

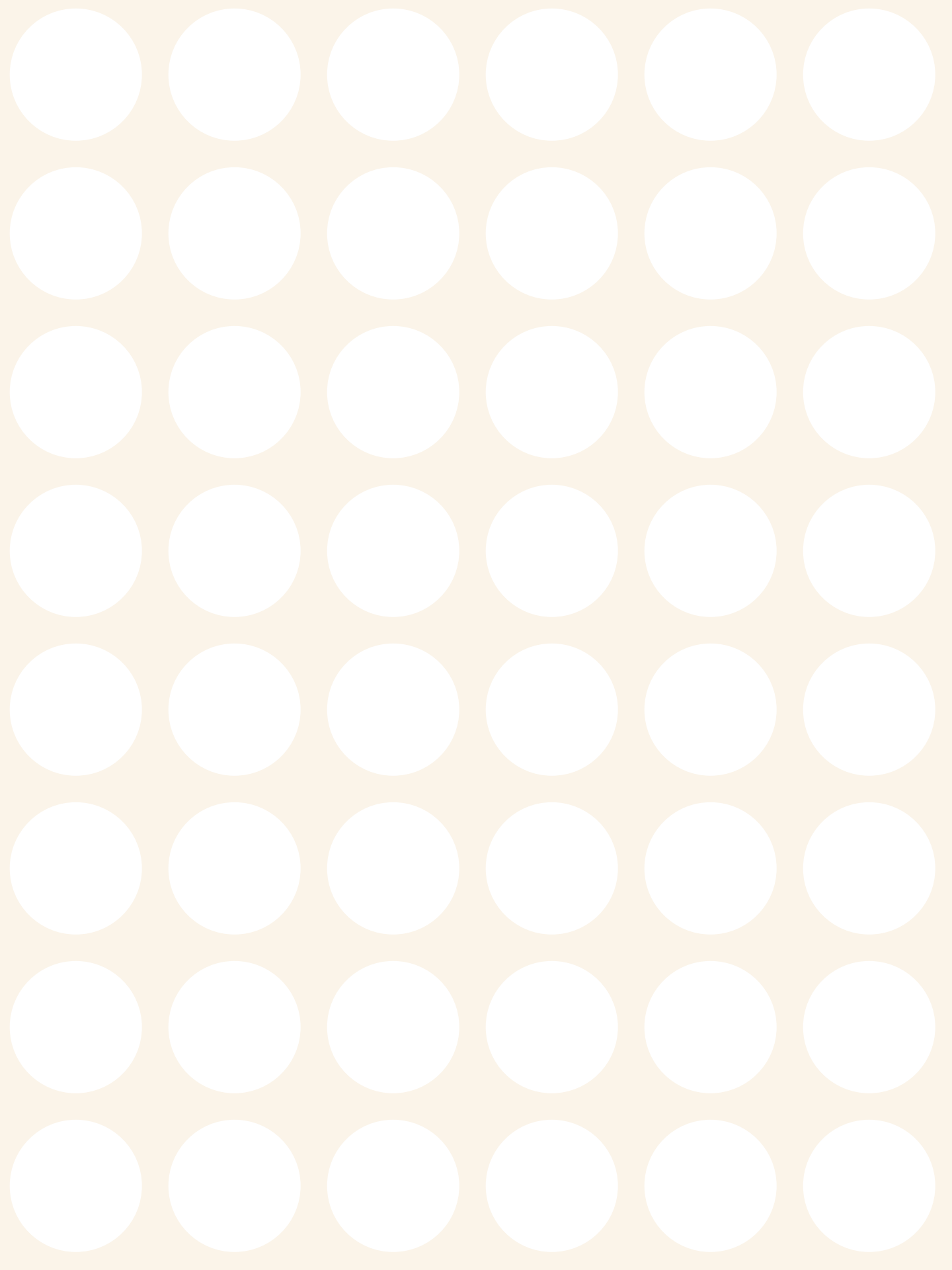


2010+11

Oakland University Biennial Faculty Exhibition

October 22 – November 21, 2010

OAKLAND UNIVERSITY
ART
GALLERY



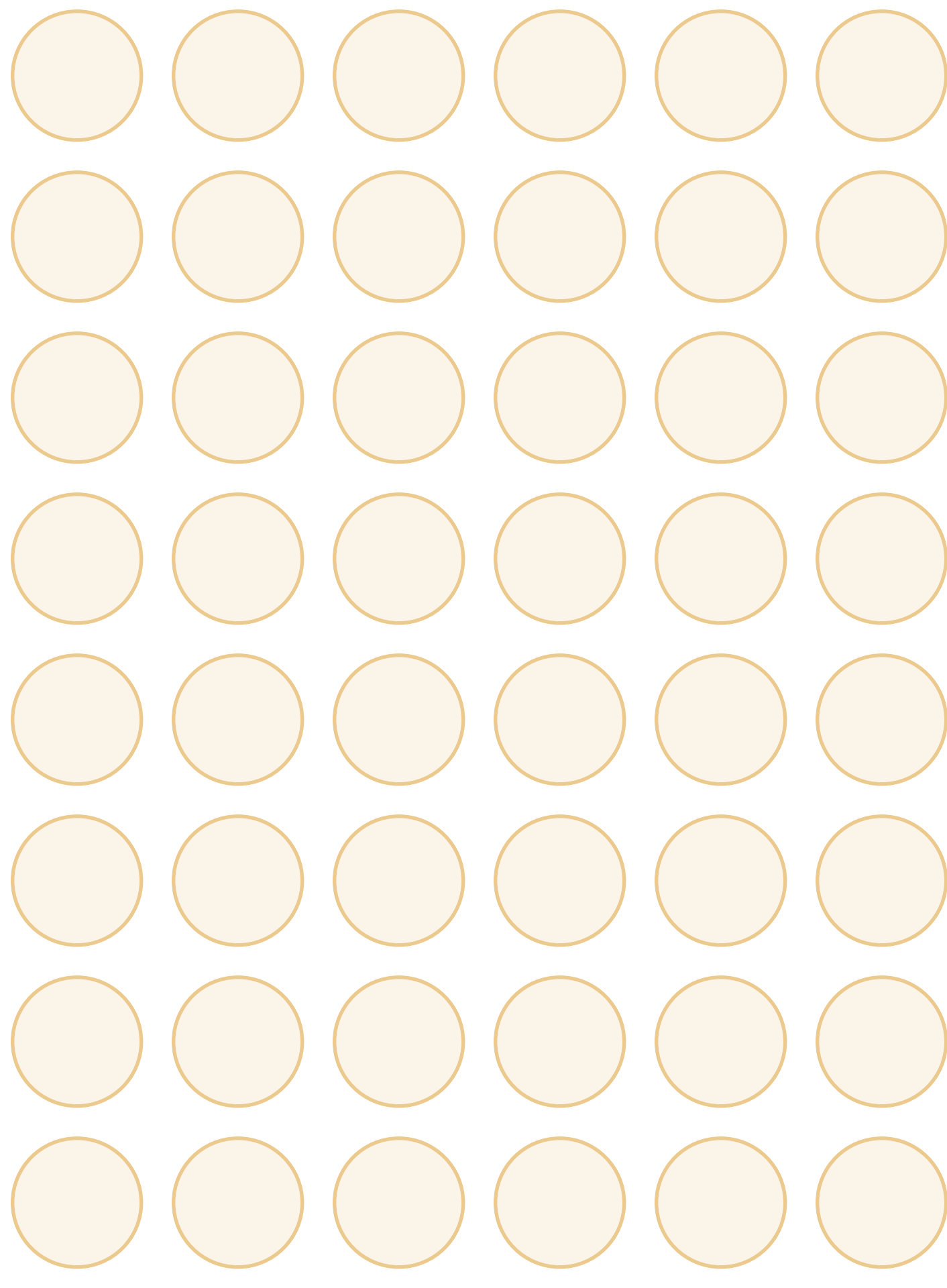
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Kyohei Abe	Richard Haley
Meredith Adamisin	Taylor Hokanson
Claude Baillargeon	David Lambert
Corrie Baldauf	Christopher Lee
John Corbin	Chris McCauley
Andrea Eis	Rachel Reynolds
Susan E. Evans	Sally Schluter Tardella
Amy Feigley-Lee	Andrew Thompson
Grace Frost	Cody VanderKaay
Lynn Galbreath	Vagner M. Whitehead
Dick Goody	Shuishan Yu



Introduction **Andrea Eis**

The art faculty at Oakland University are exceptionally diverse. Our artworks span a wide range of formal and conceptual interests varying in visual style, physical media, and theoretical practice. This richness of approach is one of our strengths, as a teaching faculty composed of working artists. Our students gain from the multiple perspectives we bring to the studio environment and to aesthetic critique.

Yet these same faculty are exceptionally similar in one very specific way. Our students benefit from this trait, this core element of uniformity amongst all twenty-two of us: our dedication to our creative activity. The art faculty act as role models. We expect the same of ourselves that we ask of our students: artistic intensity and creative expressiveness, a commitment to aesthetic quality and a concentrated perseverance.

Andrea Eis, Associate Professor of Art & Chair, Department of Art and Art History



Kyohei Abe

Kyohei Abe is a Japanese Artist based in Royal Oak, MI. Abe holds a B.A. (distinction) in Architecture and Design, Trident College of Design, Nagoya, Japan; a B.F.A. in Photography, College for Creative Studies, Detroit, and a M.F.A. in Photography, Cranbrook Academy of Art, Bloomfield Hills, MI. His work has been exhibited widely including at the O’Born Contemporary Gallery, Toronto, Canada, Rayko Photo Center, San Francisco, Gallery 339, Philadelphia, and most recently at the Museum of Fine Art, Houston. ○

I was originally trained as an architect and designer, so I tend to build compositions that are clean, well ordered and simple in content and composition. My images rely on an unassuming yet structured presentation that is a subtext of my native Japanese culture.

In my creative process, I look for juxtapositions and interrelationships that create new meaning and perception. In my process of making art, I always discover a system of structure within, and then I look for a more complex system that exists within a simple structure of order. In the end, I always find I’m attracted to the results of this elemental play between images, space and myself. ●



Modern Banquet, 2010, archival digital print, 20 x 28 inches



Bouquet, 2010, archival digital print, 20 x 28 inches



Meredith Adamisin

Originally from the Detroit area, Meredith Adamisin’s enthusiasm for printmaking ignited during her studies at Albion College, MI, and continued throughout her master studies at Miami University, FL. She works primarily in copper intaglio and appreciates the physicality of printmaking in general.

As a recent graduate of Miami University, she lives and works in the Detroit area and is thrilled to be back. In addition to teaching at Oakland University, she is the Design Coordinator at Pewabic Pottery, Detroit. ○

Simply stated, I make prints inspired by the body. I also attempt to approximate the human condition and fundamentally my own. My goal is to find truth in the simplicity of mark. Marks indicate pressure, posture, weight, volume, mass, and accumulate over time to map the form. These images are founded on the premise that an event, anything from a bad day to a natural disaster, will leave mental and physical residue. The marks explore the psychological and physical boundaries of sensory ghosts that remind us that we’re all simply human. ●



Present Tense, 2009
monotype, 42 x 36 inches



Consequential, 2009,
monotype, 42 x 36 inches



Past Tense, 2009,
monotype, 42 x 36 inches



Claude Baillargeon

Born in Québec on the eve of the Quiet Revolution, Claude Baillargeon initially trained as a photographer at Ryerson University in Toronto. After a six-year stint as a seasonal croupier in Dawson City, Yukon, he pursued his dual interest in fine art photography and art history at The School of the Art Institute of Chicago, where he received his M.F.A. and a M.A. in modern art history, theory, and criticism. His passion for photography broadened to include the nineteenth century during his tenure as a curatorial assistant with the Canadian Centre for Architecture, Montréal. The ensuing fascination with the industrial photography of Paris-based Louis-Émile Durandelle led to a Ph.D. in art history at the University of California, Santa Barbara. Though rarely exhibited, his personal photographic work remains a vital component of his quest for enlightenment. ○

Since 2005 one aspect of my scholarship pertains to the photographic representation of nuclear landscapes and radiation poisoning. Concerned with reckless environmental stewardship and the ensuing collateral damage, my work investigates how photography has been used to depict the impact of the nuclear era and its effect upon people. As part of this inquiry, I travelled to Hiroshima and Nagasaki to further my research and attend the annual ceremonies of August 6 and 9 commemorating their nuclear holocausts.

Forced to confront some of the most troubling photographs in the medium’s history, especially those representing *hibakusha* — the explosion-affected people — I struggled to reconcile feelings of guilt, indignation, and sorrow. Inspired by the Japanese people I met, I gained deep respect for the enduring power of their ancient culture, spirituality, and philosophy. *A Philosopher’s Path to Enlightenment* is my tribute to their resilience and hopefulness for a future free of nuclear wars. ●



A Philosopher’s Path to Enlightenment, 2010
digital chromogenic prints
23.6 x 39.8 inches (combined images)
25.6 x 41.8 inches (frame)

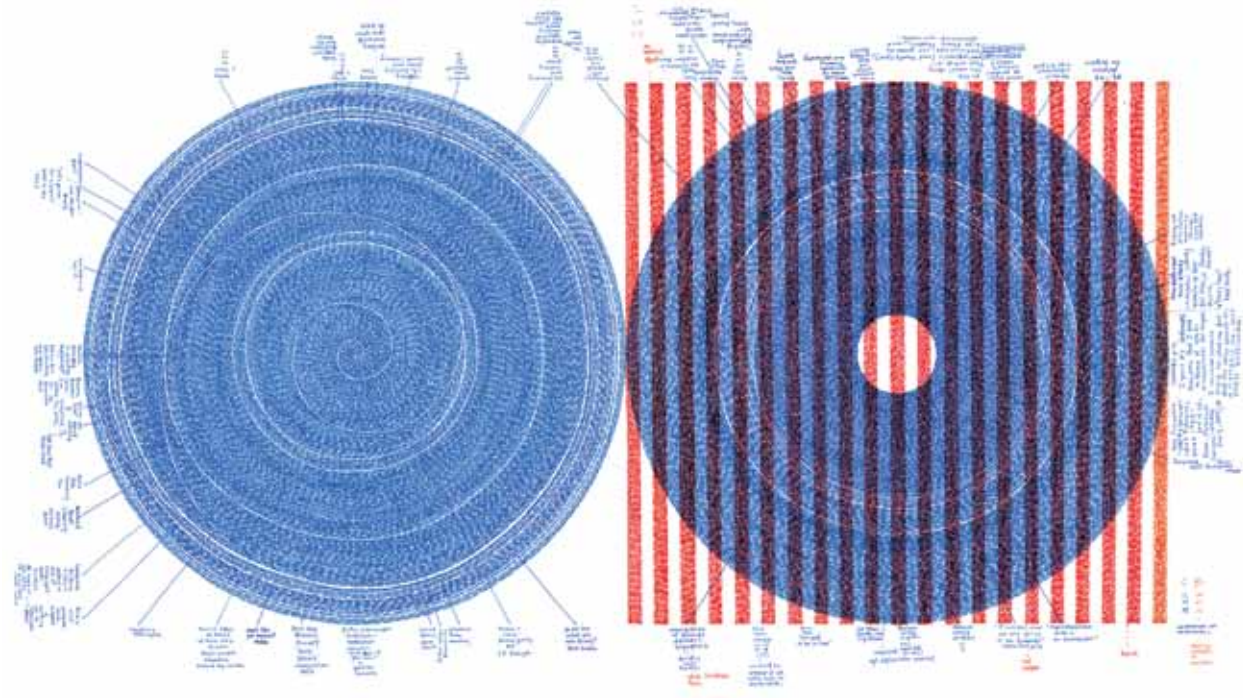


Corrie Baldauf

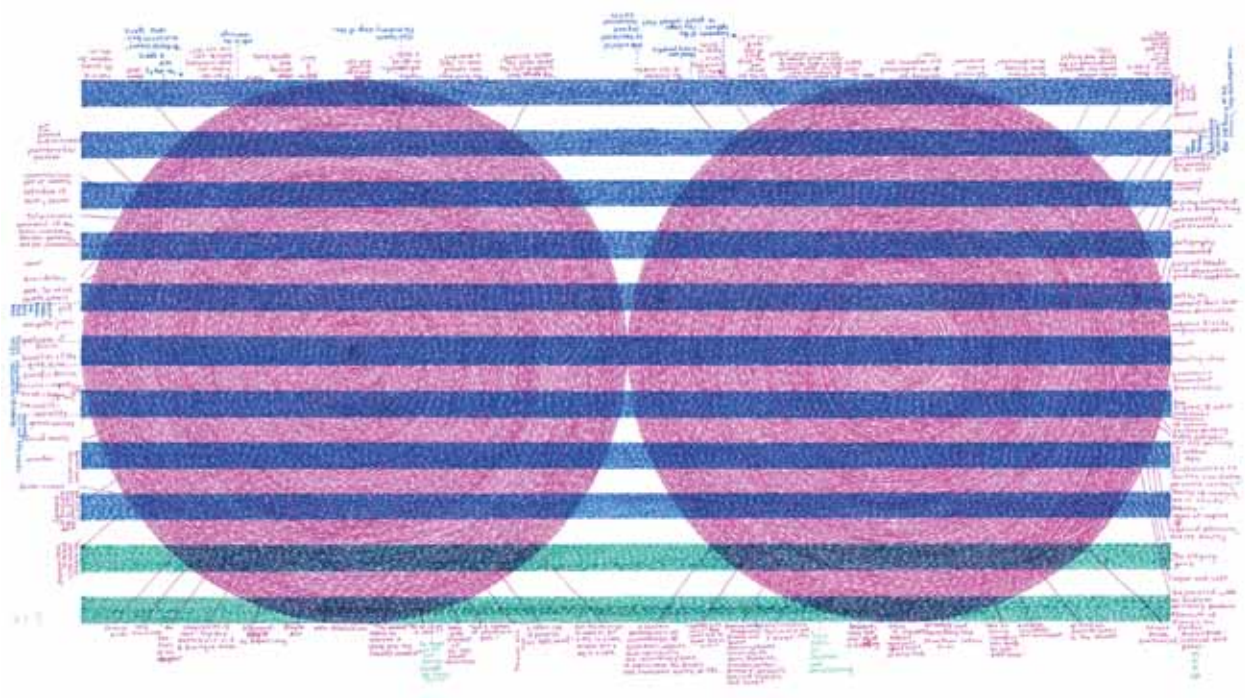
Corrie Baldauf received her M.F.A. from Cranbrook Academy of Art, Bloomfield Hills, MI, and her B.F.A. from Kansas City Art Institute, MO. Her artwork has been internationally exhibited and is included in major collections such as Nerman Museum of Contemporary Art, Overland Park, KS; Sprint Corporation Art Collection, Overland Park, KS; and Daimler Financial Services, Farmington Hills, MI. Her art practice is based in a shared studio space at Russell Industrial Center in Detroit. She teaches fine art theory and practice at several Michigan universities including Eastern Michigan University, Oakland University and Lawrence Technological University. ○

only only is an example of a ‘synchronicity typo’ from a translation of *Art in the Age of Mechanical Reproduction* by Walter Benjamin. I found this moment of potential intentionality while instructing a Critical Theory and Practice course this past summer, here at Oakland University. Through “Intentism,” artists can reclaim mistakes as formal and conceptual components in an artwork. This notion signifies an opportunity for artists to evolve aesthetic and conceptual decisions through the visceral acts of making and writing.

The process of working in collaboration with Rachel Reynolds for this exhibition prompts us as artists and viewers to question if an artwork is ever an individual entity, or if it is always part of a multi-faceted, sequential experience of ‘only only’ pluralistic realities. ●



only only: Double Blue with Red Mediation, 2010, ink and graphite on paper, 12 x 21 inches



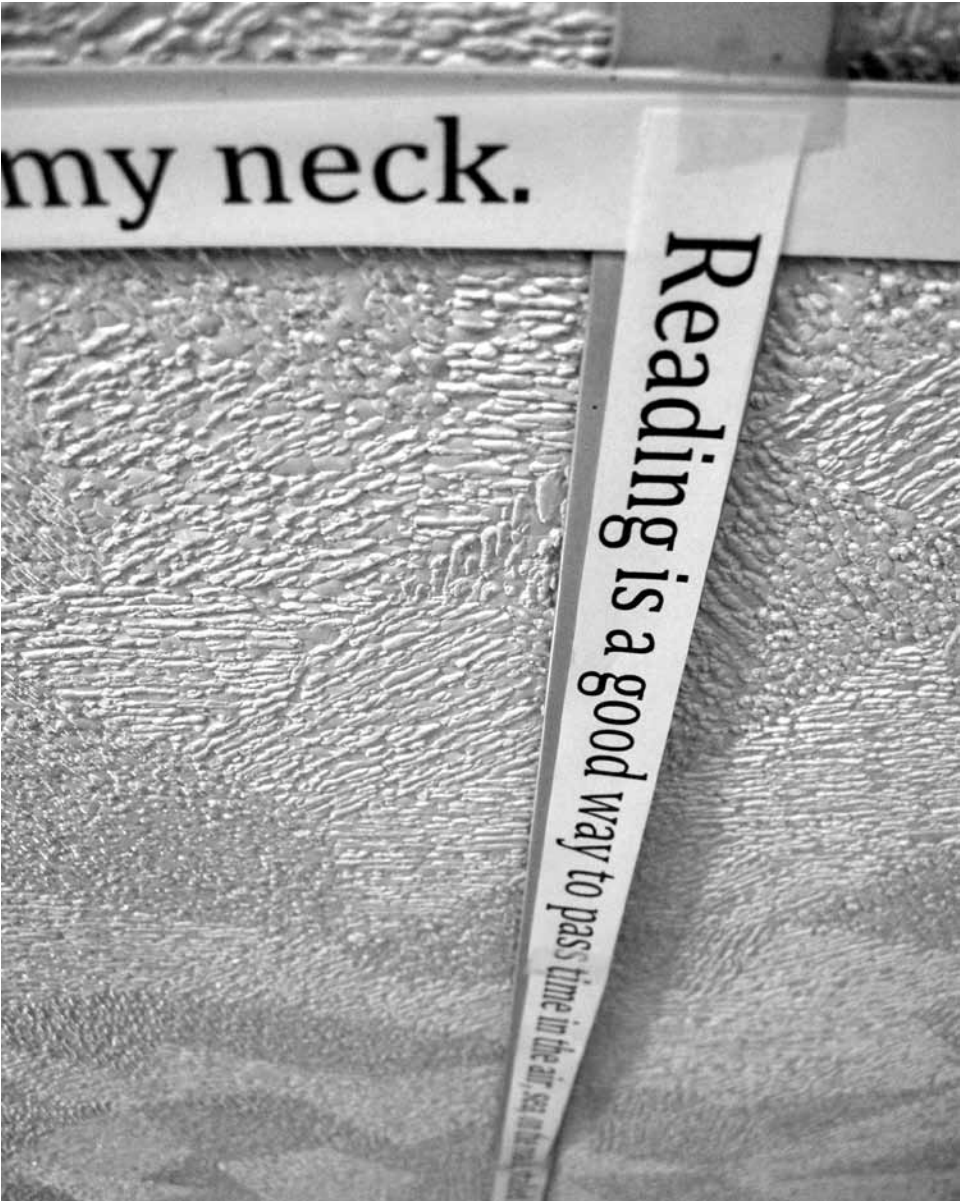
only only: Nude in a Translucent Landscape, 2010, ink and graphite on paper, 12 x 21 inches



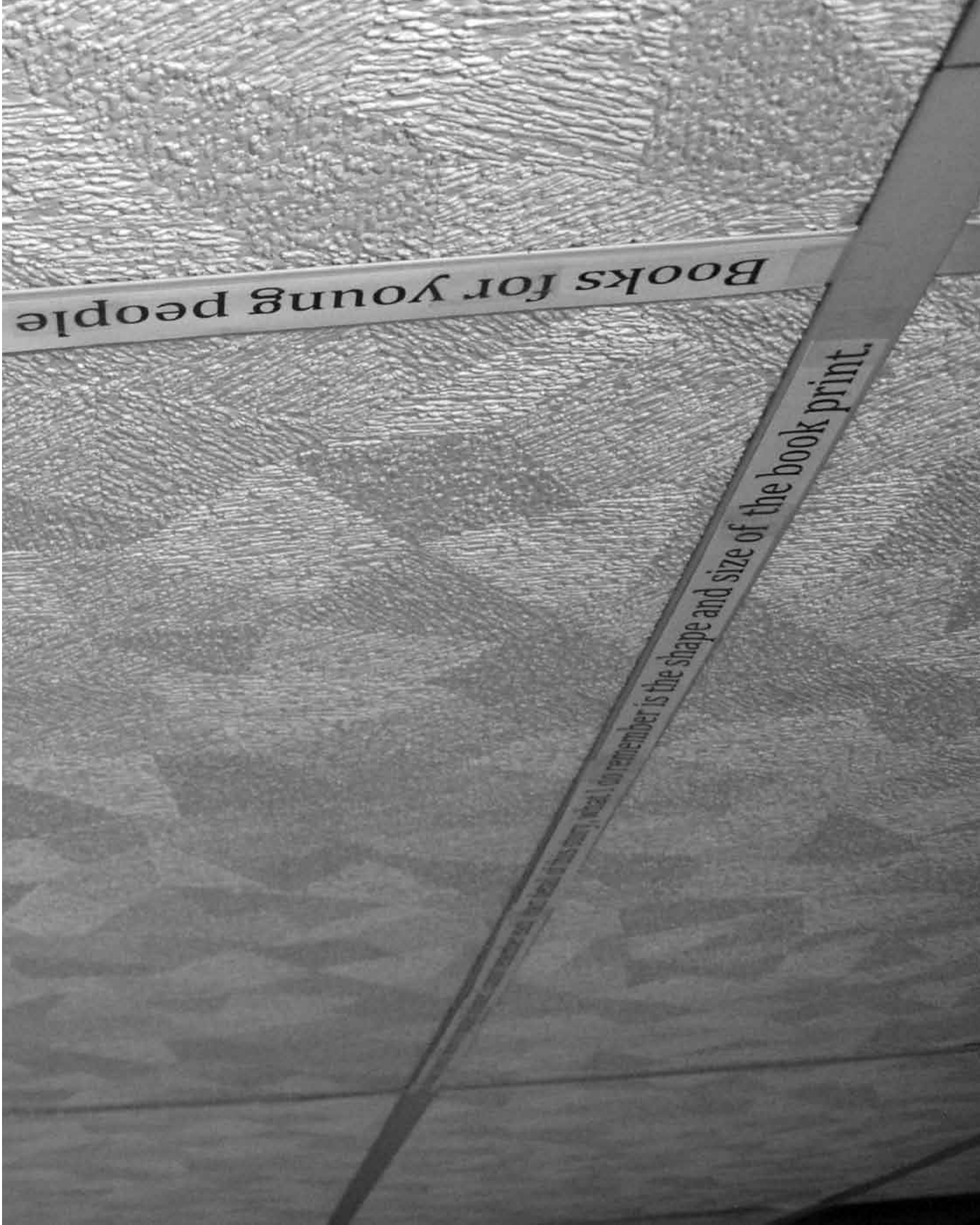
John Corbin

Detroit based artist John Corbin received a B.F.A. from Wayne State University, Detroit, and a M.F.A. from the School of Visual Arts in New York City. In New York he worked for Thread Waxing Space a non-profit arts and education space that presented works of art not ordinarily accessible to the public, the Sandra Gering Gallery as well as a number of other arts spaces. He has exhibited his work both nationally and internationally. Corbin had a solo exhibition at the Susanne Hilberry Gallery, Ferndale, MI, this past spring and will have an exhibition this fall at The Cue Foundation in New York City. ○

Lynn Crawford's 2005 *Fortification Resort* is a collection of short stories inspired by Detroit area visual artists' work. These stories are structured along the lines of a sestina, which continues an on going dialogue Lynn and I have been engaged in for over twenty years. Like a tennis match where one player serves while the other returns and then trading positions volleying back and forth ideas and inspirations has enriched our game. In this site-specific work I have chosen to use the written word not as inspiration alone but also as the subject. The use of the written word in visual art has a long and varied history, continuing along these lines a challenge presents itself in how the written word alone can honor those words while also creating an engaging visual experience. ●



Fortification Resort, (detail)
2010, site-specific installation



Fortification Resort, (detail), 2010, site-specific installation

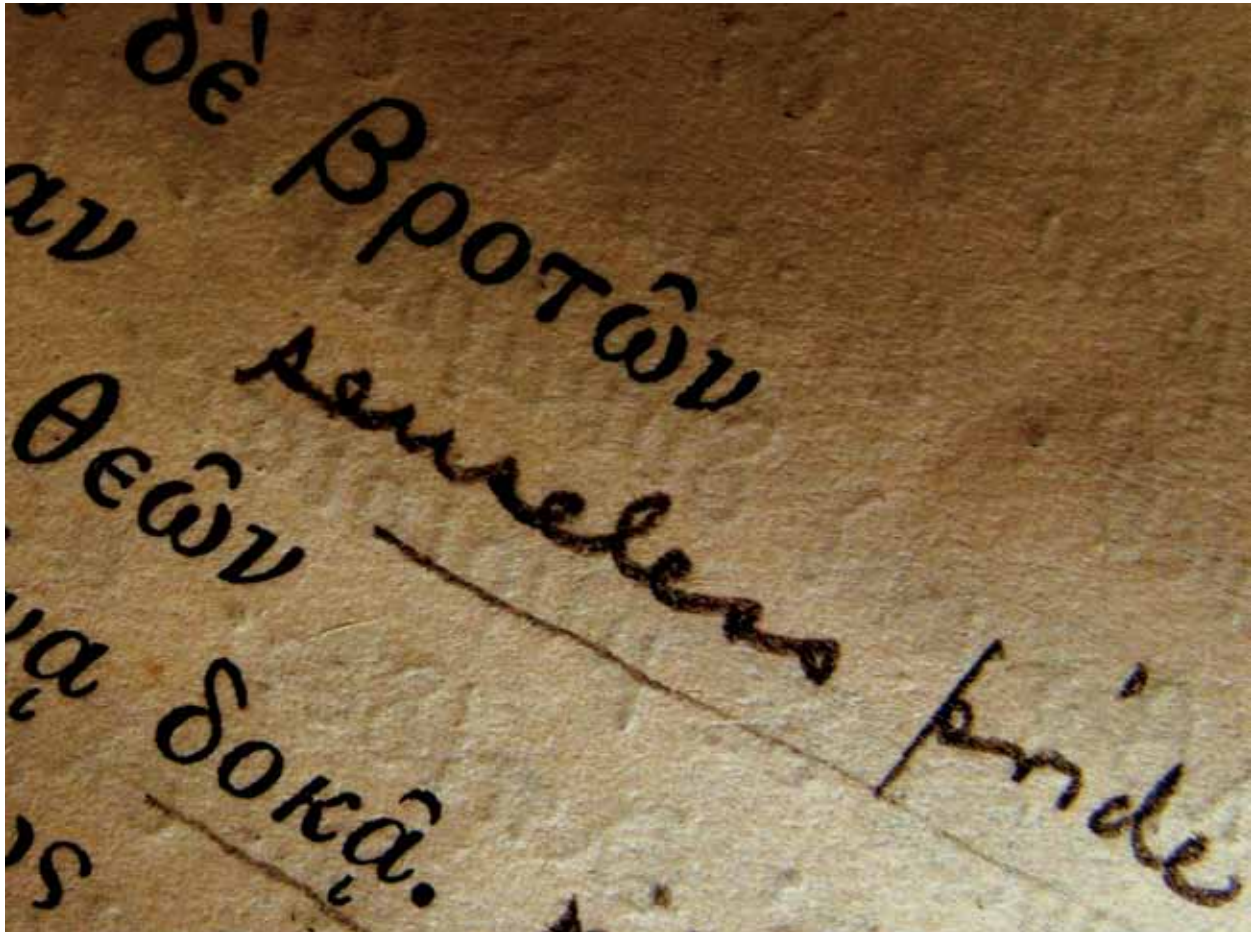


Andrea Eis

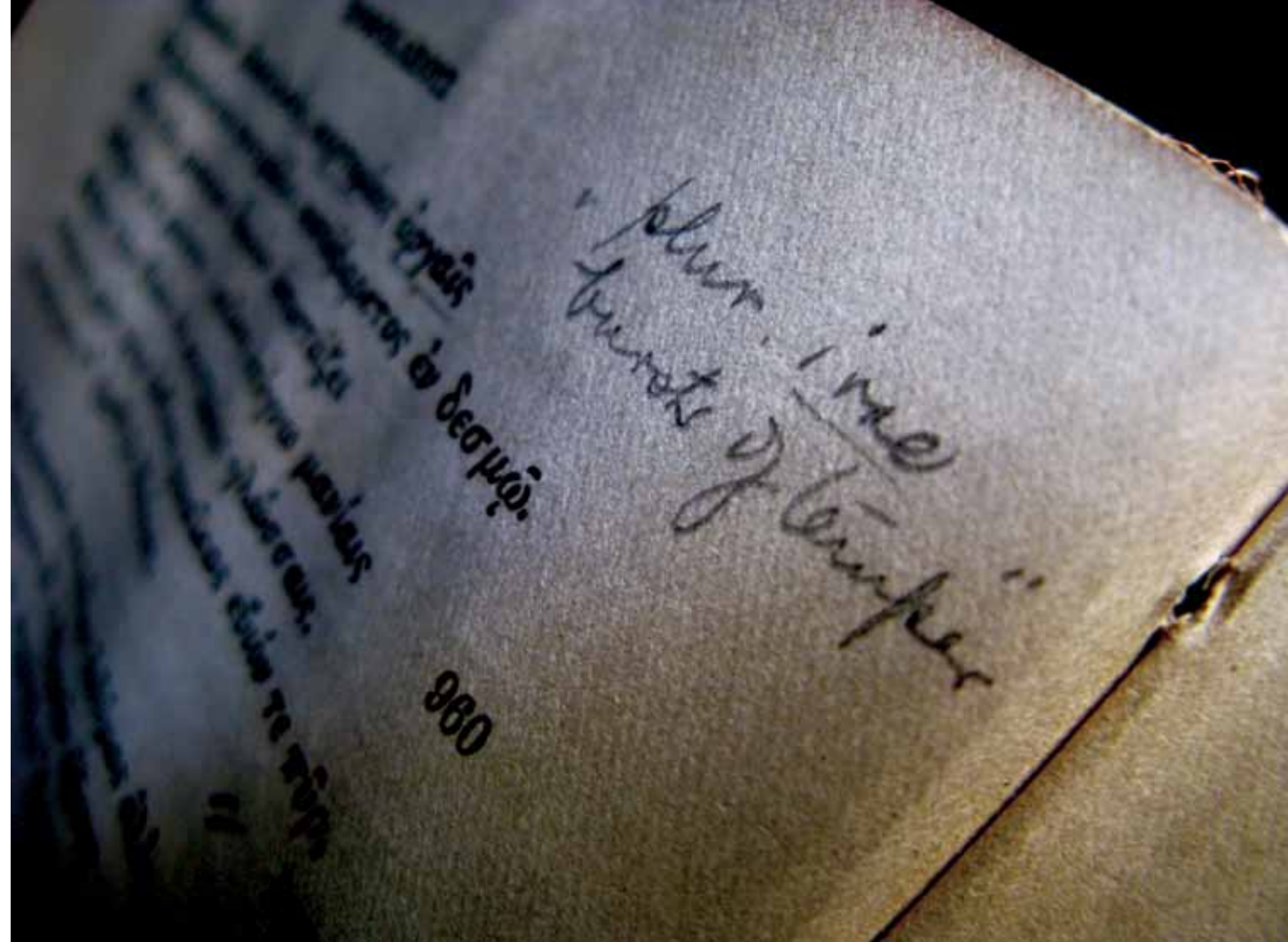
Andrea Eis was born in New York City, and grew up in New York and New Jersey. She received her B.A. in classics and archaeology from Beloit College, WI; B.F.A. in film, photography and video from the Minneapolis College of Art and Design and M.F.A. in photography from Cranbrook Academy of Art, Bloomfield Hills, MI. She is Associate Professor of Art and Chair of the Department of Art and Art History at Oakland University. Her book of photographs, *Ancient Finds*, is distributed by Printed Matter, Inc. in New York City. Solo exhibitions in recent years include *A Tangible Past*, at the International Center for Hellenic and Mediterranean Studies in Athens, Greece in 2008. Her work has been exhibited at the Cranbrook Art Museum; Revolution, Ferndale, MI; Rochester Institute of Technology, NY; and Center Galleries, Detroit. Her films have been shown at the Ann Arbor Film Festival, the St. Louis Art Museum and the Hirshhorn Museum in Washington, D.C. ○

Books are simultaneously concrete and abstract, tactile and illusory. They can be sites of superficial apprehension or profound comprehension, endless opacity or sudden clarity. Embossed type bleeds incomprehensibly through a thin sheet of paper, becoming readable only later, when the page is turned, the language learned. Words are handwritten into the margins, underlined for emphasis or set aside in quotes. Translated fragments of Greek text reverberate with centuries of all-too-familiar human emotions.

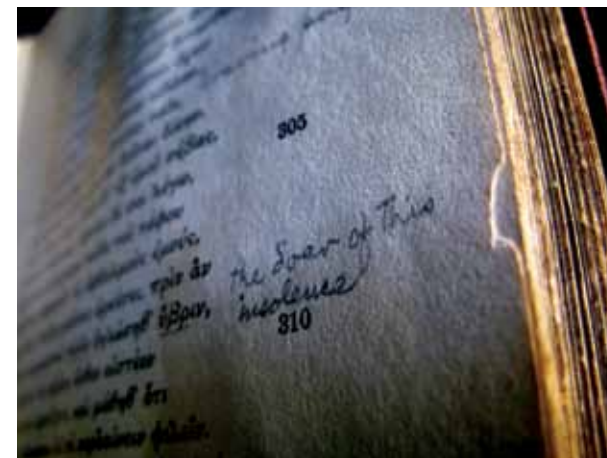
Holding a book in one's hands can be an encounter of tangible intimacy, a physical experience that exists in parallel with the immersion that remains intangible, the engagement of the mind. ●



Senseless pride, 2010, archival ink jet print, 18 x 24 inches



Bursts of temper, 2010, archival ink jet print, 18 x 24 inches



The doer of this insolence, 2010
archival ink jet print, 18 x 24 inches



But yet, 2010, archival ink jet print, 18 x 24 inches



Susan E. Evans

Susan E. Evans is a conceptual artist working with photography, video, and new media in order to explore ideas about identity, context, structure, information processing, and categorization. She is Assistant Professor of Art in the Department of Art and Art History at Oakland University. Evans' work has appeared in galleries, museums, and private collections worldwide including the following: George Eastman House, Rochester, NY; Los Angeles Contemporary Museum of Art; Museum of Fine Art, Houston; Detroit Institute of Arts; Musée de l'Elysée, Lausanne, Switzerland; Centro de la Imagen, Mexico City; Southeast Museum of Photography, Daytona Beach; Cincinnati Art Museum; Akron Museum of Art, Akron, OH; The Henry Museum, Portland, OR; Center for Photography Woodstock, NY; Center for Creative Photography, Tucson; Collection Dancing Bear, NY; and the George Meredith Collection, NJ. ○



We live in a time where more people are using the digital frontier to entertain, escape, and connect. It used to be that the ambrotypist would travel the frontier in their wagons and photograph those living on the fringes of civilization. Nearly 160 years later, I travel the new frontier of online communities, photographing those paving the way. While the inhabitants of these non-physical communities and games do not go there physically, they are often able to manipulate and control their online incarnation: creating an abject presence of themselves. This project creates both a tangibility and history to the 'lives' of these inhabitants who, by design, do not know or have either. The ambrotype images make a tangible manifestation of the intangible persona while simultaneously showing the death of a moment that does not exist in a physical realm. ●



Eugenia Burton

Steelhead, Second Life, 2010
full plate ambrotype, 8.5 x 6.5 inches



Dr. Steampunk, Caledon Steam
Sky City, Second Life, 2010, full plate
ambrotype, 8.5 x 6.5 inches



Tensai Hilra, Port Harbor Commons
Second Life, 2010, full plate ambrotype
8.5 x 6.5 inches



Amy Feigley-Lee

Amy Feigley-Lee is a sculptor and collage artist who lives in Detroit. She received her M.F.A. from Cranbrook Academy of Art, Bloomfield Hills, MI, in 2007, and her B.F.A. from Grand Valley State University, MI. She is currently a special lecturer in studio art at Oakland University, as well as an instructor for the Detroit non-profit 'Art Road'. ○

I create fantastic landscape collages. Composed of layers of wallpaper, found images, and epoxy resin, the landscapes contain both images of things that are 'beautiful,' such as flowers, birds and fruit, with images that are grotesque or abject such as bones, intestines and eyeballs. I unify these disparate images through changes in the transparency and by creating a glossed over surface treatment so that the elements can be considered together, as part of the same narrative. ●



Untitled Diptych, 2010, wallpaper, inkjet prints on vellum and epoxy resin on e-panel, each piece is 24 x 36 inches



Grace Frost

Grace Frost is a graduate of Michigan State University where she received her M.F.A. in painting in 2008. She also has a B.F.A. from the University of Michigan. She has taught Drawing for Non-majors and Beginning Drawing at Oakland University for the last two years. Her works have been featured in exhibitions at Scene (MetroSpace) Gallery in East Lansing, MI, Artprize in Grand Rapids, MI, and Pontiac Center for the Creative Arts, MI. ○

Pentheus and Agave and *Minotaur I* are scenes from a series of paintings based on the myths of Bacchus and the Minotaur as found in Ovid's *Metamorphoses*. My paintings function as narrative sequences that revolve around the psychological world of the main character. Self depiction also allows me to take on the ever present role of the narrator that Ovid occupies in *Metamorphoses*. In my paintings, I try to create a balance between anxiety and humor so that multiple interpretations are possible. My paintings are staged so that one is aware of the fiction and the deeper meanings can be pondered — as one can do with myths. ●



Pentheus and Agave, 2010, acrylic on panel, 42 x 52 inches



Minotaur I, 2009, oil on panel, 36 x 30 inches



Lynn Galbreath

Lynn Galbreath has received numerous awards from the State of Michigan, including the 1998 Creative Artists Grant from Arts Foundation of Michigan and the 1991 Michigan Individual Artist Grant from Michigan Council for the Arts. Galbreath exhibits her work locally, nationally and internationally. In addition to exhibiting at OUAG, an abbreviated One/Two Person Exhibition list would include *Lynn Galbreath and Andrea Eis*, The Gallery At Marygrove College, Detroit (2008); *Six Paintings — Six Locations*, Detroit Children’s Hospital, the campus of The Detroit Medical Center, Detroit (2006); *Beyond The Border*, Birmingham Bloomfield Art Association, MI (2005); *Illusive Landscapes*, District Arts Center, Birmingham, MI (2004); *Graphite*, Madonna University, Detroit (2003); *Ten Paintings — One Year*, the suites of governor John Engler, Detroit (2001). ○

The creation of contemporary visual novels has entertained me for several years. The images are taken from cropped/manipulated digital photographs as well as live google searches. They reference current cultural, social and identity issues and are iconic in nature. The viewer completes the story. ●



The Agenda, 2010, five panels, oil on wood, 80 x 100 inches



Dick Goody

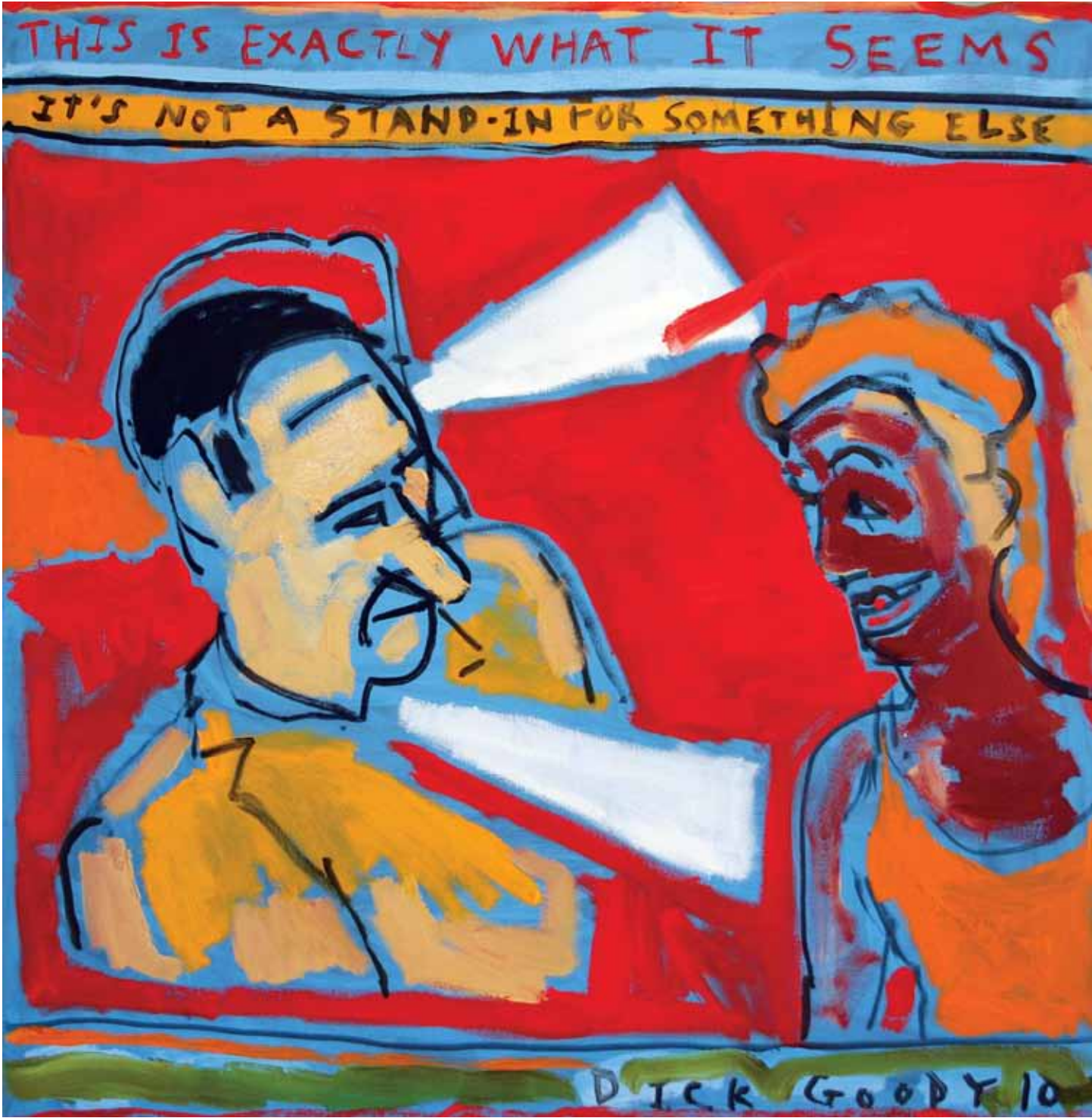
Dick Goody was born in Windsor, England, and received his B.A. in Fine Arts from Bath Academy of Art, his M.F.A. from The Slade School of Fine Art, University College London, and a P.G.C.E in Art & Design, from Middlesex University, London, England. Most recently he showed his work in a solo exhibition, *The Decay of Lying* (May 2010), at The Butcher's Daughter, Ferndale, MI.

Goody is Director of the Oakland University Art Gallery where he has organized over sixty curatorial projects, and curated more than thirty contemporary art exhibitions, and edited their accompanying catalogues. In 2009, Goody served as a review panelist for the inaugural Kresge Arts in Detroit Artist Fellowships. His most recent curatorial projects have included: *Seminal Works from the N'Namdi Collection of African American Art*, 2008, and *The Art of the Artist's Book*, 2010. ○

I am interested in the agenda of painting. It's a versatile, powerful, expressive platform. Art may have the power to change civilization, but invariably it operates on a meta-level. Ultimately I see painting as action that makes one vigilant and connected to one's culture. It provides me with a means of seeing and recreating a world that is reflexive, philosophical and enchanting. ●



Detroit Painting, 2010, oil on canvas, 31 x 30 inches



Metonym, 2010, oil on canvas, 31 x 30 inches



Richard Haley

Richard Haley is an artist and educator who has been residing in the Detroit metro area since 2009. In the past few years, his work has been included in group and solo exhibitions in Detroit, Los Angeles, San Francisco, and Miami. ○

For the duration of this exhibition, I will begin to breathe voluntarily. During the first day I will dedicate 48 minutes to voluntary breathing; adding 48 more minutes of voluntary breathing each subsequent day during the run of this exhibition. ●

Training the Sun to Burn a Hole in a Sand Dune, 2010
photograph and cast cement
dimensions variable

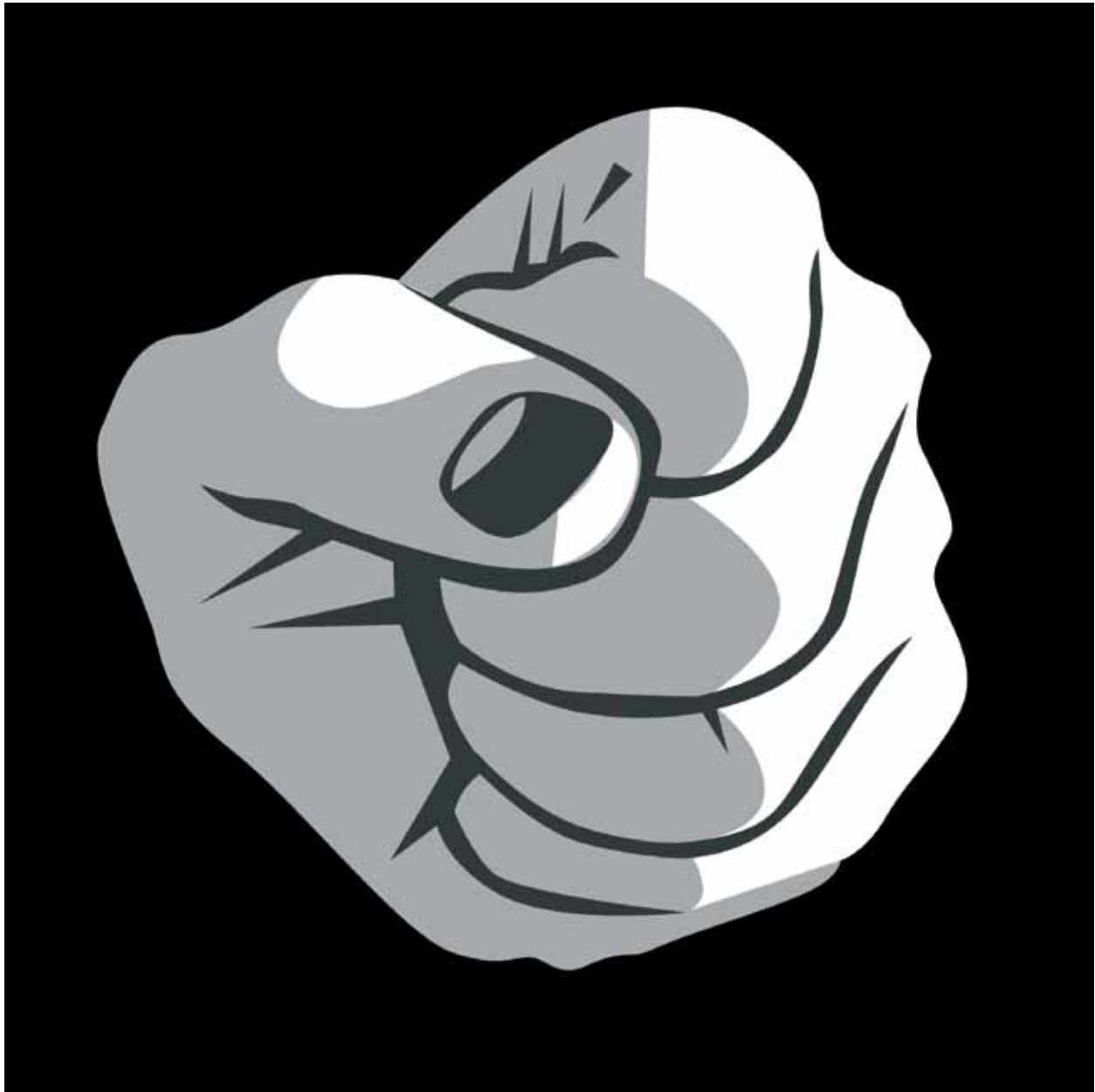




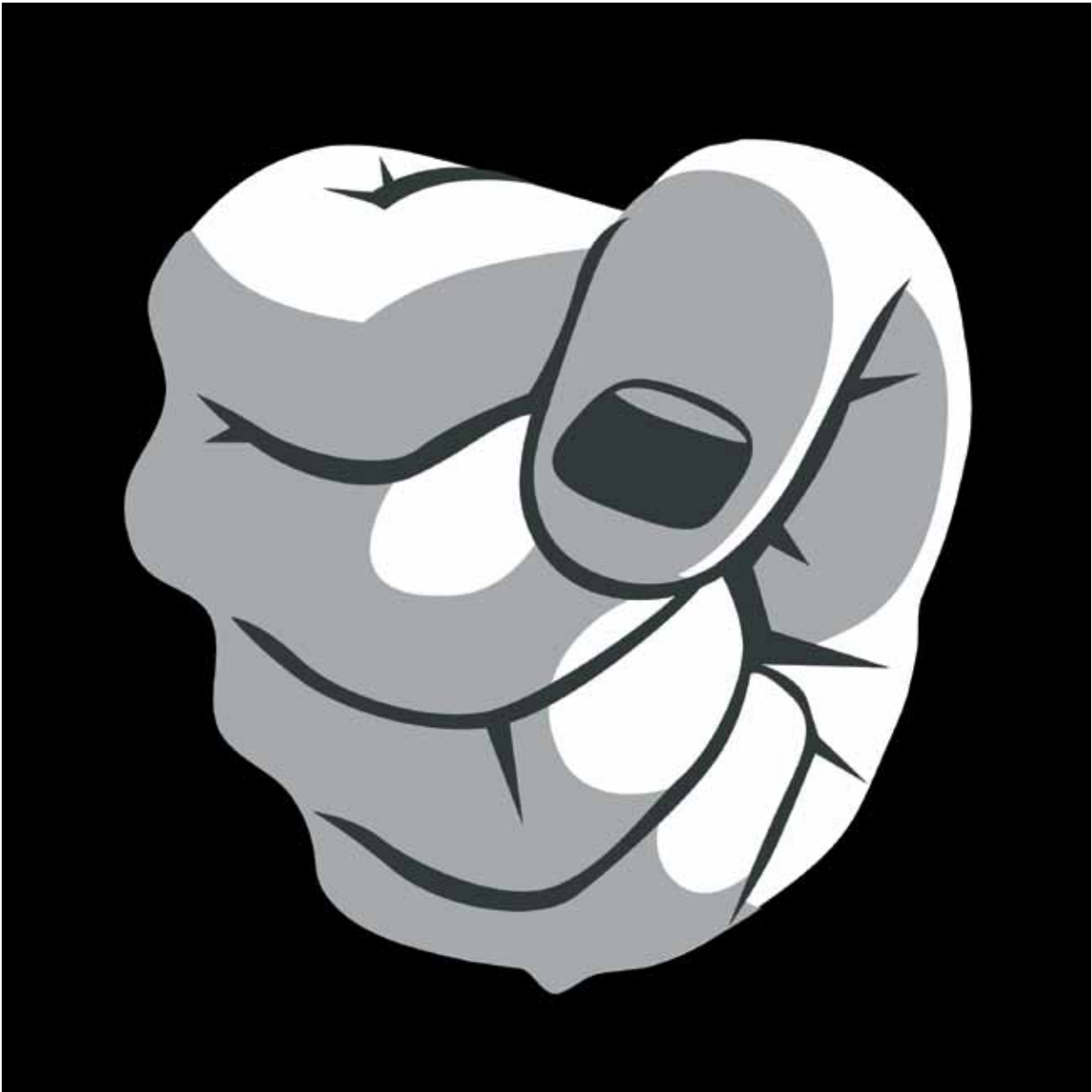
Taylor Hokanson

Taylor Hokanson is an Assistant Professor of Art at Oakland University. His studio practice employs technology as technique and material to address technology as concept. Hokanson's most well-known work, the *Sledgehammer-operated Keyboard*, 2005, is indicative of the muscular, kinetic pieces that characterize his artmaking. Hokanson also performs research in conjunction with The School of the Art Institute of Chicago, where he co-authored the DIYLILCNC project, an open source, CAD/CAM educational initiative. ○

Left/Right is a graphic portrait of two fists. Each fist is visually detached from its arm and isolated on a field of flat black ink. The striking, monochromatic color scheme and thick contour lines of the rendering communicate a sense of power, underscored by a pose that could be clenching, punching, or otherwise exerting force. The object of these forces is left absent so that the work does not tell the story of a particular effort. Rather, the concept represented by the image is effort itself. ●



Left, 2009, silkscreen, 24 x 24 inches



Right, 2009, silkscreen, 24 x 24 inches



David Lambert

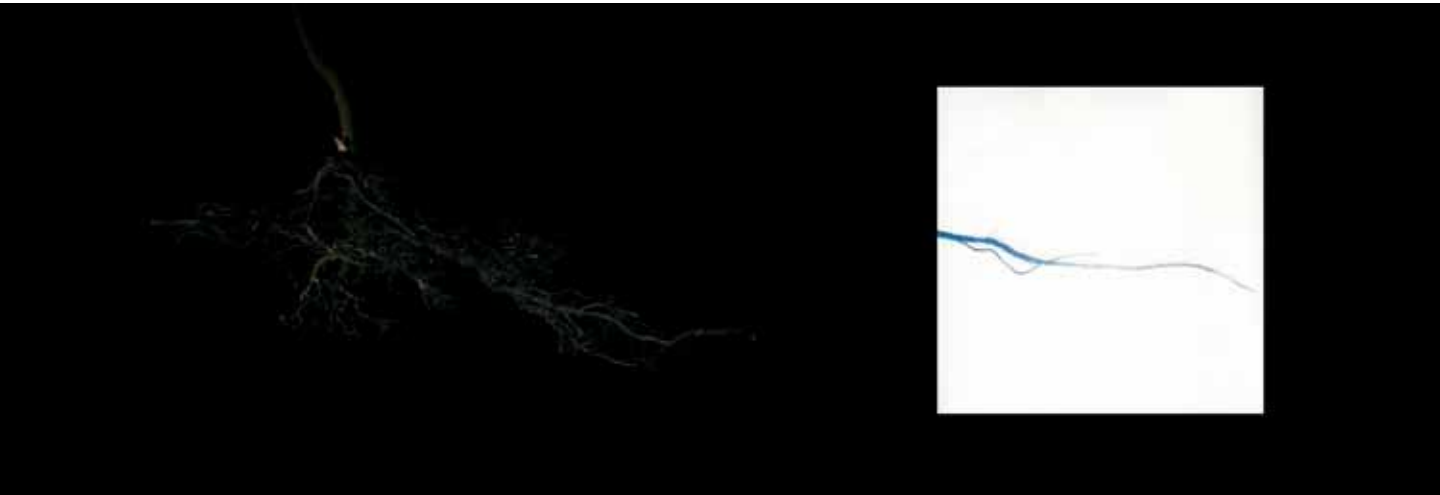
David Lambert was born and raised in Ashland, KY. In 2005 he graduated from Georgetown College, KY with a B.S. in biology. He continued his education with post-baccalaureate studies and received his M.F.A. in 2008 from Cranbrook Academy of Art in photography. His work explores environmental problems and the relationship of science and art. These explorations are focused on the artificiality of wilderness due to these problems. He lives in Berkley, MI, with his wife, son and two dogs, and is an adjunct professor at Oakland University and The College for Creative Studies, Detroit. ○

The current ecological problems that affect the stability of our parks and protected areas act differently than the types that initially set forth wilderness protection (logging, poaching, mining, etc...). These problems cannot be controlled by boundaries, are global and their affects are caused and felt from miles away. This current body of work examines exotic/ invasive plants. The roots of these plants intrigue me both as aesthetic discourse and as metaphor for the unseen.

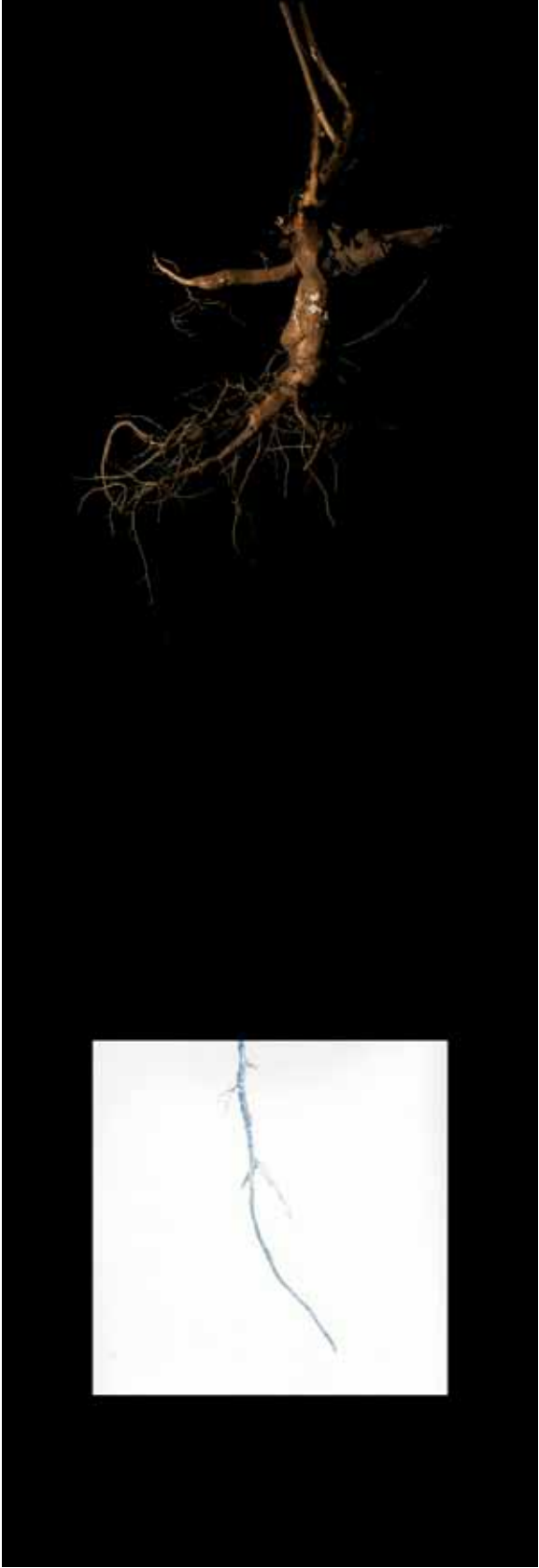
I continually merge scientific evidence with my biology background as inspiration for my artwork. The merger of science and art as well as bringing awareness to environmental issues is the main focus of my work. My aim is not only to evoke awareness in regards to these issues, but also constantly add to the visual vocabulary in hopes change will occur. ●



Tree-of-Heaven *Ailanthus altissima*, from the series "Exotic/ Invasive Plants," 2010, archival ink-jet print, 12 x 35 inches and cyanotype, 8 x 8 inches



Glossy Buckthorn *Rhamnus frangula*, from the series "Exotic/ Invasive Plants," 2010, archival ink-jet print, 12 x 35 inches and cyanotype, 8 x 8 inches



Purple Loosestrife *Lythrum salicaria*, from the series "Exotic/ Invasive Plants," 2010, archival ink-jet print, 35 x 12 inches and cyanotype, 8 x 8 inches



Canada Thistle *Cirsium arvense*, from the series "Exotic/ Invasive Plants," 2010, archival ink-jet print, 35 x 12 inches and cyanotype, 8 x 8 inches



Christopher Lee

Christopher Lee was raised between Detroit and Beijing. He received a B.A. in Sociology from Hope College, Holland, MI, and an M.F.A. in Photography from Cranbrook Academy of Art, Bloomfield Hills, MI. He currently teaches at the College for Creative Studies, Detroit, and Oakland University, where he is also the Photo and Lab Media Coordinator for the Department of Art and Art History. ○

I'm always hungry. Having a good variety of things to eat in the fridge is important to me. When I go to someone's house, I need to know that I have options in their fridge as well, in case hunger strikes. This was especially important when I was a kid, as I was usually stuck inside there. Growing up, my family had a marigold yellow Fridgidaire, made by GM. Apparently when you buy only GM cars, you buy only GM fridges too. I wish I had taken a picture of that fridge. ●



Americana Custom Dispenser, 2008
digital photograph
40 x 30 inches



Energy Guide, 2009, digital photograph, 40 x 26 inches



Sub Zero, 2010
digital photograph, 40 x 30 inches



Chris McCauley

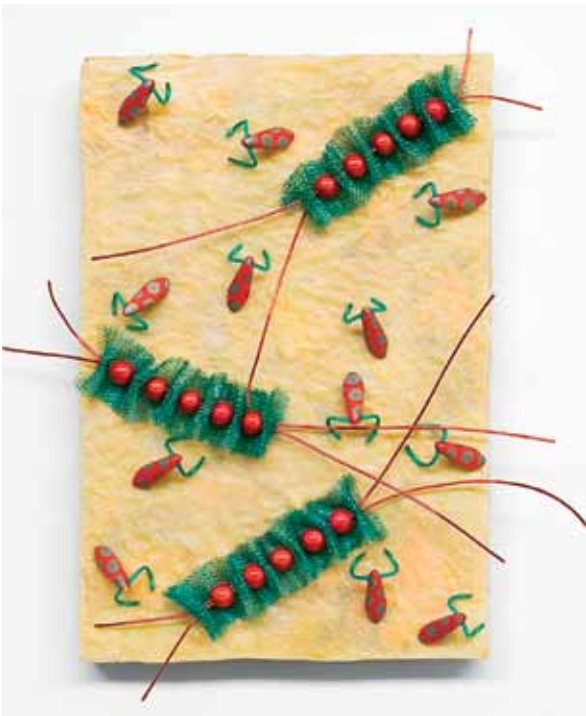
Chris McCauley attended The School of the Art Institute of Chicago and is a graduate of the Cranbrook Academy of Art, Bloomfield Hills, MI. She has been practicing the art of encaustic painting since 1992 and has lectured on the topic at Columbia College in Chicago; College for Creative Studies, Detroit; Birmingham Bloomfield Art Center, MI; Ann Arbor Art Center; and the First International Encaustic Conference at Monserrat College of Art, MA.

She currently teaches at Oakland University and at the College for Creative Studies, Detroit. As a Visiting Artist at Washington Street Gallery in Ann Arbor, McCauley's work will be on exhibit March through September of 2011. Her work has been most recently exhibited at the Wenninger Gallery in Rockport, MA; Brad Cooper Gallery in Tampa, FL; and the Washington Street Gallery in Ann Arbor, MI. ○

The term amuse-bouche is French in origin and refers to a bite-sized hors d'œuvre. Its literal translation is 'to amuse the mouth'. These tiny treats are used to showcase culinary virtuosity and are aimed at exciting the diner's palette. Amuse-bouches are artfully prepared and are frequently intended to be a visual spectacle for the diner.

Unlike appetizers, amuse-bouches are not ordered by the patron but are selected, and offered, by the chef as a foretaste of the meal to come. Often accompanied by a complementing wine, amuse-bouches are served as a savory titillation that demonstrates both the chef's inspiration and expertise.

When offered as a sample, if an amuse-bouche is received well, the chef will develop it into a full starter or main course. The variety and ingenuity of amuse-bouches can, on occasion, easily surpass the fare offered on the menu. ●



Amuse Bouche 2, 2010, encaustic and mixed media, 6 x 4 inches



Eight Amuse-Bouches, 2010, encaustic and mixed media, overall dimensions 14 x 22 inches



Amuse Bouche 4, 2010, encaustic and mixed media, 6 x 4 inches



Amuse Bouche 5, 2010, encaustic and mixed media, 6 x 4 inches



Rachel Reynolds

Rachel Reynolds was born in Michigan and received her B.F.A. in 2000 from the College for Creative Studies, Detroit, and in 2007 she earned a M.F.A. in Visual Arts from Vermont College of Fine Arts. Since 2000 Reynolds has presented her work in over thirty exhibitions. Her recent solo exhibition at Cranbrook Kingswood Gallery, Bloomfield Hills, MI, was created in response to her experiences utilizing Detroit’s public transportation system. Her work has been recognized with honors including *Best of Show* at the Scarab Club, Detroit, and the *Ibex Emerging Artist Award*. She has been invited to lecture as a featured Visiting Artist at the Detroit Institute of Arts; Cuyahoga Community College, OH; Farmington Artist Foundation, MI; Cranbrook Kingswood School, Bloomfield Hills, MI; and the College for Creative Studies, Detroit. Reynolds passionately works as an educator and co-manages an artist’s studio building in Hamtramck, MI, with artist, Robert Zahorsky. ○

The site-specific work, *During, Before & After: View of the O.U.A.G. Gallery, October 2010*¹ solicits viewers to determine the relationship between the space they are occupying and the illusion of the same space represented in the painting they are viewing. Situating the audience to contemplate their actual perceptual experience, the painting also confronts its own temporality. Executed in the summer of 2010, the piece alluded to the future. On display, it functions to reflect the present, and when the exhibition closes, the painting will be a documentation of the past. The vacant walls illustrated in the painted image attest to this condition of circumstance. ●

¹ Great thanks to my collaborator, Corrie Baldauf — your participation facilitated my ideas to come to fruition!.

**During, Before & After: View of
O.U.A.G. Gallery, October 2010**
September 2010, oil on canvas, 72 x 48 inches





Sally Schluter Tardella

A solo exhibition of Schluter Tardella's *Wardrobe Project* opened October 6, 2010, at the Moberly Area Community College, MO. In 2010, drawings and paintings from the *Wardrobe Project* were included in various group exhibitions, including the *Great Lakes Drawing Biennial* at University Gallery, Eastern Michigan University; *Drawing in the Expanded Field*, Hatton Gallery, Colorado State University; *Sub Terrain*, University of Michigan's Work: Ann Arbor Gallery, School of Art & Design, Ann Arbor; *From Our Perspectives: 2010 National Women's Art Exhibition*, Wallace Smith Theatre Gallery, Oakland Community College Farmington Hills, MI; and *Wordage*, at the Detroit Artists Market. Schluter Tardella is the recipient of two Faculty Research Fellowships from Oakland University — one awarded this year for the *Wardrobe Project*. She received her M.F.A. in painting from Cranbrook Academy of Art, Bloomfield Hills, MI, and is a Special Instructor and Director of Studio Art at Oakland University. ○

This project began two years ago when my parents' house, in New Jersey where I grew up, caught fire. In the scorched living room, I pulled on a drawer of the antique wardrobe that had been passed down from my great-grandparents. As the charcoal panel came away in my hands, the interior was strangely preserved — stacks of water soaked mementoes, every day objects that I did not remember, carefully saved and catalogued by my parents, dissolving to ash if touched. These paintings each represent a specific drawer, a new construction that is both a tribute to a memory and a fabrication of what I imagine was once there. ●



Jewels, Wardrobe Project, 2010, oil paint on wood and found objects, 12 x 23.5 x 4 inches



Fertility Drawer, Wardrobe Project, 2009
oil paint on wood and found objects, 12 x 23 x 8 inches



Desire, Wardrobe Project, 2010
oil paint on wood and found objects, 11 x 36 x 2 inches



Water, Wardrobe Project, 2009
oil paint on wood and found objects, 14 x 30 x 3 inches



Quarters, Wardrobe Project, 2010
oil paint on wood and found objects, 12 x 27 x 2.5 inches



Andrew Thompson

Andrew Thompson grew up in Kansas City, MO, and received his B.F.A. in Sculpture from the Kansas City Art Institute. Thompson moved from Cowtown to Motown to receive his M.F.A. in Sculpture from Cranbrook Academy of Art, Bloomfield Hills, MI. Since graduating Thompson has been creating his work in his studio at Russell Industrial Center, Detroit, and exhibiting his work in southeast Michigan. Thompson also curates and coordinates shows around the country, most recently the show *Sub Terrain*, at University of Michigan's Work: Ann Arbor Gallery. Thompson currently teaches part time at College for Creative Studies, University of Michigan, Oakland University, and resides in Detroit. ○

Consumable products exist in a temporary state of being. To complete their purpose they must be consumed: their structure, even down to the molecule is reconfigured and repurposed by the body of the consumer. Our culture is packaging a majority of these temporary products in permanent materials. My art is in a temporary state of being... ●



Untitled, 2010, used parachutes and plastic bottles, 24 x 24 x 2 feet



Untitled, detail



Precipitation, 2008, plastic grocery bags, water bottles, thread, 15 x 15 x 8 feet



Precipitation, detail



Funnel Cloud, 2008, plastic grocery bags, wire, plastic sheet, paint, water bottles, found water, electric fan, 40 x 40 x 20 feet



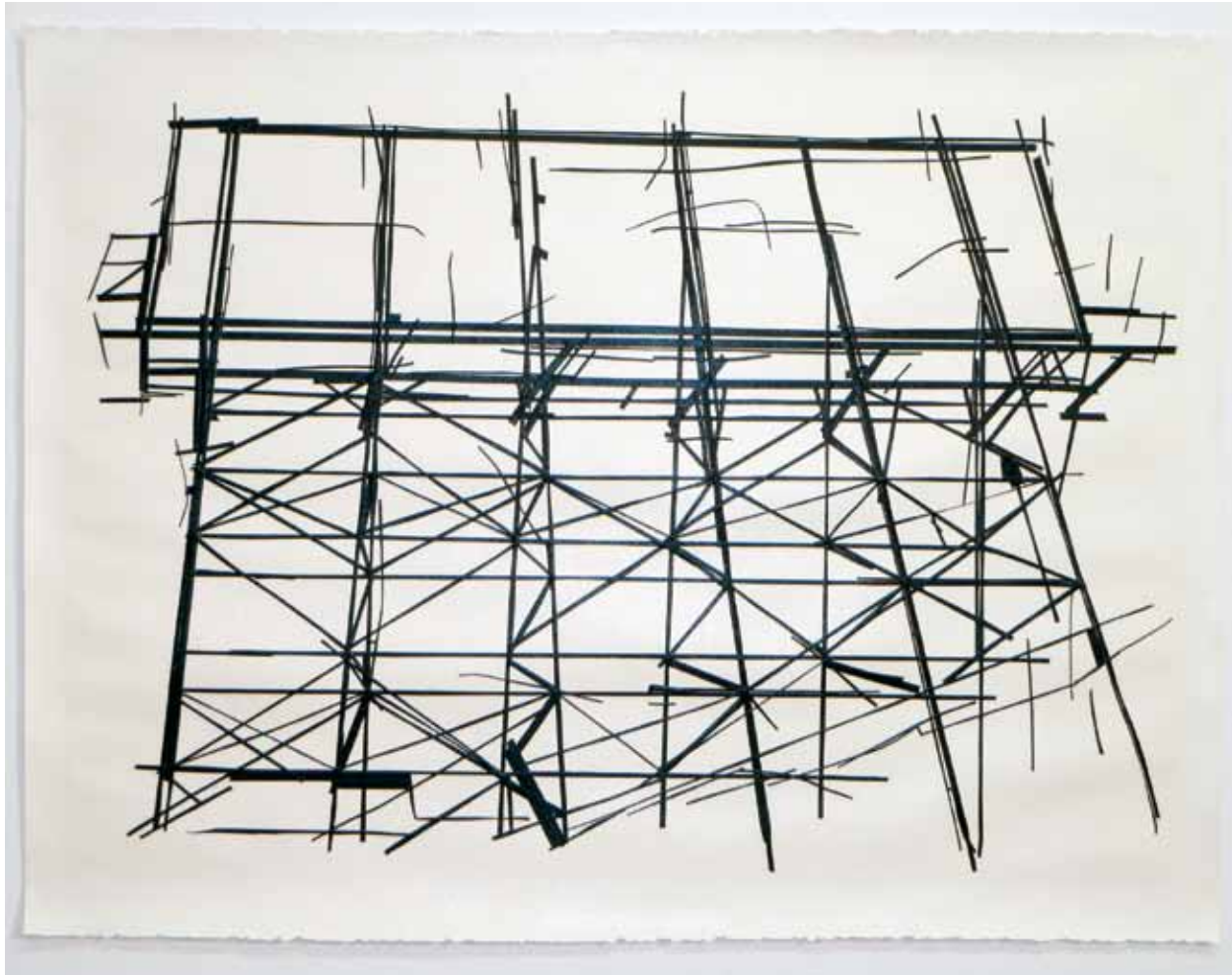
Funnel Cloud, detail



Cody VanderKaay

Cody VanderKaay is an artist, educator, skater, and cyclist with a fondness for mountains and deserts. He received his M.F.A. from the University of Georgia and his B.F.A. from Northern Michigan University; both with a sculpture concentration. An Assistant Professor of Art, he teaches courses in the Foundations Program. In his studio at Oakland University, he is currently focused on shaping parable-like quotes into sculptural objects, drawings, and collaborative artworks. ○

The nature of my work is at times both conceptually circumstantial and whimsical, reflecting the character of the occasion it describes. Connections are discovered through flux and movement between people or mantra-like meditations from within. I aspire to generate new pathways of understanding, provoke actions, and direct attention to the experiences of our lives. Ultimately, contextualizing something that is intensely personal into something that is publicly available. ●



Anonymous Structure, 2010, matte medium & hand-cut tape on paper, 22 x 30 inches



Celebration That Outlasts Surprise (artist's affirmation), 2010, hand crafted basswood construction, Xerox, 24 x 12.5 x 25.5 inches



Modern Decline, 2010
altered milk crates
9 x 9 x 1 feet arrangement
1 x 1 x 1 feet individual



Vagner M. Whitehead

Vagner M. Whitehead works with time-based and traditional media. His work employs original and researched multilingual texts, found and created time-based imagery, their translations and his interpretations as allegorical devices that reframe personal trans-cultural experiences vis-à-vis mass media and communication technologies.

Whitehead has exhibited his work online and physically in exhibitions nationally and internationally in Argentina, Austria, Canada, China, Cyprus, Germany, India, Mexico, Russia, Spain, Switzerland, in solo and group exhibitions and in video and film festivals. He was an artist in residence at the Ragdale Foundation in 2002, also at Residencia Corazon in La Plata, Argentina, and a fellow at the Center for Photography at Woodstock in 2006. Alongside his teaching, art-making and curatorial practices, he maintains two blogs, ART-SIGHT (exhibitions and current events) and E-TERVIEW (interviews). ○

In Summer 2010 I traveled to La Plata, BA, Argentina, as an artist in residency for Residencia Corazon. For four years prior to that, I observed in my studio, a diagram of the American Sign Language alphabet I found on the Internet, which eventually permeated into some photographic studies and a short video. While I had no preconceived notion of what I could be creating during my time in Argentina, I decided to further conceptually and visually explore those signs.

Upon my arrival I embarked on two seemingly unrelated activities: drawing (hands and facial gestures) and capturing my surroundings and experiences with a camera (moving and still). These two forms of expression coincided with my intention to connect with the place and culture I found myself in, by learning their language and their cities simultaneously. Presented in this exhibition are videos made with data collected during my time there. ●



diario abecedario, 2010, single channel video, 1 hour looped, color, sound



treinta, 2010, single channel video, 20 minutes looped, color, silent



Shuishan Yu

Shuishan Yu was born in Shandong, China. He earned his Bachelor of Architecture in 1994 and Master of Architectural History in 1997 from the Tsinghua University in Beijing. During 1997 to 1999, he was a practicing architect working in the Ministry of Construction Architectural Design Institute in Beijing. He came to the U.S. in September 1999 and earned his Ph.D. in Art History in June 2006 from the University of Washington in Seattle. Since then, he has been teaching Asian Art in the Department of Art and Art History at the Oakland University. ○

In my art works, I try to explore and dramatize the fundamental nature of the literati tradition in East Asian art, which is, for me, the emphasis on the process of art making in a visually traceable way and the unity of poetry, calligraphy, painting, and seal carving. Writing, painting, and carving are one and the same. They are all about the performance of the executing hands, the movement frozen in a simultaneously displayable medium. ●



A Night-Mooring Near Maple Bridge, 2010; twenty-six album leaves of calligraphy and painting, ink on paper, 7 ¾ x 11 inches each page

In this painting and calligraphy album, a poem titled “A Night-Mooring Near Maple Bridge” by the Tang dynasty Chinese poet Zhang Ji (active 756-779) is written in five different scripts with a painting inspired by this poem and the artist’s commentaries on the poetry amid. Zhang’s poem reads:

*While I watch the moon go down, a crow caws through the frost;
Under the shadows of maple-trees, a fisherman moves with his torch;
And I hear, from beyond Su-chou, from the temple on Cold Mountain,
Ringing for me, here in my boat, the midnight bell.*

(Translated by Witter Bynner)



Red Squares Series No. 3, 2009-2010; prints of three seal designs, seal prints on paper, 14 x 11 inches each



Oakland University Biennial Faculty Exhibition

October 22 – November 21, 2010

Curated by Dick Goody
Introduction by Andrea Eis

Oakland University Art Gallery
Department of Art and Art History
College of Arts and Sciences
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