



Chamber of Commerce

Pat Glascock and Michael Hall:
Artists and Collectors



Oakland University Art Gallery



The Inlander Room (Living Room) Glascock/Hall Residence – 2003
Photo by Paul Primeau

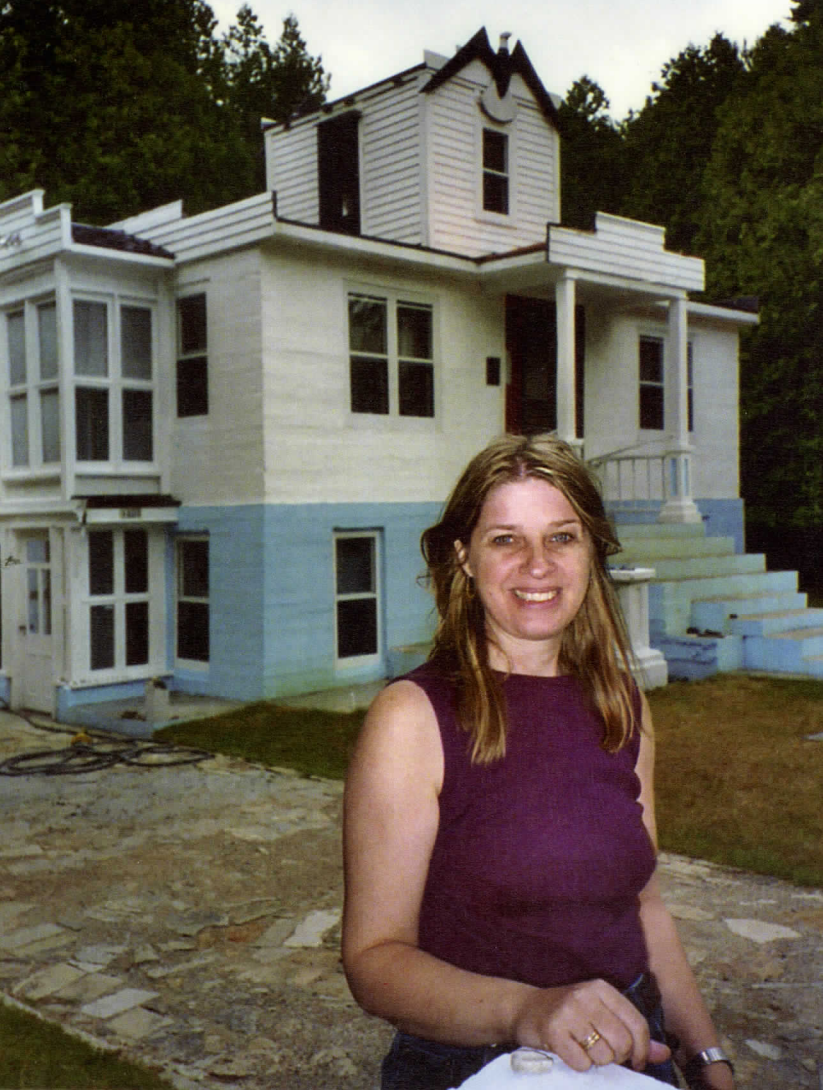
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Pat Glascock and Michael Hall:
Artists and Collectors

November 18 - December 17, 2006

Curated by Pat Glascock, Michael Hall and Dick Goody

Oakland University Art Gallery, Rochester, Michigan



Pat Glascock – 2004

The artist visiting the partially restored homestead of Wisconsin folk artist, Albert Zahn (1864 - 1953). Photo by M. Hall



Michael D. Hall – 2006

The sculptor in his Hamtramck, Michigan studio. Photo by P. Glascock

Chamber of Commerce

Pat Glascock and Michael Hall have undertaken numerous exhibitions of their individual artworks as well as academically correct expositions of works from their art collection; *Chamber of Commerce* is unconventional in that it involves their work and collections simultaneously. As such, it is a confluence of their personalities (which are very different) and their work (also strikingly dissimilar). One thing they have in common is their shared passion for art collecting. When we met to discuss the project (surrounded by their collection – an agglutination of regional painting, folk art, commercial ceramic collectibles and Native American and Eskimo art), the three of us had a mutual intuition that we were going to be breaking new ground and participating in something challenging that hadn't been done before.

Physically, *Chamber of Commerce* features several wall-mounted exhibits and a dozen freestanding display vitrines sited in the main exhibition space of the gallery. Together, these presentations offer viewers a sampling of the objects described above. In turn, these installations are clustered around a composite "in situ" replication of a typical room that could be found in the artists' home/gallery/studio compound in Hamtramck, Michigan. This room feature has been created in the smaller exhibition space located in the center of the

main gallery. Throughout both spaces, Glascock and Hall have interposed the paintings, collages and sculptures that comprise their own personal artwork. The vitrines – Michael Hall calls them "bins" – arbitrarily deconstruct the eclectic mélange of things the artists have surrounded themselves with in their working and living spaces. Not coincidentally, the objects look as if they might be for sale – they are commodities after all. In my original conversations with Pat and Michael, I posited the idea that an installation of their collections might take on the appearance of the displays of goods typically found in hardware and grocery stores. The suggestion took hold. Both artists liked the metaphor implicit in the idea of their home and studio as a kind of store or storehouse where ideas and images stimulate a commerce that is both artistic and intellectual.

To me, this manner of exposition is reminiscent of Sophie Calle's *The Birthday Ceremony*, 1998, where she placed birthday gifts inside glass medical cases, but they also recall Damien Hirst – objects for viewing, although not dead, merely suspended. In some ways their casual manner of display runs parallel with Michael's interest in dumpsters: as vessels, repositories and sculptural forms – only he could have invented such an eccentric engaging means of display. This manner of exposition – the bins, the overall installation – all these vignettes – the whole *Chamber of Commerce* experience – contextualizes the art collection, the artists' artwork and their individual psyches.

Michael Hall is a polymath of considerable energy, mercurial force and resolution. He is a curious combination. On the one hand he is an urban modernist purist; on the other he has a great affection for the eccentric, arcane and rural in art. Most of what he is as an artist occupies the realm of the former; the latter fills the sphere of his interests as a collector.

As a person and raconteur, Michael can be dogmatic, but he is always amusing. To illustrate this point, I first met him in 1992 when we'd been invited to be external reviewers at Wayne State University. His résumé was impressive and I suspected I might be in for an interesting day's work. We both understood what was expected of us – we were there to give the fine art graduate students a serious grilling and had complete critical carte blanche to do the job. Teaching is about nurturing, even when one knows the student will never cut it as an artist. One goes out of one's way to help and encourage. Mostly it's rewarding, but it can be equally frustrating. That day we were dealing with hardened MFA candidates and had permission to unleash our accumulated interrogational acumen – we were hired to assassinate, and, delightfully, afterwards we didn't have to put the victim back together again.

My only reservation about meeting Michael was that, frankly, back then, being a painter, I had an unassailable ingrained bigotry about sculpture – the old rivalry. I thought, "dear God, do I have to work with this sculptor?" Michael certainly had the build, but in no other way fit the profile. I was immediately caught off guard by his erudition and by the oblique, unconventional way he talked about art. He didn't flaunt his knowledge – actually he did, but subtly and minimally, just enough to frighten. He was an agent provocateur engaged in a cunning act of entrapment. It was fascinating to watch and several times I had to prevent myself from actually falling off my chair in laughter. The students didn't know from which angle Michael was going to launch his next query. After a brief preliminary courtship, which seemed promising, he'd entrap and then deliver a startling *coup de grace*; each subject was similarly tagged, bagged and dispatched. For my part, I was merely playing myself, albeit with a certain amount of theatricality: disdainful Brit, and obnoxious with it, but let's face it, I was Michael's sidekick. However, we encouraged one another. Most of what happened between us was implicit. In the beginning he said, "I think I know why we're here." That was it; the rest was tacit. As the day wore on, we fell into this bad cop/very bad cop camaraderie. What a memorable day. We were never asked back.

About two years ago I was at a party and Michael walked up to me and started berating me for wanting the then Meadow Brook Art Gallery to become a museum. He was so scathing, convincing and passionate that the whole time I was thinking, "well, maybe he's right." He never expresses any doubt in such matters. At the end of the conversation I had the same sense of unsettled excitement that I had when we'd reviewed the graduate students and spontaneously I said that we should do something, work together on an exhibition, and he said that Pat and he would love that.

Construct a case as to why Pat and Michael should show their work together and one encounters disparity and incongruity – how do they manage to even live under the same roof, let alone accrue such an extraordinary art collection? The one sparse congruent aspect linking their separate oeuvres is that they are both image makers, that is, if you consider Michael's work to be image based, which I do.

As a neo-expressionist painter, I would be forced to concede that researching Michael's modernist sculpture might be a daunting, even wearisome task, although to my eyes his work is dynamic and ambitious, but the extant writing about it is anything but – only my

opinion, of course (ponderous modernist erudition being the *sine qua non* of the sixties and seventies). Hence, one encounters much on the significance of archangels like David Smith and Malevich, and how Michael is a constructionist rather than constructivist. He is inevitably compared with his heavy metal contemporaries: Richard Serra and Mark di Suvero – and with the lighter touches of the late Eva Hesse and Robert Smithson. At the end of the day, whether he likes it or not, canonically, Michael has been certified a post minimalist; seventies art writing is like that, inexorably certain. However, it is well worth quoting one of the highlights from the writing of the period – the elegant Robert Pincus-Witten wrote an engaging essay in Michael's *Three Installations* exhibition catalogue (Detroit Institute of Arts, 1977):

Two broad reaches of the style of the Gates, one iconographic, the other chromatic, indicate that much of the germ of his work can be traced to abstract expressionist sources as well. Works like Ashtaluba or Bowling Green (which despite its name – that of an Ohio town – is pink) are emblematic of the situation. "There is a lot of that kind of pink in the Midwest – overpasses, industrial structures – you know, red pigment, but after two or three years the colors leech out. The pink is that of 18th-century wooden weathervanes." (Hall is referring to a worn work shaped like a rooster in his collection of American primitive art. I am brought up short. This massive man, a handsome version of an ugly person, has so much sheer taste and such a formidable, ease with language that there is scarcely an experience for which his speech would not find the proper word, his hand the right shape, his eye the right color).

So we have M. Hall, aesthete formalist; but on the other hand, his taste, exuberance and articulateness cannot be unplugged. Such attributes, *this* romanticism, are never allowed too much influence in the work – except perhaps in the color or patina of his sculptured surfaces, but in life it is irrepressible and is certainly at the heart of his connoisseurship as a collector. As an artist, Michael is a creature of modernist orthodoxy. He's very strict about his formalism – there is something unnerving about it – something clearly fanatical – something Welsh and baritone perhaps. I don't know if Michael is Welsh, but his rigor and asceticism is congenital, coexisting as it does with the powerful parallel strands of romanticism, which cast him as unequivocally Gaelic.

Pat Glascock, on the other hand, is Anglo-Saxon. Do not be deluded by stereotypes; in medieval times the English were an extremely devout amalgam. But Pat has no interest in manifestos. First, she believes in magic. Second, she is diligent in her research of the things she feels instinctively. We talked at length about how her work is rooted in her locale, that is, in her spiritual sense of place. Her insights were spontaneous, as if she didn't want to commit to some preexisting rationale behind her work, a position antithetical to Michael's modernist certainty. Pat constructs the *mise en scène* of her work intuitively and then later reflects and rationalizes – she feels and then thinks and there is something inscrutable in the process.

After our meeting she sent me copious readings relevant to an understanding of her work. To site a few, these readings addressed:

- Frida Kahlo and the relationship in her work between the earth and her genetic link to indigenous Indians.
- Joseph Cornell's pack-rat propensity and patient attention to the entropic effects of weathering on media.
- The formal/narrative rhythms within the cyclic ebb and flow of Phillip Guston's various oeuvres.
- A quote from Charles Birchfield: *There is a difference between winter and summer – In summer the light always seems to come from above... but in winter the sky closes in like a heavy curtain and the only source of light is the snow... summer attains the sacredness of falling light... winter achieves an evil sort of mystery... all things glower at the earth.*
- The material layering, media upon media, in Eva Hesse's work.
- The Symbolists' interests in form and feeling, indicative of form and meaning being fused.

All of this worked as a deft re-pointing to the rough masonry she'd exposed during our earlier conversations. When I first met her she wasn't trying to sell me on her work. She wasn't pushy, but she *is* subtle. My reading assignments were instructive and I began to think about her work as a diverse accumulation of disparate filaments, which she braids around the theme of self and landscape. I could easily equate her with Phillip Guston, although with him it was always the pain of selfhood, entrapped within a room or even a hole in the floor. Ultimately, Pat's stratum of work is a deeply rooted adoration of the American landscape; it's agrarian (subject to weather and myth) rather than urban (sheltered and rational).

Apart from their interest in images there is one obvious area where Pat and Michael's interests as collectors overlap; they both collect Kachina dolls and reference them in their work. She is interested in their magic, he their unfilled form (his sculptures are hollow on the inside). Michael tells stories about David Smith's sculptures not having sides (having just a front and back). Whatever influence this may have had on his 70s sculpture (*The Gates Series*, etc.) is no longer prevalent. Certainly, his Kachina-like sculptures have a front and back, but they have sides too. Essentially rectangular freestanding frontal enclosures, they could almost operate as reliefs. However, seeing their backs and sides confirms their integrity, symmetry and the sculptural process in their manufacture. They actually have an inside-out look. All the folds and flaps are exposed on the outside and are therefore decorative. Pat's renderings of Kachinas are also frontal but, unlike Michael's sculptures, they are charged with metaphorical and symbolic significance. Michael's Kachinas (they're not really Kachinas of course) are metonymic – in other words operate on an opposite platform to Pat's – they're literal, having no allegorical dimension – they *are* the thing, the object, the "it," and nothing else. Simply put: Pat is a magician, Michael a fabricator.

Deep in the Glascock/Hall compound, a cellar has been transformed into a Tiki bar complete with a volcano that lights up and an



The PA-MI Lounge (Tiki Bar) Glascock/Hall Residence – 2006
Photo by Marcyanna Parzych

impressive array of faux Tiki carvings, novelty Tiki drink mugs and other related accoutrements. It is at once comic, fanatical and passionate in its attention to detail. The degree of authenticity in this room is startling – the objects are all period pieces. The woven mesh of modernism/pop culture/folk/kitsch/regionalism and tribal art that comprises Pat and Michael's extensive interests as collectors is well represented in the microcosm of the Tiki room, but it is only one of the many annexes in their "collector's world."

A significant portion of the manufactured objects and curios that they collect (the factory-made things rather than handmade) make no claim to being high art – high art is intrinsically esoteric, serious and challenging. Souvenir objects, unlike high art, have a specific function – they're meant to be user-friendly, meaning proletarian-friendly. They are marketed to titillate, to commemorate something like a holiday or leisure activity, e.g. ball game, powwow or jamboree. The overriding criterion for the object's look is whimsy or the distilled ethos of a particular experience. If not commemorating a specific thing, these objects operate as mementos of a particular experience. At the same time, they satisfy the latent commodity fetishism of the buyer. The point is that as collectors, Michael and Pat are interested in and open to just about anything eccentric which falls outside the milieu and orthodoxy of high art. This said, it should be noted that Glascock and Hall also strategically include important, art world certified objects into the mix of their collection. In its entirety, their house/studio compound becomes a kind of text that both critiques and informs the current "high art vs. low art" debate.

Collecting of this nature is invariably selective and inevitably certain demographics are omitted. It is about the trained connoisseurship of subjective taste and ultimately hones in and focuses on the particular and exclusive. The taxonomy of taste expressed here engenders an imposition of rules concerning what *is* and what *is not* appropriate. Still, Pat and Michael are also risk takers testing their own parameters. For example, they scorn collectors who adhere to the dictums of a particular clique of dealers.

Putting Michael and Pat's work and collection in an exhibition – contextualizing it (if that is what we are doing) – is problematic. Is their work somehow related to their fanatical interest in objects? Fanatical isn't pejorative – a collector who isn't fanatical is no good. Since they began by making art – were formed as artists before they became collectors – it could be construed that their work as contemporary artists informs their collecting.

Pat started with works on paper, making drawings and water-based media paintings that were autobiographical pertaining to her personal emergencies in the context of her locale. She attended college but remained largely untouched by modernism; her work was always more psychological and surrealistic than formalistic. Her teachers in the Pacific Northwest were by and large *plein-air* watercolorists. Her conception of art was fashioned through experience with both media and landscape. Her relative isolation and the broad range of possibilities ceded by the land were more than enough to hone her instincts. Later she became more and more absorbed by the work of regional watercolorists. Her interest in Frida Kahlo led to a burgeoning fascination with other women surrealists that continues to this day. With more than enough lines of inquiry to satisfy her keen curiosity, it is easy to see why modernism would be too restrictive and reductive.

As a commercial enterprise, while still a schoolboy, Michael began carving large Tiki figures for Trader Vic's – this is part of his legend. It is also indicative of his entrepreneurialism. Hence, as a neophyte artist, he began as an image-maker. The Tiki is a dubious *objet d'art*; kitsch and hilarious, it strikes me as particularly postmodern, although its ascendant, Polynesian sculpture, was a potent reductive paradigm to the Moderns – Picasso and Matisse understood the cathartic directness inherent in Polynesian sculpture.

After his Tiki phase, Michael attended college and came under the sway of modernism – largely unavoidable in the sixties if one's ambition was to become a contemporary sculptor. His roots weren't in the primitive, they lay in the formal macho aesthetics of attacking a large block of wood with a chain saw, but anyone carving into a tree trunk (Hall's Tikis were actually carved from palm tree trunks) is, on some level, delving into the primitive. Such carving requires no preliminaries, and so the chainsaw in Michael's hands was in actuality a consummately modernist tool.

In Pat's case, collecting is perhaps an extension of her art making. The acquisition of Kachina dolls is entirely congruent with her interest in spirituality, ritual, indigenism and locale. Her interests in Inuit prints and in surrealist works by women painters similarly reflect her expectation that her own art should be personal, emotional and grounded in her own life experience as a woman. To say that Michael is merely enchanted by a Kachina's stable formal symmetry isn't as simplistic as it sounds – Kachinas have a practiced economy and are a curious amalgam of pure form and ritual decoration. Because of the purist aesthetics behind Michael's reductive, logical sculpture, which, not unlike Sol Le Witt's, could almost be fabricated by museum installers from a set of instructions, I would conclude that there is a schism between Michael's art and his collecting (the Kachinas perhaps being the one tenuous exception). His art making is an insulated monolithic activity, but collecting is catholic and inclusive. One senses that he is more emotional about collecting on a day-to-day basis than he is about being in the studio – but make no mistake, don't disturb him when he has aligned himself to sculpt. Once in the studio, unreachable and resolute, he may as well be on the dark side of the moon. Pat, on the other hand, works more consistently and is able to switch tasks when working; perhaps this says something about gender and our ability/inability as women and men to multitask. In

the final analysis Pat works intuitively and Michael is like Sisyphus – reworking formalism, over and over again.

This exhibition is pluralistic. It explores the psychology and personality of its authors. At the same time, it investigates the aesthetics and ebb and flow of popular culture and taste – as well as regionalism and the relationship of high to low art. Its agenda is not to debunk the art world of New York, although it doesn't have much truck with it. Ultimately, it is concerned with Pat and Michael's mores and values and how their work in some manner actually parallels high art of the latter decades of the 20th century and how their collection does not. More than that, it is about two very different psyches united in a quest to insure that various compelling 20th century popular and eccentric styles are not overlooked, ignored or buried in favor of cleansing, anodyne, purist art world values and, as such, is a generous, valiant contribution to the socio-art historical record.

The installations presented in this exhibition convey a sense of both meaning and context. The meaning of the objects arranged through the main gallery is ultimately self-evident, as is (after reflection) the artwork by the artists. However, in the inner sanctum – the small central gallery – the reconstruction of the collectors' living room takes one inside the brain, as it were, giving perspective on the ways these artists think about collecting and how it relates to the work they do in the studio. In their exhibition outline, Hall and Glascock put it thus:

Artists collect (and surround themselves with) objects that inspire and inform their work. Historic photos document Picasso as an artist that filled his studio and home with works of tribal art – works that directly impacted his painting. Similarly, the sculptor Henry Moore bedecked his studio with his collections of shells, weathered stones and worn pieces of driftwood. We experience collecting as a mode of self-expression not unlike the experience of art making itself and hope this exhibition will present another picture of the way artists live and work amidst a complex visual and cultural dialogue.

In conclusion then, *Chamber of Commerce*, is a dialogue – a rich, lurid marketplace of purist aesthetics, magic, popular culture, fanaticism and adoration, all of which are fused together to create a dynamic, pluralistic interface of style and taste, reflecting the conflict and connectivity of late 20th century and urban/rural art practices. More significantly it is a window on the marginal – that is to say, the psychology of objects and commodities that fall outside the realm of mass-appeal mall culture and the elitist high art politics of the international art world.

Dick Goody
September 2006





Michael Hall
Navan – 2006
 Constructed Copper – Selective Patina
 H. 40" x W. 16" x D. 16 1/2"

Front view: previous page
Back view: left

Pat Glascock
Spring in Hamtown – 2006
 Mixed Media Collage on Paper
 H. 15 1/2" x W. 22 1/2"





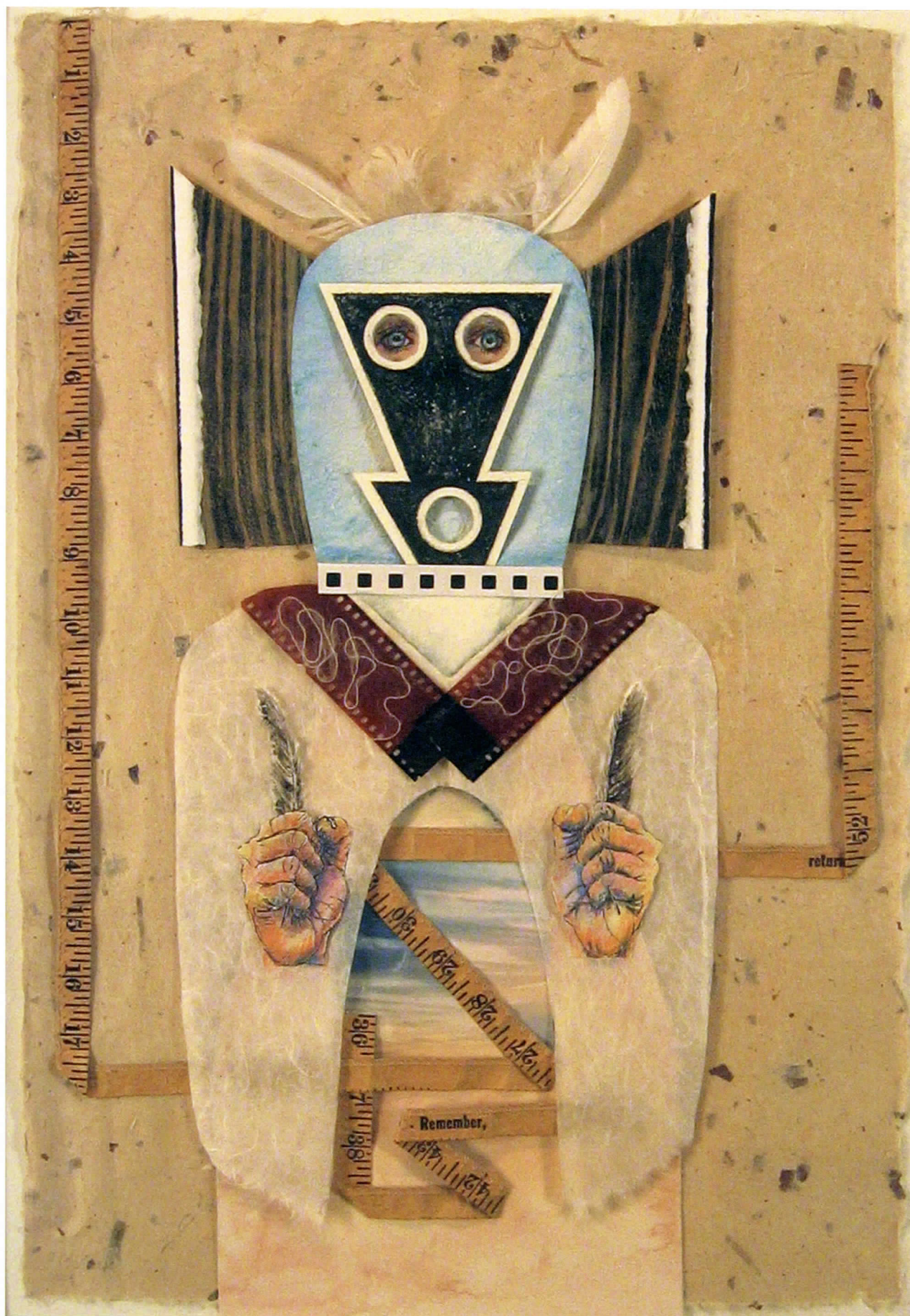
The Totem Place (Reading Room) Glascock/Hall Residence – 2006



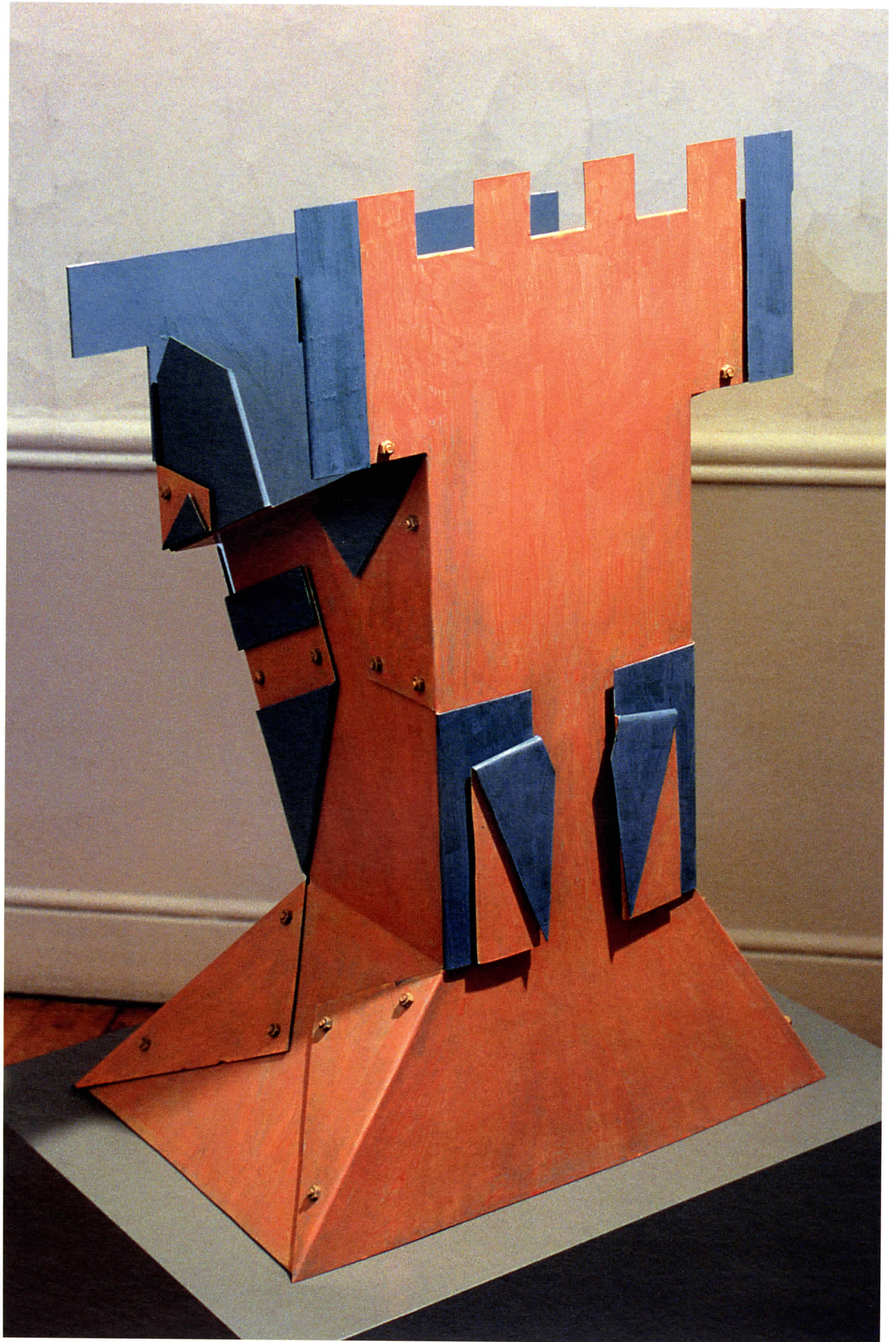
Michael Hall
Ahome – 2006
 Constructed Copper – Painted
 H. 18" x W. 7" x D. 7"

Michael Hall
Study for Mongwu – 2006
 Constructed Cardboard – Painted
 H. 21" x W. 12" x D. 12"





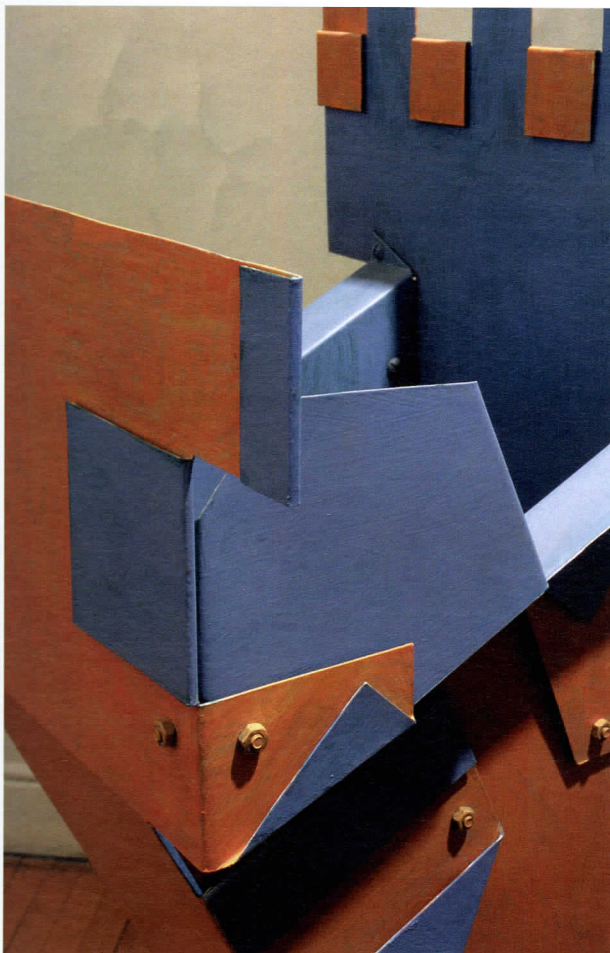
Pat Glascock
Self Portrait as Kachina – 2005
Mixed Media Collage on Paper
H. 22" x W. 15"





Folk and Tribal Works from the American Southwest: Hopi Kachina Images (left to right)

Chop (Antelope kachina doll); **Hólolo** (Big ears kachina) by Jimmie Kewanwytewa; Group of five miniature "Route 66" style souvenir kachina dolls in front of a large painted canvas dance mask representing a **Koyemsi** (Mudhead clown kachina); **Ngayayataqa** (Corn kachina doll); **Pookanghoya** (Chief kachina doll).



Michael Hall

Tadpole (Waltz/Kachina series) – 2001

Constructed Aluminum – Painted

H. 34" x W. 22" x D. 16"

Back view: previous page

Front view (detail): left



Pat Glascock
Natural Selection – 1983
 Mixed Media on Paper
 H. 38" x W. 50"

Souvenir Totem Poles from Canada and the United States (left to right)

The Seattle Pole attributed to Wilson Williams, Nootka; **Kolus Pole** maker unknown; **Thunderbird and Bear Pole** by Charlie James, Kwakiutl; **Eagle and Killer Whale Pole** by George Nelson, Kwakiutl; **Shaman Figure** maker unknown, Haida; **Totem with Bird and Figures** maker unknown, Chippewa; **Kolteen Totem** maker unknown, Tlingit; **Chief Shakes Pole** maker unknown, probably Tlingit.





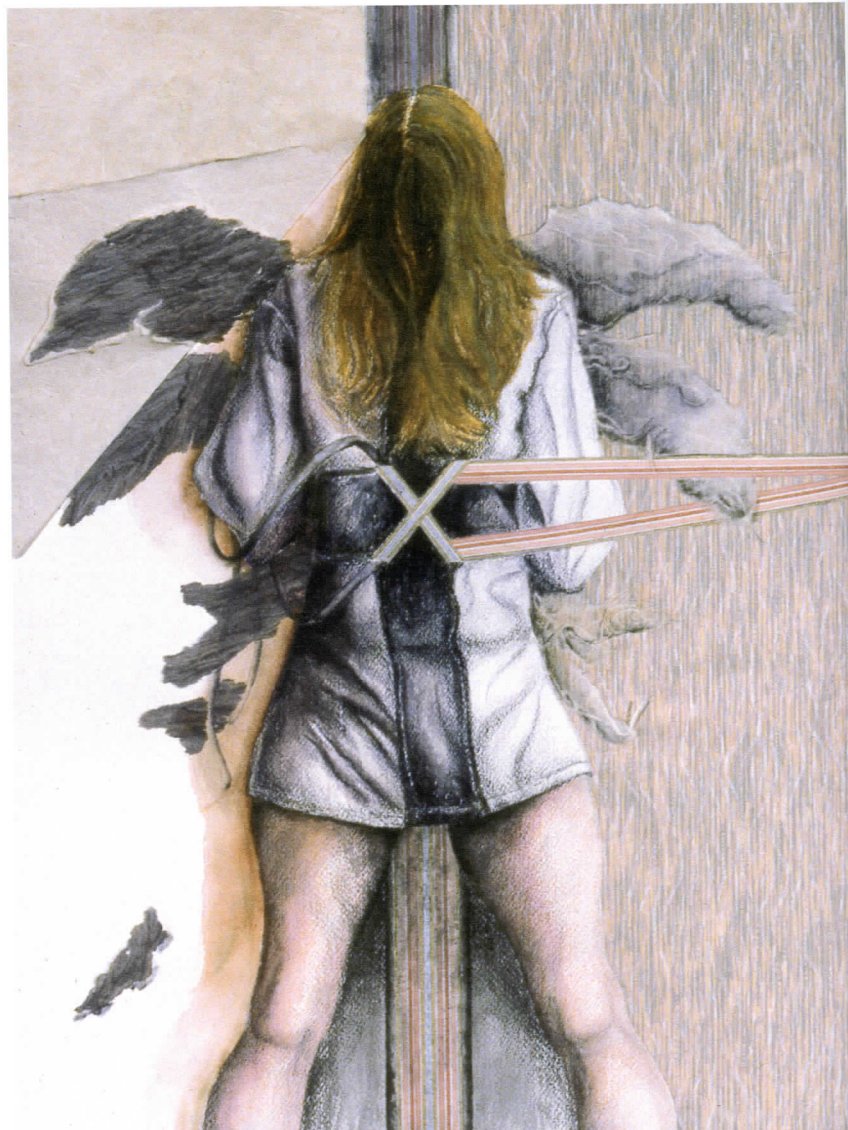
Kachina Room (Master Bedroom) Glascock/Hall Residence – 2006



**Inuit Art from Alaska,
Greenland and the
Canadian Arctic**

Night Spirits by Kenojuak
Ashevak – stone cut print;

Whale and Walrus Spirit by
Judas Ullulaq – whale bone
carving



Pat Glascock

Winged Woman – 1982

Mixed Media Collage on Paper

H. 28 1/2" x W. 22"



Michael Hall
Waltz Out of Time – 1985
Fabricated Copper, Wood and Steel
H. 12' x W. 18' x D. 22'
Installation: Flint, MI 1985
(work destroyed 2000)



Michael Hall
Tall Shakalo – 2005
Constructed Aluminum – Painted
H. 14" x W. 6" x D. 4 1/2"



Pat Glascock
Three Sisters – 1989
 Oil Pastel on Paper
 H. 21 1/2" x W. 31 1/2"

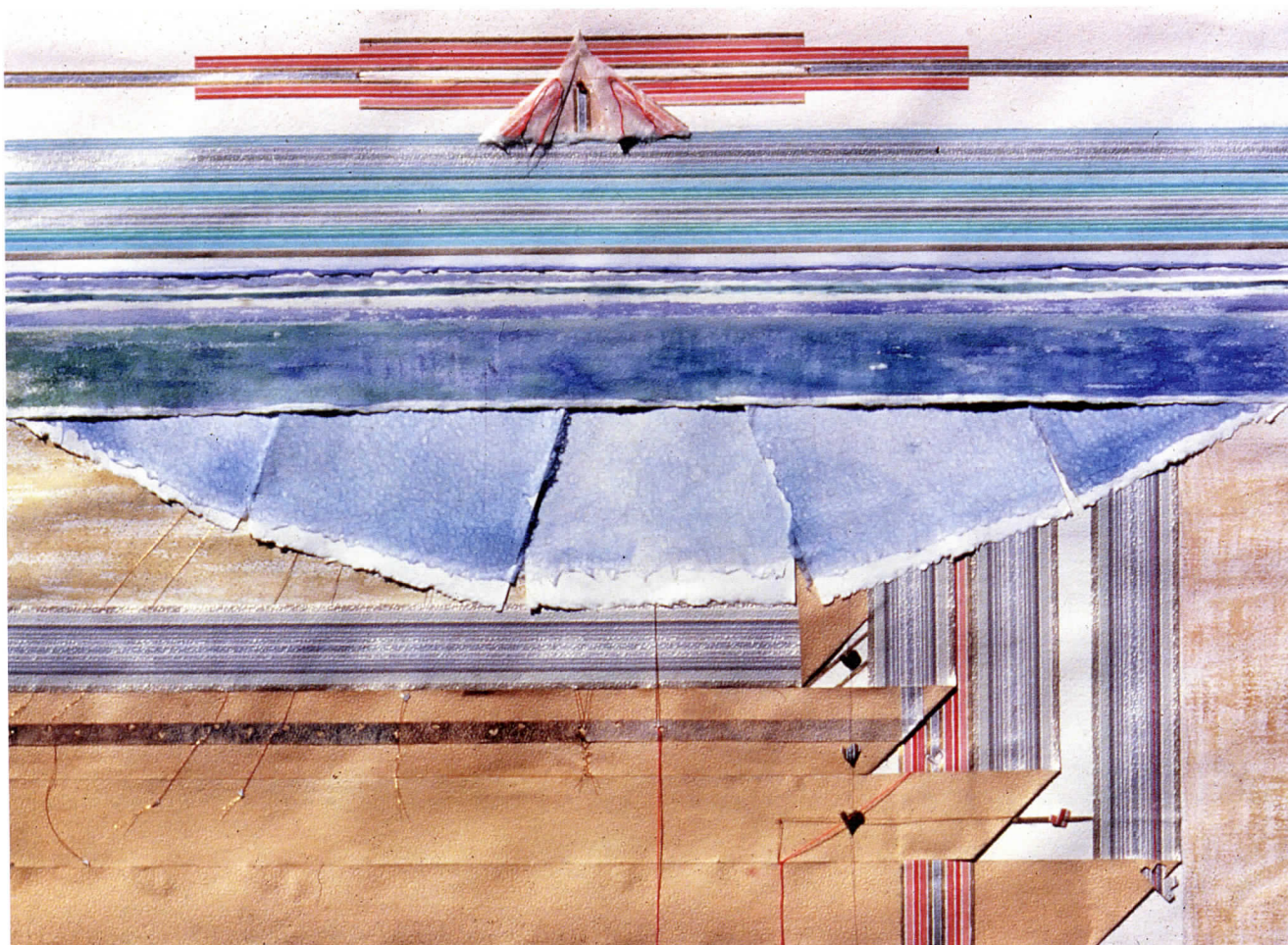


Michael Hall
Rose and Briar
(Pieces of the Sky) – 1989
 Steel, Foam and Found Objects – Painted
 H. 14' x W. 18' x D. 10'6"
 Installation: Southfield, MI 1989
 (work destroyed 1990)



Michael Hall
Brahma – 1974-75
 Fabricated Steel – Painted
 H. 10'2" x W. 6'1" x D. 76'6"
 Installation: Bloomfield Hills, MI 1976
 Private Collection

Pat Glascock
**Rock Hearts or Where Has
 All The Warmth Gone?** – 1982
 Watercolor and Collage on Paper
 H. 27" x W. 34"





Michael Hall
The Gate Sculptures
(Exhibition of five large scale works)
Dag Hammerskjold Plaza, New York, N.Y. – 1972



Michael Hall

AMCIV Niagara – 1991

Steel, Foam and Found Objects – Painted

H. 58" x W. 82" x D. 6 1/2"



Pat Glascock

Dancing Wall Flowers – 1979

Watercolor and Collage on Paper

H. 22" x W. 15"

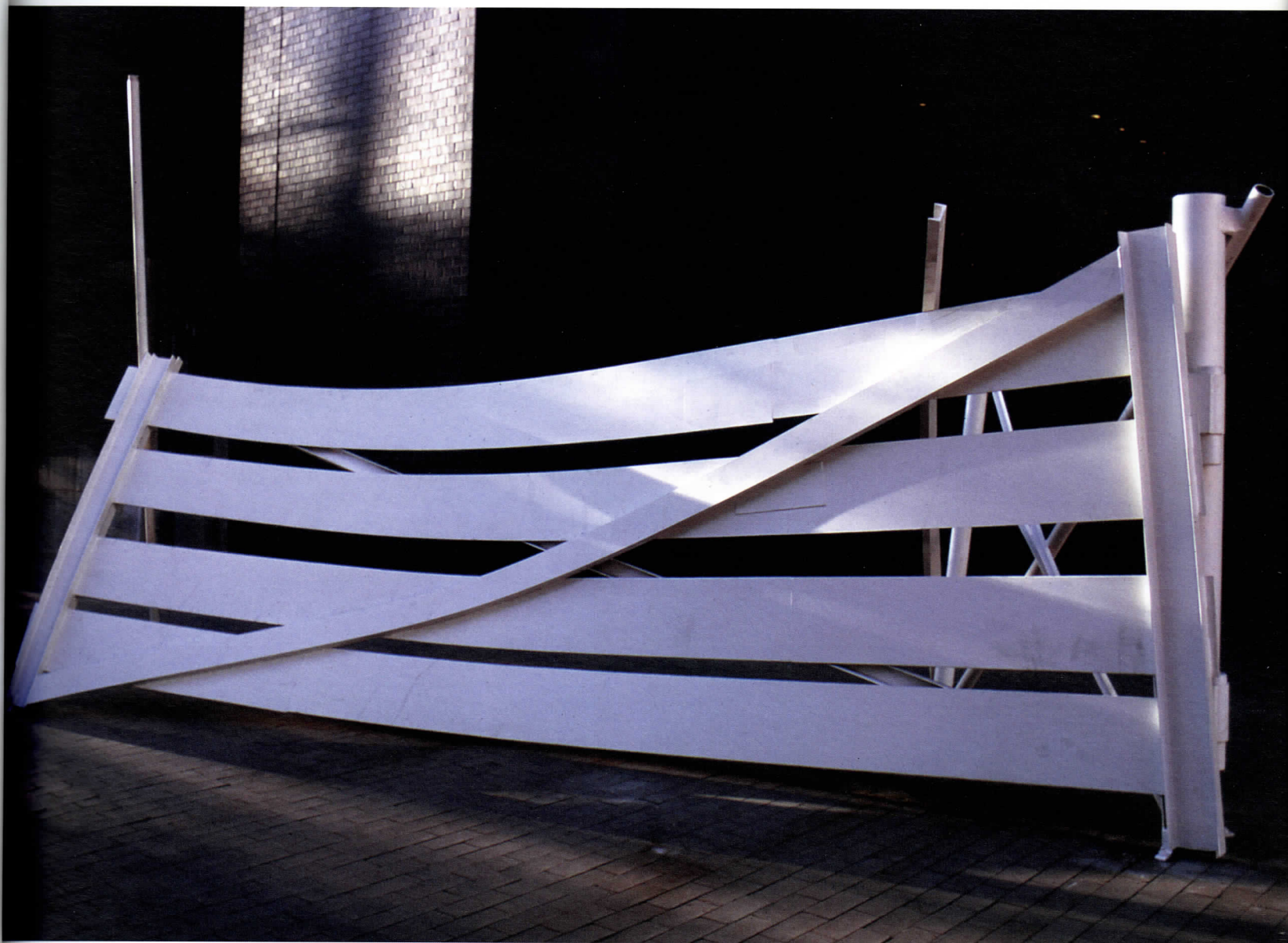


Pat Glascock
Temptations of Fragile Memories – 1998
Mixed Media Collage on Paper
H. 30" x W. 22 1/2"



American Folk Art

House in Lexington, Kentucky (detail) maker unknown – Oil on Mattress Ticking;
Deer (detail) by Albert Zahn, Baileys Harbor, Wisconsin – Carved and Constructed Wood



Michael Hall

Covington – 1971

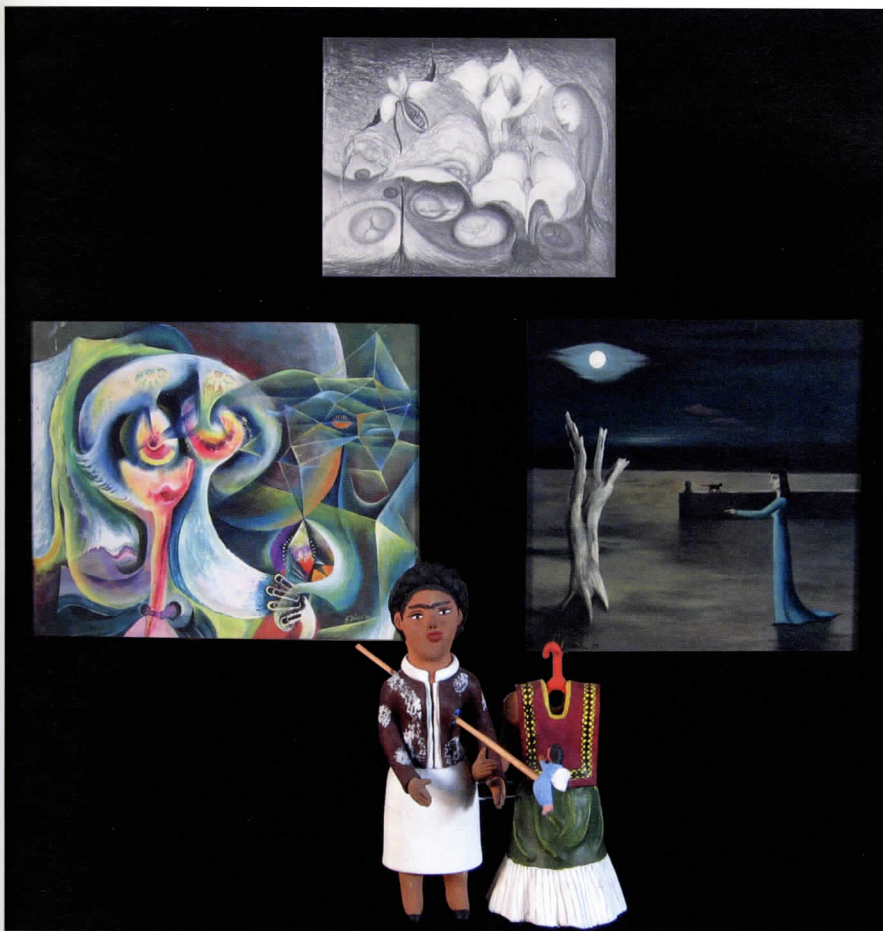
Fabricated Aluminum – Painted

H. 8'10" x W. 18'2" x D. 7'3"

Collection: Gilbert and Lila Silverman



Pat Glascock
Gemini Self – 1982
Black and White Photograph
H. 11" x W. 14"



Surrealist Paintings by Women Artists

(clockwise from the top) **Untitled** (Garden with Seeds and Flowers) by Maybelle Richardson Stamper – lithograph; **Untitled** (Self-Portrait with Cat Under a Full Moon) by Gertrude Abercrombie – oil on masonite; **Frida** (interpretation of a painting by Frida Kahlo entitled *Memory or The Heart*) by Jesus Aguilar Alcantara of Oaxaca, Mexico – painted pottery; **The Silent One** by Edith Dines – gouache on cardboard



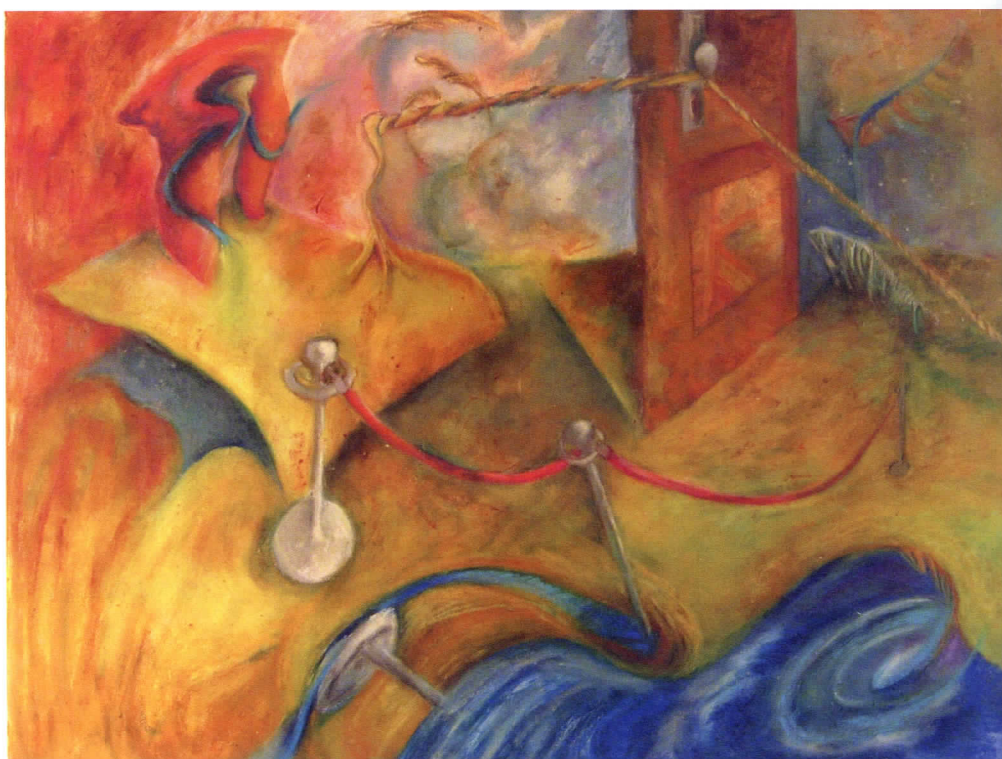
Michael Hall

Pink Gate – 1969

Fabricated Aluminum – Painted
H. 3'6" x W. variable up to 50'
Installation: Lexington, KY 1970



Michael Hall
Krakatoa - Waltz Crater - 1985
 Fabricated Chipboard - Painted
 H. 8' x W. 16'4" x D. 10'
 Installation: Los Angeles, CA 1985
 (work destroyed 2005)



Pat Glascock
Tug of War - 1987
 Oil Paint Stick on Paper
 H. 30" x W. 40"



Pat Glascock
Day Breaks Under Cover – 1995
Oil Pastel and Mixed Media Collage on Paper
H. 19" x W. 25"



Novelty Salt and Pepper Shakers

Between 1930 and 1980 a vast array of figural salt and pepper shakers were produced in Germany, Japan and the United States primarily for sale in an American market. Reflecting current popular culture taste, some novelty shakers captured the likenesses of film, cartoon and comic book characters. Others represented space aliens, dinosaurs, cowboys, Indians, hula girls, tiki gods, and a host of trademark visages appropriated from commercial advertising logos. The largest category of all featured a bewildering array of anthropomorphic images including dancing teapots, lobster chefs and endless varieties of "fruit and vegetable people."



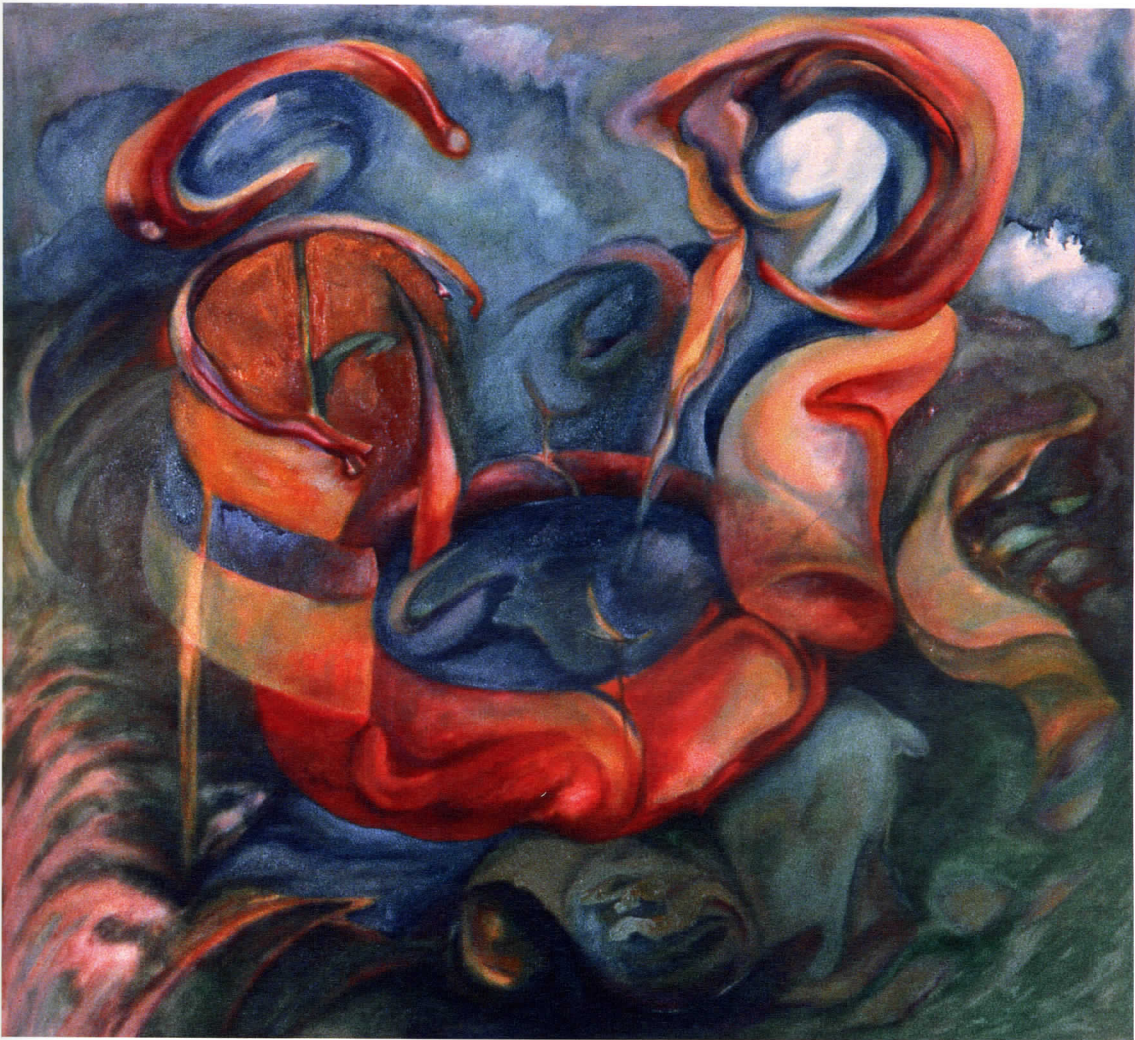
The PA-MI Lounge (Tiki Bar) Glascock/Hall Residence – 2006
Photo by Marcyanna Parzych



Pat Glascock
A Beautiful Death – 1978
Watercolor on Paper
H. 16" x W. 17"



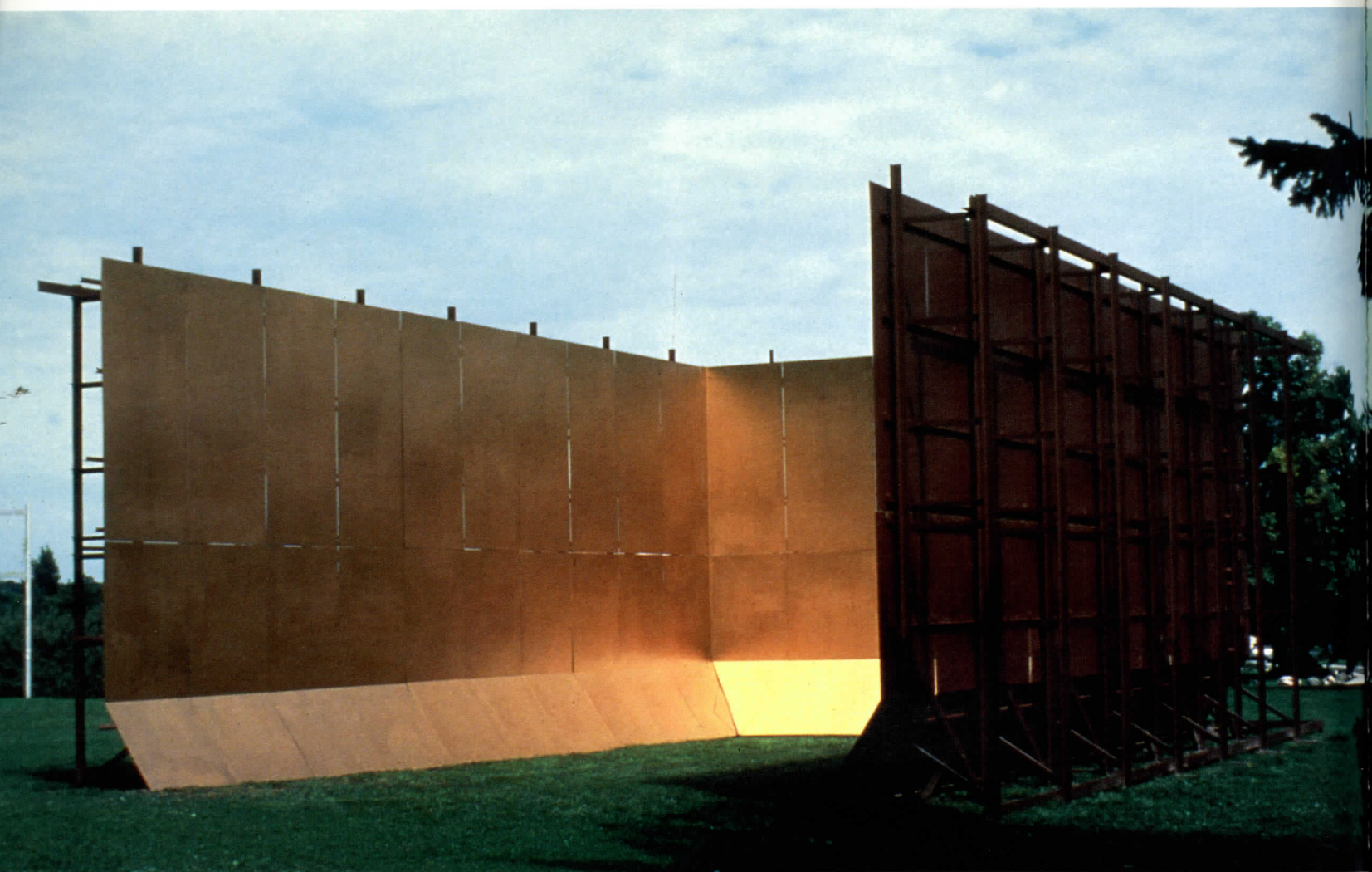
Pat Glascock
Alluring Allusions – 2006
 Mixed Media Collage on Paper
 H. 31 1/2" x W. 22 1/2"



Pat Glascock
Passage of a Journey – 1985
 Oil on Paper
 H. 38" x W. 42"



Pat Glascock
Blind Faith – 1985-90
 Oil Paint Stick on Paper
 H. 30" x W. 40"



Michael Hall

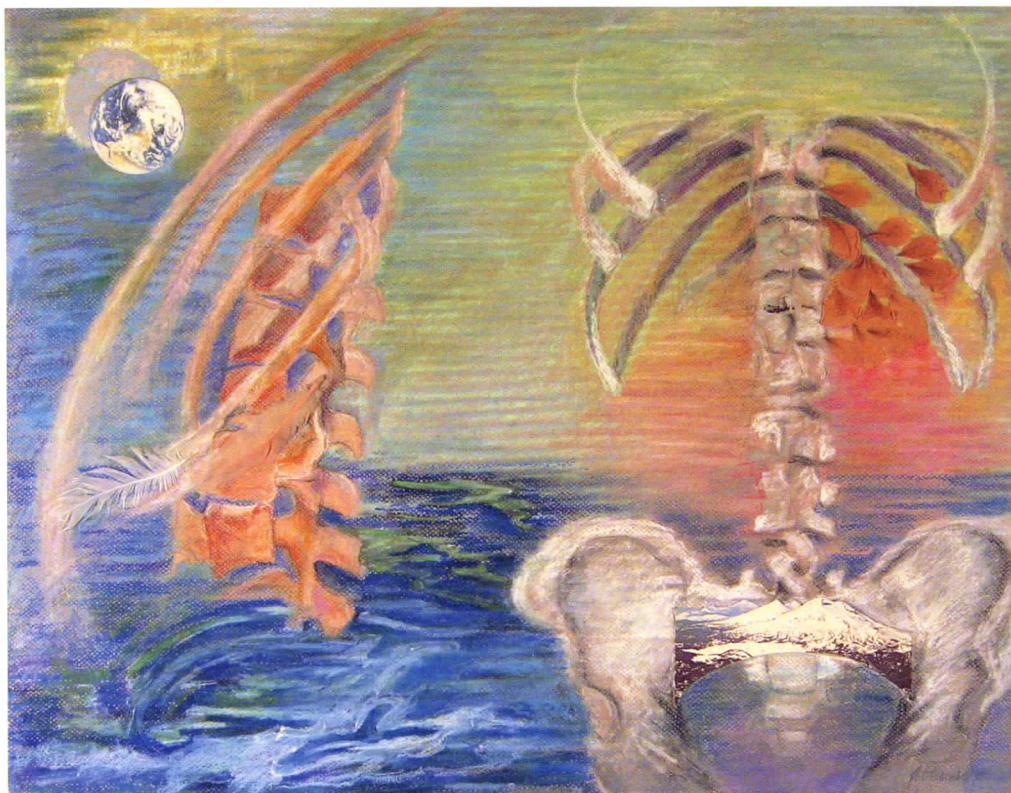
Amaranth – 1980

Fabricated Steel and Aluminum – Painted

H. 16'2" x W. 27'7" x D. 44'10"

Collection: Cranbrook Academy of Art

(Gift of Margo Cohen-Feinberg)



Pat Glascock

Figure Ground Relationships – 2000-05

Oil Pastel and Mixed Media Collage on Paper

H. 19 1/2" x W. 25 1/2"



Pat Glascock
If Supports Were Only Props – 1986
Oil Paint Stick on Paper
H. 30" x W. 40"



Pat Glascock

Established Connections

(exhibition of six works)

A.K.A. Gallery, Pontiac, Michigan – 2005

Pat Glascock

Education:

- 1985 M.F.A. (Painting) Cranbrook Academy of Art, Bloomfield Hills, MI.
- 1975 B.S. (Liberal Arts – major in Art) Oregon State University, Corvallis, OR.

Selected Two and Three Artist Exhibitions:

- 2002 **Kachina Transformations – Two Artists**, Lea Gallery, University of Findlay, Findlay, OH.
- 1991 **Bring to a Boil, Summer 'til Done**, Buckham Gallery, Flint, MI.
- 1991 **Stephens and Glascock**, Nazareth College Gallery, Rochester, NY.
- 1986 **Glascock and Lum**, ICA Gallery, Oberlin, OH.
- 1983 **Two Artists' Approach**, ICA Gallery, Oberlin, OH.

Selected Group Exhibitions:

- 2005 **Thru the Looking Glass**, River's Edge Gallery, Wyandotte, MI.
- 2005 **Established Connections**, A.K.A. Gallery, Pontiac, MI.
- 2001 **Michigan Fine Arts Competition**, Birmingham Bloomfield Art Center, Birmingham, MI.
- 1997 **The New Regionalism**, Detroit Artists Market, Detroit, MI.
(Touring exhibition with venues in: Escanaba, MI; Hancock, MI; Battle Creek, MI; St. Joseph, MI; Port Huron, MI.)
- 1997 **The Genius of Place**, Buckham Gallery, Flint, MI.
- 1995 **Vis-à-vis**, Detroit Focus Gallery, Detroit, MI.
- 1990 **Michigan Annual**, Battle Creek Art Center, Battle Creek, MI.
- 1987 **8th Annual Paper in Particular Show**, Columbia College Gallery, Columbia, MO.
- 1985 **Cranbrook Exchange**, University of Kentucky Gallery, Lexington, KY.
- 1983 **Unrestricted Color**, Ithaca College Gallery, Ithaca, NY.
- 1982 **Oberlin Artists**, Allen Art Museum, Oberlin, OH
- 1981 **Women in Indiana**, Purdue University Art Gallery, West Lafayette, IN.



Pat Glascock's Painting Studio – 2006

Michael Hall

Education:

- 1964 M.F.A. (Sculpture) University of Washington, Seattle, WA.
- 1962 B.A. (Liberal Arts – major in Art) University of North Carolina, Chapel Hill, NC.

Selected Solo Exhibitions:

- 2004 **Fits and Starts: Three Decades of Sculpture**, The Scarab Club, Detroit, MI.
- 1999 **Smoke Signal**, Lake Michigan College Gateway, St. Joseph, MI.
- 1991 **The Niagara Series**, Miami University Art Gallery, Oxford, OH.
- 1988 **Mind to Matter**, Art Gallery of Windsor, Windsor, Ontario, Canada.
- 1988 **Reasoned to Believe**, Gallery of Contemporary Art, St. Louis, MO.
- 1985 **First Waltz**, Buckham Gallery, Flint, MI.
- 1980 **The Workshop Sculptures**, Kent State University, Kent, OH.
- 1977 **Three Installations**, Detroit Institute of Arts, Detroit, MI.
- 1973 **New Works: Michael Hall**, Everson Museum of Art, Syracuse, NY.
- 1972 **The Gate Sculptures**, Dag Hammerskjold Plaza, New York, NY.
- 1968 **Mastodon – Sculpture of the Month**, Carl Shurz Park, New York, NY.

Selected Group Exhibitions:

- 2005 **Sculpture From the Collection of the Detroit Institute of Arts**, Josephine Ford Sculpture Garden, Detroit, MI.
- 2002 **Artists Take on Detroit**, Detroit Institute of Arts, Detroit, MI.
- 2000 **The International Sculpture Center Collection**, McClain Gallery, Houston, TX.
- 1989 **Sculptors Working**, Socrates Sculpture Park, Long Island City, NY.
- 1987 **Endangered Species**, The Alternative Museum, New York, NY.
- 1983 **Sculpture: The Tradition in Steel**, Nassau County Museum, Roslyn, NY
- 1980 **Architectural Sculpture**, Los Angeles Institute of Contemporary Art, Los Angeles, CA.
- 1977 **Scale and Environment**, Walker Art Center, Minneapolis, MN.
- 1976 **New Works in Clay**, Everson Museum of Art, Syracuse, NY.
- 1975 **Sculpture For a New Era**, Federal Plaza, Chicago, IL.
- 1973 **Sculpture Off The Pedestal**, Civic Center Plaza, Grand Rapids, MI.
- 1973 **Biannual Exhibition of Contemporary American Sculpture**, Whitney Museum of American Art, New York, NY.
- 1971 **American Sculpture**, Sheldon Museum and Sculpture Garden, Lincoln, NE.
- 1969 **Eight American Sculptors**, Tribune Plaza, Chicago, IL.
- 1968 **Annual Exhibition of Contemporary American Sculpture**, Whitney Museum of American Art, New York, NY.



Michael Hall's Sculpture Studio – 2006



Michael Hall

Fits and Starts: Three Decades of Sculpture

(retrospective exhibition of twenty four works)

The Scarab Club, Detroit, Michigan – 2004

Photo by Paul Primeau



Michael Hall

Mind to Matter: The Waltz Sculptures

(exhibition of ten large scale works)

Art Gallery of Windsor, Ontario, Canada – 1988



Storefront Window at Street Level
(detail of facade) Glascock/Hall Residence – 2006

Chamber of Commerce

Pat Glascock and Michael Hall: Artists and Collectors

November 18 – December 17, 2006

Curated by **Michael Hall, Pat Glascock** and **Dick Goody**

Catalog written and edited by **Dick Goody**

Design by **Debra Lashbrook**

Oakland University Art Gallery

Department of Art and Art History

College of Arts and Sciences

Oakland University

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Assistant to the Director and Registrar, Jacqueline Leow

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or omissions.

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of Arts and Sciences, Oakland University.





Sock Monkeys and Other Handmade Toys

An assortment of sewn and stuffed toys made from woven and printed fabrics.
Popular culture artworks from a domestic craft tradition.

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