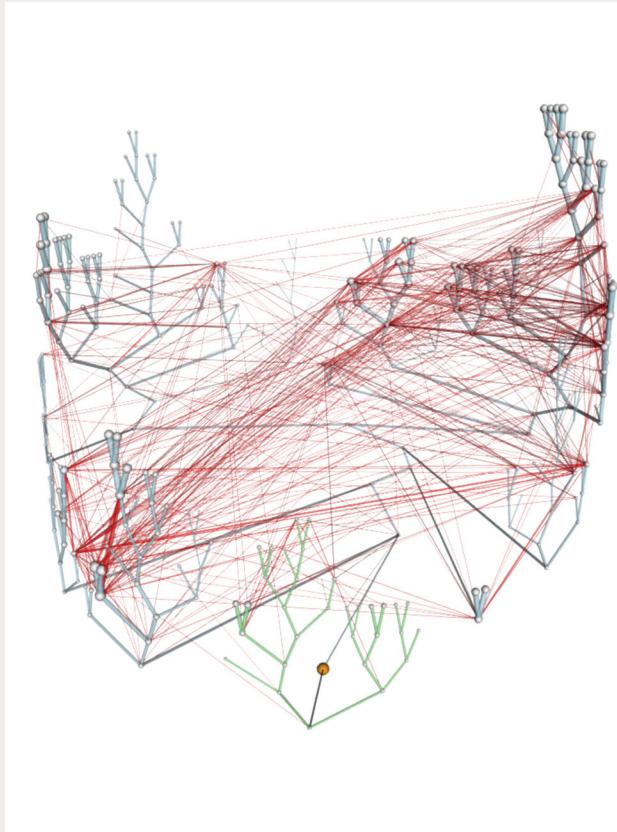
This is our inaugural year as the School of Art & Design, and as such, we are excited about our promising future as a soon to be nationally accredited art school by the National Association of Schools of Art & Design. This recognition of achievement by our students, faculty and staff alike highlights the high standards that we expect from all aspects of the Art School. But it is the faculty who most champion our assertion for academic and artistic rigor. The School of Art & Design has experienced faculty who remain committed to and active in their chosen disciplines. They hold the highest degree in their fields: PhD

or MFA. As you will witness from this catalogue, we have caring faculty who also shine as nationally and internationally acclaimed artists and scholars. Our faculty thrive in the five impressive buildings on campus which make up the entire Art School. Much of the work that you will see here has been created, in part, in our own facilities here at EMU. We are proud of our only one-year-old Sculpture building and a cutting-edge digital fabrication lab in Sherzer Hall. We are so fortunate to have studios in all of the following areas: ceramics, drawing, fibers, furniture design, graphic design, metals, painting, photography,

printmaking, sculpture, time-based media and watercolor. I am so pleased to serve as the first Director of the School of Art & Design at Eastern Michigan University, and I am quite proud of the faculty work you will discover here. It's a joy to work in an art school that maintains so many studio areas, while also offering an innovative art education program and great variety in our art history curriculum. We hope that you will stay connected with what is happening in the School of Art & Design at EMU by frequently returning to campus and by keeping an eye on us at <http://art.emich.edu>.

***SCHOOL OF ART + DESIGN,
EASTERN MICHIGAN UNIVERSITY***





Contemporary Net of Life Showing Horizontal Gene Flow, 2005. V. Kunin, L. Goldovsky, N. Darzentas, and C.A. Ouzounis. Microbial phylogenetic network, with the dominant vertical gene flows represented by tree-like branches (cyan for bacteria, green for archaea in color version), and horizontal gene flows represented by horizontal vines (red in color version). Note that certain species (represented by nodes) are hubs connecting horizontal gene flows across certain areas of the network. From "Intelligible Design: The Origin and Visualization of Species," *Communication Design*, Volume 3, Number 2, Fall 2016.

LESLIE ATZMON

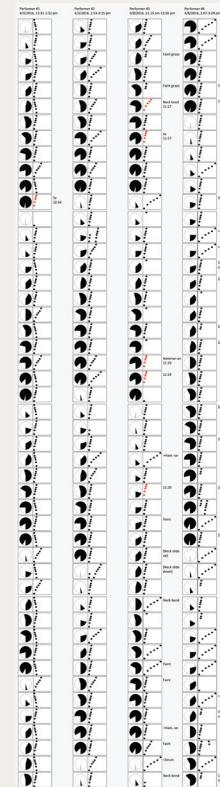
BIOGRAPHY

Leslie Atzmon is both a graphic design practitioner and design historian. Atzmon has published her work in a number of journals, including *Design and Culture* and *Design Issues*. She edited the collection *Visual Rhetoric and the Eloquence of Design* (Parlor Press 2011), and is currently co-editing *The Graphic Design Reader* (forthcoming from Bloomsbury in 2017) with Teal Triggs of The Royal College of Art, and the collection *Encountering Things: Design and Theories of Things* with industrial designer Prasad Boradkar of Arizona State University (forthcoming from Bloomsbury in 2017). Atzmon and colleague Ryan

Molloy curated the exhibition *Open Book: An International Survey of Experimental Books*. The two were awarded a National Endowment for the Arts ArtWorks grant from 2012-2014 to run experimental book design workshops, and to edit, design, and produce the book *The Open Book Project*, which explores the history and future of the book through scholarly essays plus an exhibition catalogue. Atzmon was awarded a Fulbright fellowship at Central Saint Martins, University of the Arts London from January through June 2016. Her Fulbright research was on Darwin and design thinking.

Recent Publications:
The Graphic Design Reader, Teal Triggs and Leslie Atzmon, Editors, London: Bloomsbury Press, forthcoming fall 2017. *Encountering Things: Design and Theories of Things*, Leslie Atzmon and Prasad Boradkar, Editors, London: Bloomsbury Press, forthcoming fall 2017. "Intelligible Design: The Origin and Visualization of Species," *Communication Design*, Volume 3, Number 2, Fall 2016. *The Open Book Project*, Leslie Atzmon, Editor, Co-Art Director with Ryan Molloy, June 2014. *Visual Rhetoric and the Eloquence of Design*, Leslie Atzmon, Editor, Anderson, South Carolina: Parlor Press, 2011.

EASTERN MICHIGAN UNIVERSITY, MFA; MIDDLESEX UNIVERSITY, LONDON, PHD - PROFESSOR - GRAPHIC DESIGN AND DESIGN HISTORY



From "Woman in A-minor: Ragnar Kjartansson at MOCAD," *Infinite Mile*, May 2016

BRENDAN FAY

BIOGRAPHY

Brendan Fay teaches courses in modern and contemporary art history. He joined the School of Art and Design in 2015, and his recent seminars have studied the Bauhaus and its legacy in the United States, the emergence of performance art, and the evolution of Detroit's contemporary art scene. He completed his dissertation on photography and abstraction at Harvard University, and subsequently held a postdoctoral Mellon Fellowship in the Humanities at Stanford University. His primary research examines issues related to modernism and photographic education in the United States; additional research interests include problems of abstraction and materiality in contemporary photography, along with aspects of performance, sound and new media. His writing has appeared in

History of Photography, *Artforum*, *Exposure* and the online publication *Infinite Mile*.

In cooperation with the Moholy-Nagy Foundation, based in Ann Arbor, MI, Dr. Fay is currently working on a catalogue raisonné of color photographs by László Moholy-Nagy. He also serves as a member of the Minor White Project Committee at the Princeton University Art Museum, an advisory group dedicated to the legacy and archives of the founding editor of *Aperture magazine*. He received a 2016 Minor White Research Grant to support ongoing work on White's teaching and writing, and previously received a 2014 Ansel Adams Research Fellowship at the Center for Creative Photography, University of Arizona. A Michigan native and University of Michigan alumnus, he

lives in Ann Arbor.

Bibliography

Review of Beautiful Terrible Ruins: Detroit and the Anxiety of Decline, by Dora Apel, *Exposure* 49:2 (Fall 2016). "A Picture is No Substitute for Anyone," in *Pictures of Me*, by Millee Tibbs, Blue Sky Book 68 (Portland, OR: Blue Sky Gallery, 2016). "Woman in A-minor: Ragnar Kjartansson at MOCAD," *Infinite Mile: a journal of art + culture(s) in Detroit*, Issue 28 (May 2016). "How to Hold a Camera: Harry Callahan's Early Abstractions," *History of Photography*, vol. 39, no. 2 (May 2015). "Lapsed Calamities," in *Kathrin Sonntag: Green Doesn't Matter When You're Blue* (Aspen Art Museum, 2013). "Openings: Miriam Böhm," *Artforum*, vol. 49, no. 5 (January 2011).

PHD, HARVARD UNIVERSITY, HISTORY OF ART AND ARCHITECTURE -
ASSOCIATE PROFESSOR - ART HISTORY



Far Left: Anamorph (view 1), altered replica of the artist's skull from CT scans, H 12" x L 36" x D 6", 2016

Far Right: Anamorph (view 2), altered replica of the artist's skull from CT scans, H 12" x L 36" x D 6", 2016

Middle: Anamorph (view 3), altered replica of the artist's skull from CT scans, H 12" x L 36" x D 6", 2016

JASON J FERGUSON

BIOGRAPHY

Jason J Ferguson uses humor, the uncanny, and an absurdist voice to create public interventions, video, and sculptural objects. Ferguson's psychologically charged installations have been said to raise issues of artistic control, consciousness, and mortality. He has exhibited his work internationally including exhibitions in Kolderveen, the Netherlands; Berlin, Germany; Vitória, Brazil; Brooklyn, NY; Chicago, IL; Philadelphia, PA; and recently at the Museum of Contemporary Art Detroit. Notable publications including features in *SCULPTURE magazine*, *Knight Arts*, *Artifizz*, *the Chicago Art Review*, *the Abaton*, and the forthcoming *Additivist Cookbook*.

Jason's current work focuses on the conceptual and social implications embedded in the 3D printed object. For the last year he has been working with the University of Michigan Hospital and Northwestern Memorial Hospital in Chicago to create sculptures from medical scans of his own body. His research has been presented at the Digital Technologies for Analog Praxis panel in Sarasota at SECAC, in Chicago at the New Media Caucus 3D Printing Panel, and in an interview with 3D Printing Industry. Jason is currently an Associate Professor in the School of Art & Design where he teaches sculpture, 3D design, and digital fabrication courses.



UNIVERSITY OF DELAWARE, MFA, SCULPTURE -
ASSOCIATE PROFESSOR - SCULPTURE AND 3D FOUNDATIONS



Left: Audition #3, acrylic and tissue paper on canvas, 72" x 48", 2015
Right: Curtain #7, acrylic and tissue paper on canvas, 72 x 48 inches, 2016

CHRIS HYNDMAN

BIOGRAPHY

Chris Hyndman is a painter born in London, Ontario. In 2010 he moved his studio to Chicago, where he spends much of his time when he is not teaching. Recent shows include solo exhibitions at Bluffton University in Ohio, the Institute for the Humanities at the University of

Michigan, and the Susanne Hilberry Gallery in Ferndale, Michigan. In 2008 he was nominated for a Joan Mitchell Foundation Painters and Sculptors Grant. Chris has been a faculty member at Eastern Michigan University since 2001.

*OHIO UNIVERSITY, MFA, PAINTING AND DRAWING -
FULL PROFESSOR - PAINTING AND 2-D FOUNDATIONS*



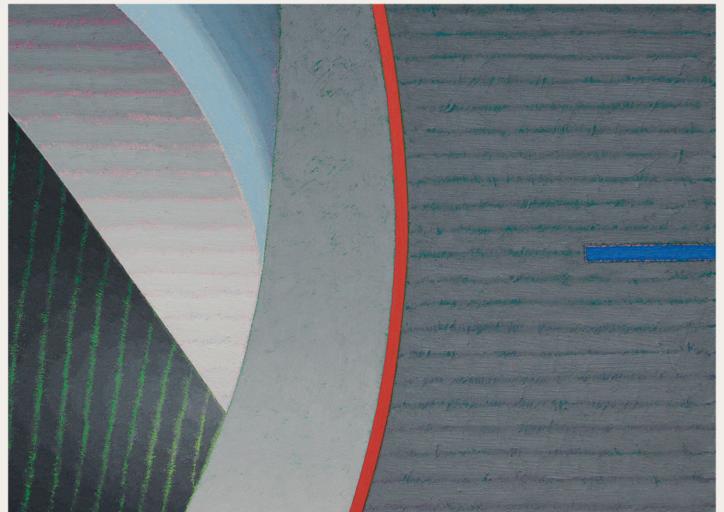
Scared of Dying,
oil on canvas, 72x60 inches, 2015
Left: Detail

DUSTIN LONDON

BIOGRAPHY

Dustin London's abstract paintings and drawings have been exhibited at venues including NURTUREart in Brooklyn, Heskin Contemporary in New York, the Untitled Art Fair in Miami Beach, Emily Davis Gallery at the University of Akron, and TSA Gallery in Brooklyn. He has been an artist-in-residence at Yaddo, Millay Colony, Willapa Bay AiR, Jentel, the Kimmel Harding Nelson Center for the Arts, and the Vermont Studio Center. London is a recipient of the New York Foundation for the

Arts Fellowship and his work has been featured in publications such as *New American Paintings*, *Fresh Paint Magazine*, and *Paint Pulse Magazine*. He received a BFA from Michigan State University and a MFA from the University of Pennsylvania. He has held positions at The College of New Jersey as Assistant Professor and Florida International University as a Visiting Assistant Professor prior to joining the faculty at EMU.



**MFA, UNIVERSITY OF PENNSYLVANIA -
ASSISTANT PROFESSOR - DRAWING, FOUNDATIONS**



Left: The Voice of America, for Charlie, Jim and Joseph. (Aphasia), Welded and fabricated found Stainless steel, cast bronze, found neon, 1976 Charlie McCarthy Juro ventriloquist doll, variable, 2013

Top Right: The oxygen bubbles and rusts as it settles on the b side. McCarthy left in 57, bad liver drawn in by the alcohol and his head turning paranoiac. The lips move but no one is speaking again. Never trust a dummy, a man in a top hat or a politician, fabricated, welded stainless steel, altered welded and fabricated mild steel oxygen tank, cast bronze, 69" x 37.5" x 28", 2015

Bottom Right: detail of oxygen bubbles and rust as it settles on the b side

BRIAN L. NELSON

BIOGRAPHY

Brian Nelson was born and raised in Coldwater, Michigan. He attended Western Michigan University. Receiving his BFA in sculpture in 1991. After receiving his BFA he moved to East Lansing, Michigan, working as a welder for a U.S. military subcontractor. After two and a half years, he began to pursue his MFA degree at Michigan State University. In 1995 he began teaching at the Center for Creative Studies. At CCS he taught Drawing I, II, 3 D Design, Welding, Materials and Process, and all levels of sculpture. He also directed the metal-shop, and foundry. Brian began teaching sculpture at Eastern in 2000. He currently serves as the area coordi-

nator of the sculpture program. He has exhibited regionally, at the Center Galleries, Detroit Artist Market, Detroit Contemporary, WSU, Elaine L. Jacobs Gallery, BBAC and Gallery Project, among others. Nationally at Hall Walls in Buffalo, NY; Spaces Gallery, Cleveland; Indiana State University; and Loudon House in Lexington KY. He has received awards such as the Polk purchase award, Best in Show at the MACAA, Michigan Fine Arts Competition, two Excellence in Teaching awards from MSU and EMU. Brian is known for his unique ability to combine refined craftsmanship and complex emotional and conceptual ideas into solid and fluid sculpture.





"Sanctuary" raised bronze, feathers, twigs, beeswax candle.

GRETCHEN OTTO

BIOGRAPHY

Dr. Otto considers herself an educator as she has been teaching successfully for over 30 years. Her artwork is created between time spent teaching and the pursuit of other adventures. She is a gardener, a rower on the Huron River in her scull, a driver of a vintage 1972 MGB, an avid reader, a 20-year survivor of breast cancer and a caretaker for friends and family. All of this activity inspires her work.

The piece entitled *Sanctuary* was made after several years spent in intense grief. The raised bronze is embellished with a nest, feathers, twigs and a beeswax candle. It is a ritualistic piece; its purpose is to

guide a mourner toward its light to a place of presence. The area where the piece hangs, be it in a gallery or a forest, provides a sacred spot for contemplation and calm. It is currently on display at the 55th Annual Greater Mid Michigan Art Exhibition. Dr. Otto had several other pieces displayed last year at the 54th Annual Greater Michigan Art Exhibition, where one received an honorable mention.

This academic year she is curating *Metals 17*, an exhibition for metalsmithing professors and their students from many of the colleges, schools and universities in Michigan and surrounding states.

PHD. ART EDUCATION, PENNSYLVANIA STATE UNIVERSITY, MFA. H-12
TEACHING CERTIFICATION, ART, WAYNE STATE UNIVERSITY
METALSMITHING, CRANBROOK ACADEMY OF ART -
FULL PROFESSOR - METALSMITHING



Left: With Fruit
stoneware, 7"x7"x5", 2016

Right: Cake Stand
stoneware, 7"x7"x5",
2016

DIANA PANCIOLI

BIOGRAPHY

Diana Pancioli discovered clay during her undergraduate degree at WSU. She built a gas kiln the following year and then moved to Canada, where she built a larger kiln and studio. At Pewabic pottery during the execution of the People Mover Murals, she assisted with planning and constructing four murals. She designed Cadillac Station which represented the Pewabic project in a show at the American Craft Museum. Diana was commissioned to create other murals-in Detroit hospitals-which were exhibited in a group show at Pewabic, *Public Art from Mary Stratton to the Present*. She completed her MFA. at NYSCC-Alfred in 1989 and has taught at EME. since, where she

built three kilns for the Ceramic studio-wood,salt, and soda. Her book *Extruded Ceramics* was published in the U.S. and England in 2000. More recently Diana curated two shows at EMU: *Perspectives* showed five Michigan ceramic sculptors; the second exhibited the work of 45 U.S. potters. Diana's recent video *BIG POTS* demonstrates the use of a tool she developed with EMUs Technical Department. Another injection molded tool and laser cut die will be featured in her next video *Building Platters*. Professor Pancioli continues to teach, make work, and serve on the Michigan Ceramics Arts Association board.



NEW YORK STATE COLLEGE OF CERAMICS, MFA.-
PROFESSOR - CERAMICS



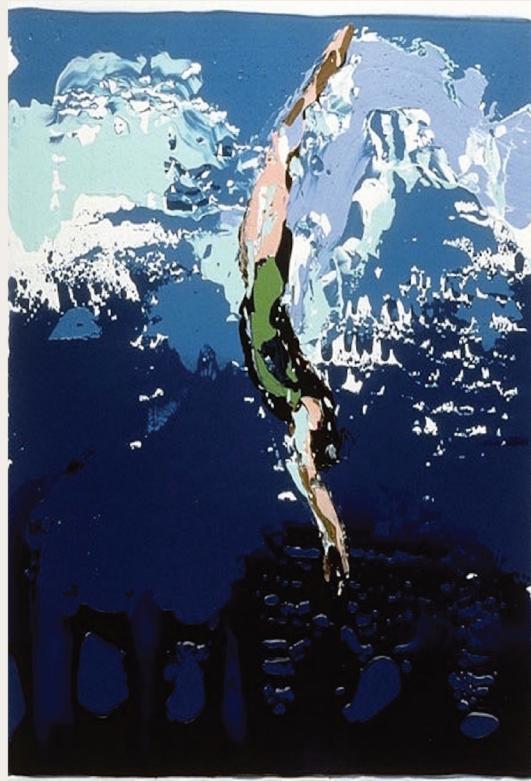
Left: "Swimmer 1" Acrylic on Paper,
12" H x 9" W, 2016
Right: "Swimmer 2" Acrylic on Paper,
12" H x 9" W, 2016

ALAN POTTER

BIOGRAPHY

Alan Potter grew up in Ann Arbor, and received his undergraduate degree from the University of Michigan in 1981. He received his MFA in painting from EMU in 1990 and has been teaching in the Art Department for the past twenty-six years. For the past thirteen years, Alan has been teaching Art Appreciation as an online course. A swimmer glides past the eye that tries to hold it. It is this image, and the means and meanings of representing it, that Alan is exploring in his current paintings. Alan has always been interested in depicting the human figure at the juncture of representation and abstraction.

Placing the figure in water allows for a natural development of this approach. The figure will appear abstract, even if depicted in a strictly representational manner, due to the distortion caused by the currents and reflections in the water. A camera would confirm this, but only with a mechanical record. Alan is more interested in the subtleties and complexities of the human experience of such a scene. Without the aid of a camera, the eye alone cannot completely perceive the figure in motion. An image must be constructed in the mind through a fusion of vision, knowledge and memory.



*EASTERN MICHIGAN UNIVERSITY MFA. -
FULL TIME LECTURER - ART APPRECIATION*



"Icon of St. Peter", 11th c., copper repoussé,
21 x 12.5 cm., London, private collection

ELLEN C. SCHWARTZ

BIOGRAPHY

Ellen C. Schwartz has been teaching at EMU since 1977. Trained as a Byzantinist, she has taught classical and medieval art history, humanities, women's art, history of American architecture, both western art history surveys and a number of different seminars. Seminar topics have varied from Frank Lloyd Wright to contemporary women's art and feminist art of the 1970s and 1980s. Her research has primarily considered architecture, painting and artifacts from Byzantium and medieval Eastern Europe, largely from the 12th through the early 15th century. Dr. Schwartz has been a regular presenter at the annual Byzantine Studies Conference, of which she has served as president twice. Her articles have appeared in American and international publications, both in print and online. She is married to a professor of political science at the University

of Michigan-Dearborn; they have two sons, one pursuing a graduate degree in computer science at MSU, and one an intern in choral conducting in New York. with base metal icons. This lengthy project, concerning images in copper repoussé and cast bronze, considers their iconography, style and their relation to sculptural and painted images. This investigation will allow readers to learn more about the varied kinds of patronage and personal piety in the middle Byzantine period. Having published the first section on repoussé icons, she is engaged on the investigation of the images in cast bronze. Dr. Schwartz has just given an invited presentation, "Byzantine Arts of Faith," for the Cathedral of Saint John the Divine in New York, in association with their season's inaugural concert, "The Glory of Constantinople."

Bibliography:

"Byzantine Arts of Faith." Invited lecture presented at Cathedral of Saint John the Divine, New York,

October 2016.
"Copper Repoussé Icons of Middle and Later Byzantine Times." *Deltion tes Christianikes Archaiologikes Hetaireias*, 4th ser., 35 (2014): 361-374.
"L'Année dernière à Marienbad as Cubist Cinema." *Studies in French Cinema* 14, no. 2 (summer 2014): 76-90.
"Byzantine Art and Architecture." In *Oxford Bibliographies in the History of Art*, ed. Thomas daCosta Kaufmann. New York: Oxford University Press, 2013.
"Iconic Innovation in Sinai gr. 204." *Deltion tes Christianikes Archaiologikes Hetaireias*, Series 4th ser., 32 (2010): 87-90.
Entries for pieces by Chicago, Fish, Frankenthaler, Krasner, Marisol, Martin, Nevelson, Riley and Sage. In *The Rose Art Museum at Brandeis*, ed. Michael Rush. New York: Harry N. Abrams, 2009.

**INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY MA, PhD
(EARLY CHRISTIAN AND BYZANTINE ART HISTORY) -
PROFESSOR - ART HISTORY**



Left: Alright Easy Good Fine, Mixed media on panel, 24"x24", 2015

Middle: Rock Collectors, Mixed media on panel, 36x48, 2015

Right: No Problem, Screen Print, illustration board on prepared shelf, 11" w 10" h 4" d, 2015

BRIAN SPOLANS

BIOGRAPHY

Brian Spolans grew up in South Texas and attended high school at the Alabama School of Fine Art where he studied studio arts. After receiving his bachelors degree from the University of Texas, Brian spent some time printing t-shirts before returning to get his masters in printmaking. He then worked as a master printer for the Dallas Contemporary, editioning original prints by Tom Orr, Linea Glatt, and Vernon Fisher. Brian's artwork has

been exhibited at 500X Gallery in Dallas, Gallery Aferro in New Jersey, Bridge for Emerging Contemporary Arts Gallery in New Orleans, International Print Center of New York, and Published in *New American Paintings* and *Fresh Paint Magazine*. He co-curated the exhibition *Post Apocalypse* at Gallery Project in Ann Arbor, and *Non-Text* at Eastern Michigan University with colleague Professor Leslie Atzman.



**UNIVERSITY OF NORTH TEXAS, MFA, PRINTMAKING -
ASSOCIATE PROFESSOR - PRINTMAKING**



Left: "Mending Gold: Peninsular Paper Company, Ypsilanti, Michigan", Landscape mending highlighting the worn areas within the landscape, 2016

Right: "Mending Gold: Peninsular Paper Company, Ypsilanti, Michigan", Landscape mending highlighting the worn areas within the landscape with detail view of the retaining wall, 2016



BIOGRAPHY

Brooks Harris Stevens is an artist and Associate Professor at Eastern Michigan University where she is the Fibers program coordinator in the School of Art and Design. She received her BFA in Fibers from Savannah College of Art and Design and a MFA in Fibers from East Carolina University, School of Art and Design. Brooks is continually inspired through the creation of installations and three-dimensional fiber based work with interdisciplinary

approaches challenging the fiber medium. Her current research focuses on the mending of cloth, land and architecture inspired by various cultural observations. She has lectured on textiles practices in Europe and the U.S. while exhibiting work in solo, group, and juried exhibitions nationally and internationally. Currently, Brooks has work included in *Textile Art of Today* in Europe and *World of Threads*, Ontario, Canada. In addition to exhibiting her work

Brooks has recently performed several landscape and architectural mendings in Leh, Ladakh, India, Mount Dajti, Albania and locally at the Peninsular Paper Company in Ypsilanti, Michigan. She currently has articles in two international fiber and textile journals that focus on her mending practice; *Fibre Textile Forum*, *Mending Gold: Mending as Metaphor* and *Surface Design Journal*, *Mending Gold: Longitude and Latitude*.

BROOKS HARRIS STEVENS

*EAST CAROLINA UNIVERSITY, SCHOOL OF ART AND DESIGN -
ASSOCIATE PROFESSOR - FIBERS*



Left: "Stational Cross of San Senator", completed ca. 1616. Sculpture of St. Helena by Giovanni Pietro Lasagna after a design by Il Cerano (Giovanni Battista Crespi). Corso Italia, Milan. Photo credit: Pamela Stewart

Right: "Bernardino Luini, Chapel of Corpus Christi", frescos (vault) and oil on wood panel (altarpiece, lunette, and lateral walls). San Giorgio al Palazzo, Milan, 1516. Photo credit: Giovanni dall'Orto

PAMELA STEWART

BIOGRAPHY

Pamela Stewart specializes in the visual culture of the Italian Renaissance and Baroque, with a focus on the intersections of art, ritual, and religious devotion in sixteenth-century Milan. She is more broadly interested in religious art following the Catholic Reformation; the materiality of the sacred; early modern art theory; spectacle, ephemera, and performance studies; the production of place; the history of the body; modes of viewership; and somaesthetics and the senses. A New York City native, she received her Ph.D. in the history of art at the University of Michigan and a B.A. in history and art history from the University of Pennsylvania. She has presented her work nationally and internationally and her research has been recognized

by grants and fellowships from the Renaissance Society of America and the Rackham Graduate School and International Institute at the University of Michigan. Recent publications include a chapter on Bernardino Luini's Passion cycle in the church of San Giorgio al Palazzo in Milan, which was published in *The Sacralization of Space and Behavior in the Early Modern World* (ed. Jennifer M. DeSilva, Ashgate, 2015). She is currently hard at work on a book manuscript provisionally titled *Imagining Christ, Performing the Passion: Visual Culture and Confraternal Devotion in Renaissance Milan*, which explores the ritual use of images in devotion to Christ's Passion by Milanese lay confraternities from circa 1500-1630. Select Publications and Conference Pre-

sentations: "Performing the Passion in the Ritual City: Stational Crosses and Confraternal Spectacle in Late Renaissance Milan," in *Space, Place, & Motion: Locating Confraternities in the Late Medieval and Early Modern City*, ed. Diana Bullen Presciutti. Leiden: Brill, in press.

"Ritual Viewing in the Chapel of Corpus Christi: Bernardino Luini's Passion Cycle for the Church of San Giorgio al Palazzo, Milan" in *The Sacralization of Space and Behavior in the Early Modern World*, ed. Jennifer M. DeSilva. Aldershot: Ashgate, 2015, pp. 101-140.

"Lapidary Metaphors and Tangible Presence in Titian's *Crowning with Thorns*." Paper presented at the annual meeting of the Renaissance Society of America, April 2, 2016, Boston, MA.

"Performing the Passion in the Ritual City: The *Croci Stazionali* in Late Renaissance Milan." Paper presented at the annual meeting of the Renaissance Society of America, March 29 2014, New York City, NY.

"Ritual Viewing in the Cappella del Santissimo Sacramento, Milan." Paper presented at the annual meeting of the Sixteenth Century Society and Conference, October 27, 2012, Cincinnati, OH.

THE UNIVERSITY OF MICHIGAN, PH.D., HISTORY OF ART -
ASSOCIATE PROFESSOR - ART HISTORY



Wingspan Circle Portrait 1 (photo credit: Lucia Camela), acrylic, wallpaper magazine, agile tape, 7.5'x7', 2016

Wingspan Circle Portrait 1 (photo credit: Lucia Camela), acrylic, wallpaper magazine, agile tape, 7.5'x7', 2016

CORRIE BALDAUF

BIOGRAPHY

Corrie Baldauf was born in Chicago, Illinois. She received her MFA in Fine Art at Cranbrook Academy of Art and her BFA in Fine Art at Kansas City Art Institute. Baldauf's art practice is based in Detroit, Michigan. Her circle drawings record conversations and make time tangible. Her thesis, "Points and Halos" examined the ways that drawing and sculpture frame and spotlights human interaction. As a 2011 Kresge fellow, she continued her interactive "Optimism Filter Project" as a method for sharing new views of Metropolitan Detroit cities. In 2013, visitors to Detroit

started requesting tours to view the city through the "Optimism Filters." Her art practice is based out of a shared studio space in Corktown, Detroit. Baldauf prefers though, to walk her art around the city of Detroit. She doesn't think her art seem as alive sitting in her studio as it does when it is in the hands of other people. Her Optimism Filter Project was featured in Lille, France at Lille 3000. Baldauf's art has appeared in German Art Magazine, Fukt Magazine for Contemporary Drawing, Hyperallergic, Lufthansa Exclusive Magazine, and most recently in HOHE Luft Magazine.



CRANBROOK ACADEMY OF ART, MFA FINE ART – ASSISTANT PROFESSOR – FOUNDATIONS



Left: **Placticity**, 46 x 32" Oil on Resin, 2015
Right: **Forming Images**, Series, 16 x 25" x 5 high, Oil on Resin, 2016

MARGARET DAVIS

BIOGRAPHY

Contemporary realist and figurative painter, Margaret Davis, lives and works in Ann Arbor, Michigan where she is a Professor of Painting and Drawing at Eastern Michigan University. Margaret was born in Perrysburg, Ohio. She received her BFA in Sculpture from Boston University and her MFA in Painting from The University of Michigan. Prior to her current position, she taught at The University of Michigan, Washtenaw Community College, and the University of Cincinnati. One and Two-Person exhibitions include: Karnataka Chitrakala Parishath Art School, Bangalore, India; Rosewood Arts Center in Kettering, Ohio; 20 North Gallery, Toledo, Ohio; Detroit Street Gallery in Ann Arbor, Michigan; Daughtrey Gallery at Hillsdale

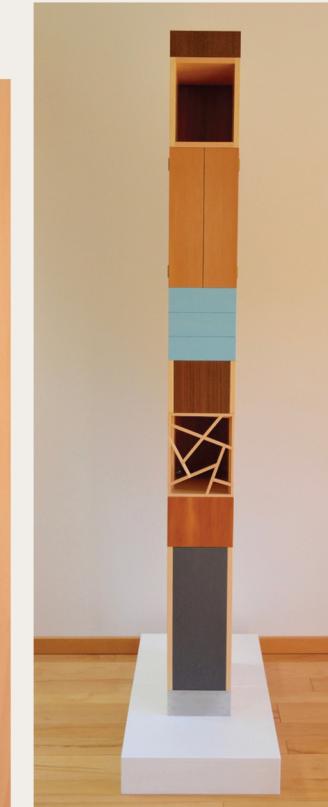
College, and Chelsea River Gallery in Chelsea, Michigan. Recent selected group exhibitions include: 2016 Art From the Heartland, Indianapolis Art Center: Boundaries, Borders, and Thresholds, Concordia University: Responding to Chaos, Rackham Graduate School: Women's Works, Old Courthouse Art Center, Woodstock, IL: Nude Attitude, Peoria Art Guild, Peoria, IL (First Place Award): Art Now: Painting 2015, Ann Arbor Art Center: Michigan Fine Arts Competition, Birmingham Bloomfield Art Center (Award): Art of Painting, Washington Art Association, Washington Depot, CT: From our Perspective, A National Women's Art Exhibition, Oakland Community College (Best of Show)



THE UNIVERSITY OF MICHIGAN. STAMPS SCHOOL OF ART AND DESIGN. MFA. PAINTING -
FULL PROFESSOR - PAINTING AND DRAWING



Cabinet For A. T., Pine, Fir, Walnut, Poplar, Aluminum, Paint, 72" x 7" x 14", 2016



JOHN DEHOOG

BIOGRAPHY

John Dehoog's work as a furniture maker has its roots in the traditions of crafting fine wooden objects, and is simultaneously influenced by the inclinations of contemporary art and architecture. In all his work he challenges conventions of the field, using common assumptions as conceptual points

of departure. His current work probes the potential of hybrid forms and the possibilities for keeping the working process flexible and intuitive. He has recently curated exhibits at the Ann Arbor Art Center and EMU, and has recently exhibited at the University of Michigan and the Michigan Legacy Art Park.

*RHODE ISLAND SCHOOL OF DESIGN, MFA, FURNITURE DESIGN -
FULL PROFESSOR - FURNITURE DESIGN*



Left: Morning Mint Dew, Archival Inkjet, Photo Assemblage, 60x80", 2016

Right: Blue Mourning, Archival Inkjet, Photo Assemblage, 40x40", 2016

JASON DEMARTE

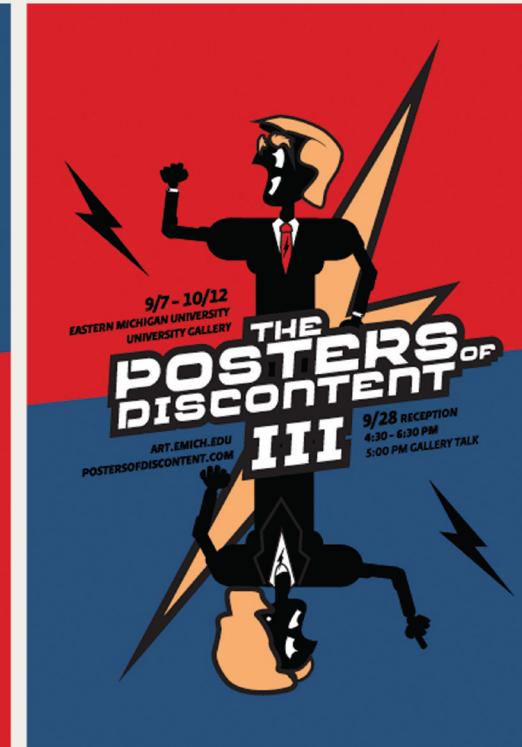
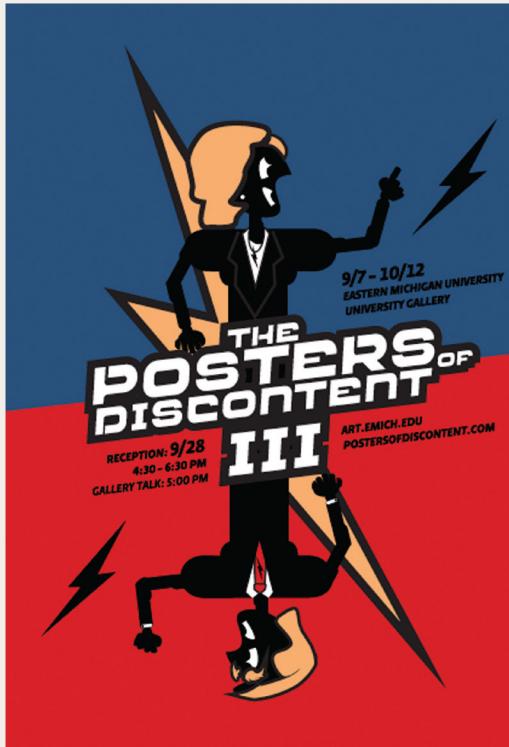
BIOGRAPHY

Jason DeMarte is artist and Professor living in Ann Arbor Michigan where he holds his studio and teaches as the area coordinator for the photography program at Eastern Michigan University. His work has been exhibited in galleries and museums, both nationally and internationally. DeMarte is currently represented by Rule Gallery in Denver/Marfa, Photo eye in Santa fe.. His work has appeared in journals, textbooks and publications including; *British Journal of Photography*, *The Huffington Post*, *Feature Shoot*, *Hi-Fructose*, *the Oxford American*, *A Short Course in Digital Photography*, *The Elements of Photography*, *Manifest*, *Photo Review*, and the

Black Warrior Review. Some of his notable exhibitions include being the featured artist in the exhibitions; *The Museum of Un-natural History* at Clamp Art Gallery in NYC. *Context* at Filter Photo, Filter Space Chicago IL. *The National: Best Contemporary Photography* 2015, Ft Wayne Museum of Art, Ft. Wayne IN. Solo exhibitions include; Rule Gallery in Denver Colorado and Marfa Texas, Wessell Synman Gallery in Cape Town South Africa, the Detroit Center for Contemporary Photography in Detroit Michigan. Confected is also part of Chicago's Museum of Contemporary Photography Midwest Photographers Project.



UNIVERSITY OF OREGON, MFA, PHOTOGRAPHY -
ASSOCIATE PROFESSOR - PHOTOGRAPHY



Left: The Posters of Discontent III, 27.5 x 39.37 in. poster series Digital output

Right: This Pussy Votes, Internet meme
Designed in collaboration with Lesly Deschler Canossi.

ANDREW MANIOTES

BIOGRAPHY

Andrew Maniotes was born in Munster, IN. He received a BFA in Visual Communications and Photography double major from the Herron School of art, IUPUI, Indianapolis, and an MFA in Visual Studies from the Minneapolis College of Art and Design. Maniotes began teaching at EMU in 2002. His graphic design practice often focuses on promotions and branding, while his personal work and curatorial efforts tends to concentrate on political activism. Artwork of his has been exhibited in Michigan, Minnesota, Indiana, New York, and The Netherlands, among other locations. Recent creative activities include curating and producing the promotional materials for *The Posters of Discontent III*, as well as visual work featured in *Graphis Poster Annual 2016*. The work showcased is the promotional poster series for the "Posters of Discontent III." Like fire and molotovs, poster design and politics go together. This quadrennial exhibition examines points of contention in the current socio-political arena with the goal spurring discussion and discourse. As a snapshot of American's current political election, I choose to represent the two major American parties candidates in confrontational poses. Originally designed as a single "Trump like" poster, this became a series with added "Hillary-ness" metaphorically reflecting the two party system and national political divide. The spectators see all the power, glory, and rage.

My second piece is a reaction to Donald Trump's leaked recorded interview from 2005 that came to dominate the later phase of his

Presidential campaign. Mr. Trump bragged about his fame being a catalyst for sexually assaulting women, in which that he could "grab them by the pussy" and "do anything" he wanted. After a photographer friend wrote the phrase "This Pussy Votes" as a defiant rallying cry, she lamented online about her limited typographic skills. I decided to collaborate with her and make a logo to serve as an internet meme. A graphical interpretation of a woman's pelvic region juxtaposed with a bold typeface plus hot pink represents the opposition to his toxic masculinity and loathsome campaign.

MINNEAPOLIS COLLEGE OF ART AND DESIGN. GRAPHIC DESIGN -
PROFESSOR - GRAPHIC DESIGN



Left: Walking on Water, uncropped digital print, 2016

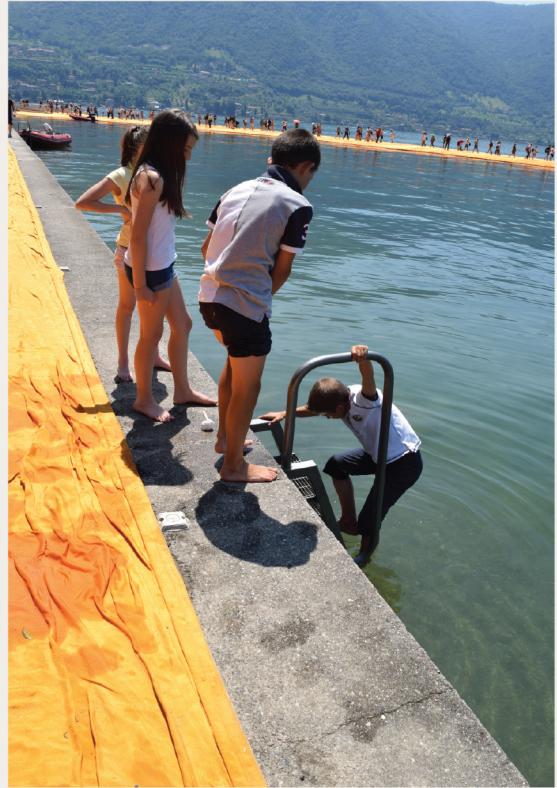
Right: Taking the Lead, uncropped digital print, 2016

CAMILLA MCCOMB

BIOGRAPHY

Dr. Cam brings substantive K-12 experience to students enrolled in the EMU Art Education undergraduate and graduate programs. Working as an artist/researcher/teacher she is committed to exploring the intersections between art making and the science of teaching and learning. Her doctoral dissertation, *Think, Record, Reveal: Studio Process Assessment and the Artistic Thinking it Reveals*, focused on pre-adolescents' ability to self-regulate their own artistic thinking practices. Penn State faculty nominated the naturalistic study for the Harlan E. and Suzanne Dudley Hoffa Dissertation Award in Art Education for its professional relevance and scholarly excellence. While

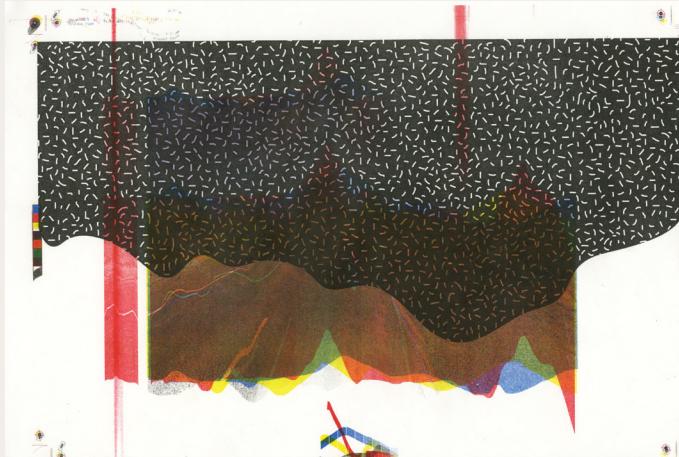
committed to scholarly research Dr. Cam also believes that her art making practice is what helps her to remain connected to and passionate about the role of the art teacher in education. In 2016 two of her photographs were awarded Best In Show at the 52nd Annual MEA/MAEA Art Acquisitions Purchase Exhibition held in Lansing, MI. Dr. Cam is currently engaged in two projects. She is co-authoring an article, *Visualizing Cancer*, which details an art + science teaching collaboration and she is producing a series of artworks inspired by her pedagogical pilgrimage to Christo's *Floating Piers* an installation on Lake Iseo, Italy.



**PENNSYLVANIA STATE UNIVERSITY, PH.D. -
ASSISTANT PROFESSOR - VISUAL ARTS EDUCATION**

ain't got time to
make excuses
but we steady
making moves
and I run the
game even when
they bend
the rules

—BRIAN BROWN



Far Left: untitled studies (chromatic typeface for pen plotter), 12" x 19", pen and ink on paper

Middle: from a series of prints titled tracing mountains, 17" x 11", 4-color risograph print

Far Right: untitled
17" x 11", 3-color risograph

RYAN MOLLOY

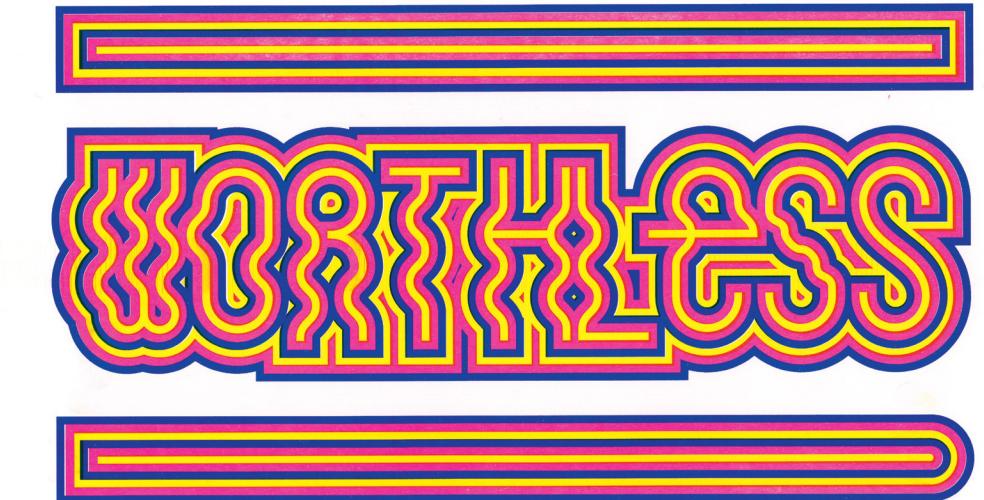
BIOGRAPHY

from el paso, tx
barch, texas tech university
architectural intern,
alvidrez architecture, inc.
mfa, university of texas at austin
visiting lecturer,
university of texas at austin
professor,
eastern michigan university

some highlights:

adc young guns
best in show 2007 aiga detroit
design re:view
the 3-d type book
co-author, 2012 nea art works grant
w/ leslie atzman
2015 print regional design annual

UNIVERSITY OF TEXAS AT AUSTIN, MFA IN DESIGN -
PROFESSOR - GRAPHIC DESIGN, TIME-BASED MEDIA





Left: **Abbey & Leatherman** encaustics, oil, laser engraving, collagraphic prints, rubbing, and collage, 36"x36", 2015

Right: **Son House** encaustics, oil, laser engraving, collagraphic prints, rubbing and collage, 36"x36", 2015

SANDRA MURCHISON

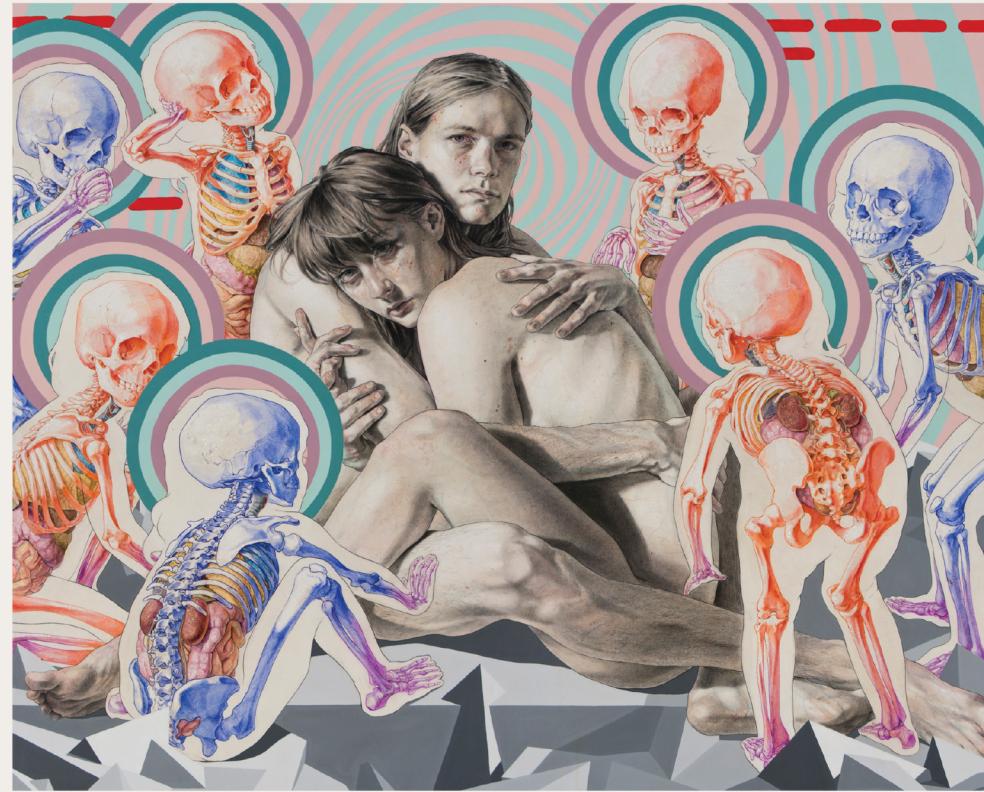
BIOGRAPHY

Sandra Murchison is the Director of the School of Art & Design at Eastern Michigan University and Professor of Studio Art. Sandra was the Founder and Director of a non-profit art center: Purple Word Center for Book & Paper Arts in Jackson, MS. She was Professor of Studio Art for 17 years at Millsaps College, teaching painting, printmaking and book arts. Sandra earned her BFA at Alfred University and her MFA from Louisiana State University. She has had solo exhibitions at such places as the University of the Arts, Mansfield University, the Greater Jackson Arts Council, Loyola University, Rockhurst University, Delta State University, and the Cottonlandia Museum. Her work is featured in

the newly published book entitled *Contemporary American Printmakers*. She was nominated for a 2015 Joan Mitchell Foundation Grant for Painters & Sculptors. Sandra has been a visiting artist in numerous institutions including: Appalachian State University, Lawrence University, Southwest School of Art & Crafts, University of Tennessee in Knoxville, and the University of Wisconsin at Madison. She serves as the Vice President of Internal Affairs to SGC International. Sandra has taught print and book arts courses at Arrowmont School of Arts and Crafts in TN, Southwest School of Art & Crafts in TX and has served as a master printer at the Center for Contemporary Printmaking in CT.



**LOUISIANA STATE UNIVERSITY, MFA -
DIRECTOR OF SCHOOL OF ART + DESIGN AT EMU - STUDIO ART**



Left: *But Prettier Than Ever*, mixed media on paper, 39" x 48", 2015

Right: *Dust & Moonshine*, mixed media on paper, 50" x 57", 2016

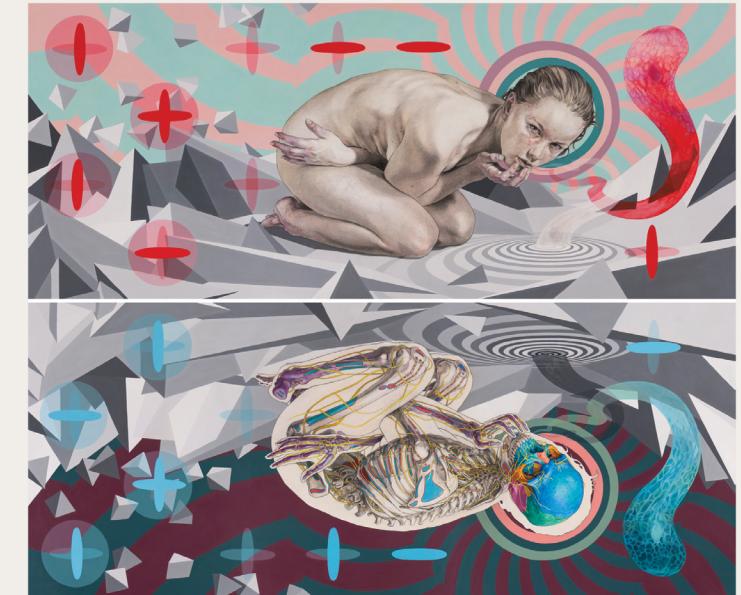
MICHAEL REEDY

BIOGRAPHY

Michael Reedy received his MFA in painting from Northern Illinois University in 2000. His work has been included in over 150 national and international exhibitions and can be viewed in numerous private and institutional collections, including Clatsop Community College, Minot State University, Shippensburg University, and the Hoffman Trust National Collection in association with the San Diego Art Institute. Notable recent creative activities include exhibiting work in the exhibition *Anatomy of an Idea* at the Alden B. Dow Museum of Science and Art, and solo exhibitions at The International Museum of Surgical Science

in Chicago, the Manifest Creative Research Gallery and Drawing Center in Cincinnati, and Arch Enemy Arts in Philadelphia. Michael will also be participating in two upcoming invitational exhibitions - *Muses of Mount Helikon IV* at Helikon gallery in Denver, CO and a 2-person show at 111 Minna Gallery in San Francisco. In addition, Michael was the subject of a featured article in the Winter 2013 /Volume 27 issue of *Hi-Fructose* art magazine, and recently had work published in *Fresh Paint Magazine* (Issue 12/March 2016), *Juxtapoz Magazine* (May 2016), and the book *Dark Inspirations II* by Victionary Press.

*NORTHERN ILLINOIS UNIVERSITY, MFA. PAINTING -
FULL PROFESSOR - DRAWING*





Left: Intimate Instruments Workshop,
participatory workshop w/ wood, metal, food
coloring, beeswax, mineral oil, 2013-2016
Right: Self Portrait In Reykjaví, video installa-
tion, HDTV, sandbags, 1:41 loop; 6'x3'x4', 2015

CHRIS REILLY

BIOGRAPHY

Chris Reilly is a Detroit artist, hacker and teacher. Chris holds a MFA from UCLA's School of the Arts and Architecture. Working individually and collaboratively, his artwork explores synesthesia, communication, relationships, and community building with media including games, performances, relational objects, audiovisual instruments, and open-source hardware/software projects. Chris has shown artwork in solo and group art exhibitions in the US, Europe and Asia. Recent shows include the *Ann Arbor Film Festival*, the *Intimate Instruments Workshop* at the Hammer Museum in Los Angeles; a public installation at

Zero1 Biennial in San Jose, CA; and collaborative projects in Hong Kong's *Microwave International New Media Arts Festival*. His works have been profiled in *Hyperallergic*, *Wired Magazine*, and *Punk Planet*, and Chris has published art texts in *Geez Magazine* and *Infinite Mile*. He has taught New Media and Digital Fabrication courses at the School of the Art Institute of Chicago, as well as authoring 3D and algorithmic modeling courses for Lynda.com. Chris is currently Assistant Professor of Foundations, Time-Based Media and Digital Fabrication in the School of Art & Design at Eastern Michigan University.



UCLA SCHOOL OF ARTS AND ARCHITECTURE, MFA -
ASSISTANT PROFESSOR - FOUNDATIONS, TIME-BASED MEDIA, DIGITAL FABRICATION



Left: **Bloom**, watercolor on paper, 25" x 40", 2015

Right: **Heart**, watercolor on paper, 30" x22", 2016



BIOGRAPHY

Born in Bridgeport, Connecticut, Maria grew up in Michigan, eventually attending MSU and earning a dual major in Studio Art and English. After attaining her undergraduate degree, Maria moved to Ohio to join Kent State University's MFA program and also began to travel extensively in Europe and the United States. Maria Ruggiero's work draws from personal experiences, especially those encompassing both her family and travel. Her paintings incorporate imagery drawn from a particular activity or event, both through the use of objects and digital references and have ties to contemporary and traditional still-life and landscape genres. Her recent exhibitions include a variety of national and regional juried shows including the *Northstar Watermedia Exhibition*, Minneapolis, Minnesota, Septem-

ber—October 2016, *Still Life, Past Present Future*: Ube-Art Gallery, Berkley, CA: September 2016; *Crooked Tree Arts Center 2016 Juried Fine Arts Exhibition*, Petoskey, MI, September—November 2016; *Muskegon Museum of Art 88th Regional Exhibition*, May—August 2016; *River Road Show*; *Louisiana Archives Gallery*, Baton Rouge, LA, 2015; *Alaska Watercolor Society 41st Annual Juried Exhibition*, 2015; *Southwestern Watercolor Society 52nd Annual Exhibition*, Richardson, TX, 2015. Additionally, she exhibited her work in a solo exhibition, June—August 2016, in collaboration with Festival South and the University of Southern Mississippi in Hattiesburg, MS. Maria also shows work as a visiting artist in WSG gallery, Ann Arbor, and is represented by *Gallerie Nettles*, Muenster, Germany.

MARIA FIORENZA RUGGIERO

*UCLA SCHOOL OF ARTS AND ARCHITECTURE, MFA –
FULL PROFESSOR – WATERCOLOR, FOUNDATIONS DRAWING*



Left: *Cairn: Tiers*, 12.25" x 10.4", gouache and ink on collaged paper, 2013

Middle: *Cairn: Thorn*, 11" x 7.75", acrylic, gouache, ink, and collage on paper, 2015

Right: *Cairn: Undertow*, 28.75" x 21", gouache, ink, acrylic, silver leaf, and collage on paper, 2013

AMY SACKSTEDER

BIOGRAPHY

Amy Sacksteder's artwork is rooted in painting and drawing, but also delves into installation and time-based media. Her work, which engages the concept of place via souvenirs and artifacts—often using landscape and natural imagery—has been highlighted on contemporary art websites and journals such as *The Studio Visit* and the *Chicago Tribune*. Sacksteder's work has been published in printed periodicals such as *New American Paintings*, *Manifest International Drawing Annual X*, and *Flint Magazine* and has been featured in solo and group exhibitions nationally and internationally. Notable recent exhibitions include: *Chimera*, a

two-person show at Popp's Packing in Hamtramck, MI (2016); and *Amy Sacksteder: The Interior*, a solo show at the Dayton Visual Art Center (2015); along with group exhibitions in cities such as Detroit, Reykjavík, and Berlin. Sacksteder has attended artist residencies in Illinois, Newfoundland, Southern France, Philadelphia, Budapest, Reykjavík, Reno, and Berlin. Amy Sacksteder received her BA in English from the University of Dayton in 2001 and her MFA in painting from Northern Illinois University in 2004. She lives and works in Ypsilanti, Michigan, and has been teaching at EMU since 2006.



*MFA Northern Illinois University 2004 -
Full Professor - Foundations, Drawing, and Painting*

