

SHIVA AHMADI

HARTMUT AUSTEN

MARK DANCEY

DENISE WHITEBREAD FANNING

FABIO FERNANDEZ

MARCO GARCIA

LAITH KARMO

KAI KIM

MELANIE MANOS

ERIC MEIER

RENATA PALUBINSKAS

SENGHOR REID

RIVA SAYEGH

NOLAN SIMON

JAMES STOIA

CHRISTIAN TEDESCHI



DETROIT NOW

SEE DETROIT FROM THE INSIDE

DETROIT NOW
Friday, June 6 – Sunday, June 29, 2003

Collaborative Exhibition of Contemporary Art:
Detroit Artists Market, detroit contemporary, Meadow Brook Art Gallery, Paint Creek Center for the Arts

Curated by:
John Cynar, Exhibition Director, Paint Creek Center for the Arts
Dick Goody, Director, Meadow Brook Art Gallery
Phaedra Robinson, Director, detroit contemporary
Aaron Timlin, Executive Director, Detroit Artists Market

DETROIT NOW

This is Detroit Now

The curators first conceived this exhibition a year ago with little more than a title to articulate their intent: *Detroit Now* – contemporary art in Detroit.

At first, an exhibition of outstanding, successful Detroit artists was broached - respected artists like Gordon Newton, Peter Williams and Stephen Magsig - successful for good reason - artists who have shaped and defined the Detroit art scene.

It would have been a great show – one that presents a marvelous opportunity for a S.E. Michigan museum, but it seemed to us outside the scope of the mission of *Detroit Now*. An exhibition of Detroit's blue chip artists would have to have been called: "A Decade of Art in Detroit." *Detroit Now* implies *now* and in some sense, the *future*, rather than established doyens working for 10, 20 or 30 years. Additionally, there was a quixotic uneasiness amongst us - a sense that to be successful, this exhibition had to be difficult to pull off, that there ought to be a certain risk in its apprehension.

"Artists working in Detroit for five years or less" was never written in ink. In fact, few declarations were made concerning the credentials of the artists, other than that their work "gave something to the community." We wanted to avoid classifications and there was a strong consensus on what did not need to be articulated – a shying away from terms like emerging, young, gifted, new, best, vital, and so on. Our dialogue printed here reveals the depth of our evasive reserve about committing to a particular schema (notwithstanding my attempts at provocation); ultimately the choices are subjective.

Chiefly, we want the exhibition to provide these artists with a real opportunity to demonstrate the breadth of their vision. This is why each venue features only four artists. We feel that sixteen is a manageable number. An exhibition catalogue featuring between 10 and 20 artists executes its raison d'être clearly, concisely and effectively. We gave each artist two pages and asked them to highlight some accomplishments, provide a mug shot and contribute a quote.

These are promising artists who produce exciting work that is informing as well as fascinating. The artists in this exhibition are being provided with infrastructure and opportunity and we expect a breakthrough of startling new work.

In many ways, artists are the product of their teachers. The majority of artists in this exhibition have either studied at College for Creative Studies, Cranbrook Academy of Art or Wayne State University. They are a product of Detroit, but they are also a product of the *academy*, the tenets of which have never been more international and homogenized. The world is now so small that this roster of artists might display hardly any regional characteristics whatsoever; Detroit regionalism has probably expired. This is *Detroit Now*.

Dick Goody, April 2003



DIALOGUE

PHAEDRA ROBINSON is Director of detroit contemporary
JOHN CYNAR is Exhibition Director of Paint Creek Center for the Arts
AARON TIMLIN is Executive Director of Detroit Artists Market
DICK GOODY is Director of Meadow Brook Art Gallery (*standing*)

from left to right

DICK GOODY: How did we arrive at this choice of artists – wasn't it a case of not wanting to do something dependable and predictable – of perhaps doing something slightly subversive – of not choosing artists that were tried and trusted and successful?

JOHN CYNAR: We definitely tried not to choose the usual cast of people – the established artists.

AARON TIMLIN: But not strangers to the scene, artists with some track record.

DICK GOODY: But were our choices in some way contentious – I mean, isn't the job of a curator of a contemporary exhibition to challenge the status quo?

JOHN CYNAR: Not necessarily. First you look for quality, consistency and merit. Just doing something loud and shocking isn't enough.

DICK GOODY: Let me put it a different way. Do you think we were trying to avoid a certain look or a specific set of visual tendencies?

PHAEDRA ROBINSON: I think that because four different directors curated this show we've had to create a balance. Each artist is challenging through their own language though some are more formal than others.

DICK GOODY: Are you saying it's something of a compromise?

JOHN CYNAR: Well, first of all, we all brought something different to the table and in the process all of us were introduced to new artists.

DICK GOODY: We certainly looked at a lot of work, but always at the back of my mind was the question: what kind of "look" do I want at Meadow Brook?

AARON TIMLIN: We're all doing that.

DICK GOODY: John, aren't you being a bit too democratic about this? Weren't we all thinking, "What's going to make my gallery resonate?"

JOHN CYNAR: I knew I wanted an installation artist and you want artists that work well together.

DICK GOODY: I think it's more pointed than that. I think we were trying to create a certain look – not just merit, quality and consistency.

JOHN CYNAR: And we agreed that we wanted artists that contributed something to the community.

DICK GOODY: Right, but we were not looking for 16 Mother Therasas – we were looking for John Belushis too. Artists contribute in different ways – they don't all have to be saints.

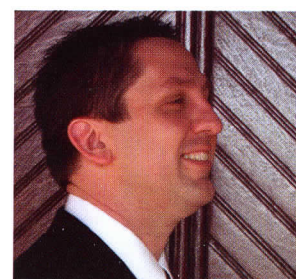
PHAEDRA ROBINSON: For this show we definitely had to look into some hidden areas uncovering people that haven't had their voice heard yet, but who we believe are going to have a strong voice, and others who already have that voice but may not have received recognition for it.

DICK GOODY: I remember in some instances us talking about work we had seen that had moved us but we didn't know the artist's name – we had to hunt them down. My point is this hasn't been a passive process. We're not innocents, we're like sharks in a barrel – we wanted to push the envelope and I don't think we've compromised with this show.

AARON TIMLIN: I agree. Sometimes you compromise – unexpected things happen: accidents, disasters – but I try not to compromise.

DICK GOODY: But here we've tried to fashion something.

PHAEDRA ROBINSON: What you're alluding to is something I've been thinking about a lot recently; it's actually difficult to create a specific identity, because art in Detroit is very diverse – which means there's more to choose from. When Larry Rinder (Curator of Contemporary Art, the Whitney Museum of American Art, New York) came here (February 2003), he didn't think there was a "Detroit Look," although he said there was more steel used than in other places.



John Cynar

JOHN CYNAR: Look, when you do an exhibition called *Detroit Now* that sets the parameters. You're going to have a preconceived idea about what *Detroit Now* means.

DICK GOODY: True, but don't forget we did a one-eighty. We thought we were going to do a show with some of Detroit's most successful artists. And that's great, we've got some really gifted artists who

haven't abandoned Detroit and they work hard. We need them, but we thought: do we need to exert all this effort and energy on artists who have already achieved success?

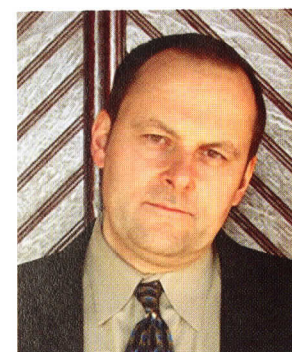
JOHN CYNAR: It would have been much easier!

DICK GOODY: The other thing we need to think about, and you're going to hate me for saying this, we have to enhance stature of the artists in Detroit. I mean enhance the cult of the personality of these artists. I'm really intent on this. Every time I mention that I want to see artists sell their work, people say, don't be so vulgar, it's not about that, it's about the quality of their work. Well of course it is, but I also want people enthused enough to start collecting art by Detroit artists, so I'm interested in creating an environment where there's excitement about what fabulous people these artists really are. People aren't going to buy their work unless there's an interest – unless they can identify with the artists as somewhat larger than life – artists are visionaries and that's very exciting.

AARON TIMLIN: Sure, that's the job of a gallery.

DICK GOODY: Okay, changing tack somewhat, when I first came to Detroit, I was really surprised by how many artists here were either religious or at least agnostic.

PHAEDRA ROBINSON: You mean either one or the other?



Dick Goody

DICK GOODY: No, I mean as opposed to being atheist. I think in England most people would say there will be nothing left of me in a hundred years, just as there was nothing of me a hundred years ago – or to put it another way, they might say: I have no interest in what happens to me after death. But in Detroit, most artists seem to have all these religious possibilities in their work. At the same time they seem very anti-theory – I mean, they don't seem

terribly interested in critical theory. Of course, compared with artists working 30 years ago, nowadays most artists are bereft of theory, but you know, it used to be: "is your work Feminist, Marxist, Freudian, etcetera," but now artists say: "basically, I'm just working away doing my own thing." I mean, this was very true of British art of the 1990's; much of it was a reaction against the serious Marxist dogma of the 70s and 80s.

AARON TIMLIN: In Detroit, we're coming from an industrial environment where we just make things.

JOHN CYNAR: There's not much critical analysis out there.

DICK GOODY: But we teach it in school.

JOHN CYNAR: But it gets left when you walk out the door.

AARON TIMLIN: Because the mentality of the industrial environment is to just make things. We have a production line here.

DICK GOODY: But what if we had artists that were making things but were also being ironic and cerebral? Don't you want to encourage that?

PHAEDRA ROBINSON: We have that here.

AARON TIMLIN: Some.

PHAEDRA ROBINSON: What we really have is a tremendous work ethic – at least from a significant percentage of artists. Artists keep pumping out pieces.

DICK GOODY: With a disturbing lack of cynicism.

AARON TIMLIN: Too busy working, making things, to be cynical.

DICK GOODY: I find it frustrating. And that's why we've chosen artists who diverge from this numbing postindustrial production line. These artists are intellectually savvy.

PHAEDRA ROBINSON: There's also a great deal of spirituality in the work here and a lot of it is about Eastern spirituality – Zen.

DICK GOODY: It gets a bit tiresome.

PHAEDRA ROBINSON: If it's not done well, then it can be annoying.

AARON TIMLIN: Especially if you're in your car and all you want to do is run over a pedestrian (laughs).

JOHN CYNAR: It's true that not a lot of people are doing political work here, but there aren't the venues to show it. The galleries are dictating the kind of art they are willing to show.

DICK GOODY: The Artist's Market and detroit contemporary show work like that.

AARON TIMLIN: Yes, and if you had a gallery called "Anything Goes" you would get more artists doing that kind of work. But I think it's ultimately up to the artists to decide whether their work is going to be political.

PHAEDRA ROBINSON: Swords Into Ploughshares does political shows.

AARON TIMLIN: Yes, but not work that's sexually provocative. It's a Christian gallery. The church has a big influence on propriety in Detroit.

DICK GOODY: What about the suburbs?

JOHN CYNAR: I had the same constraints when I had my gallery in Birmingham. I had to be careful. If I'd been on the first floor I would have had a tough time showing nudes.

DICK GOODY: Really? I find that astonishing.

JOHN CYNAR: So if artists want to show they have to fit the system.

DICK GOODY: Curator as censor? Phaedra, what do you think is the role of the curator?

PHAEDRA ROBINSON: Objectivity and inclusiveness – having your eyes open to everything is important.

DICK GOODY: Don't you think the curator has to have an agenda – perhaps be an agent provocateur?



Phaedra Robinson

PHAEDRA ROBINSON: Putting it the other way round, the curator speaks through who and what they show. They act as a cultural mirror. The curator has to work in parallel with the artist creating the work of art.

DICK GOODY: You're somewhat privileged because at detroit contemporary you can do anything. John,

Aaron and I have to consider the mission of our organizations, you don't. Non-profit galleries have to consider things like: how do I grow my audience?

AARON TIMLIN: So does Phaedra.

DICK GOODY: Yes, but her audience knows it's going to be risqué subversive and challenging – they are going to see contemporary art as an act of subversion.

PHAEDRA ROBINSON: Actually, it is very difficult to find work that is truly subversive these days; it's very rare.

DICK GOODY: In Detroit?

PHAEDRA ROBINSON: Anywhere.

DICK GOODY: Maybe it's hard to shock curators.

JOHN CYNAR: *The Dirty Show* (at the Museum of New Art, Detroit, February 2003) – how much quality was there? How much of it was...

PHAEDRA ROBINSON: Porn?

JOHN CYNAR: Sensationalism. Several years ago, the *X-Rated Show* in Ann Arbor, well, you had to be 18 to get in – people were lining up.

DICK GOODY: Phaedra, you did a show called "Sex" and that was popular. There's an audience for contemporary art, but Meadow Brook just did a Russian icon exhibition and it was the most successful show in terms of attendance since I became director.

PHAEDRA ROBINSON: Wow.

DICK GOODY: I was surprised. There's a voracious audience out there either because of the spiritual dimension of these objects or the aesthetic dimension, but it's so much harder with contemporary art to get that audience. So by being risqué, challenging, subversive – sensationalist even, all those things stir up an interest.

PHAEDRA ROBINSON: And with Russian icons you're talking about a particular culture and lineage – that plays an important role in the kind of audience you are going to get.

DICK GOODY: Absolutely, but if contemporary art is bland who is going to want to see it?

JOHN CYNAR: All the same, non-profit galleries have to create programming to fit their audience because much of our funding comes from grants. We have to be accountable – we have to be kids-oriented.

AARON TIMLIN: It's all about kids these days.

PHAEDRA ROBINSON: I get no funding from grants, I would think that it's your job to push the envelope. If enough of you did it there would be a change.

JOHN CYNAR: Would it be easier to get funding for a show that was anti-war or pro-war?

DICK GOODY: Actually, in a weird way, Eric Mesko's show was both anti-war and pro-war. (Meadow Brook Art Gallery, November 2002)

JOHN CYNAR: Would it be possible to do a pro-war show?

PHAEDRA ROBINSON: It'd be provocative.

DICK GOODY: You could only do it ironically.

JOHN CYNAR: It'd be a challenge for us to do something like that.

DICK GOODY: All right John, do it!

JOHN CYNAR: Because everyone would be expecting anti-war. If we won the war we could build an Arc de Triomphe, but if there were a couple of hundred body bags coming home each week they'd burn you down.

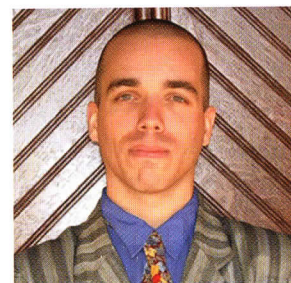
PHAEDRA ROBINSON: What is the influence of granting agencies on non-profit programming, in terms of controlling moral content and attempting to create morality?

DICK GOODY: What you're talking about is political correctness. There's an equation: you do five shows that are politically correct then you can do one that's a bit risqué. Balance – five completely risqué shows followed by one PC – you couldn't justify it. We can't grumble – we elect to do this sort of work, and anyway, just because an exhibition is PC doesn't preclude it being serious, thought provoking and relevant. Aaron and John, you've been in both camps – I mean run galleries for profit and non-profit. How is the job different?

AARON TIMLIN: At the Artists Market I work with a lot more people.

PHAEDRA ROBINSON: Are you saying it's lonely at detroit contemporary – now that there's only one of us instead of two, it's even more lonely?! (joking)

DICK GOODY: Aaron, what about censorship, is it an issue?



Aaron Timlin

AARON TIMLIN: It could be. I haven't run into it yet. These things can be avoided if the work is properly presented.

DICK GOODY: Yes, of course, there's a line in the sand and it's not arbitrary. Child pornography is abhorrent and completely unacceptable. So is racism, but is everything else acceptable?

AARON TIMLIN: At detroit contemporary I showed pornography.

DICK GOODY: Was it pornographic? Images of people having sex; is that pornography?

AARON TIMLIN: Depends on how they are doing it.

DICK GOODY: And on where they live. Grown-ups having sex – in some places in – Europe – it's totally acceptable, but America is different. There are constraints here.

PHAEDRA ROBINSON: Marilyn Zimmerman's work caused a controversy. What would constitute child pornography?

DICK GOODY: It would never have stuck in court.

PHAEDRA ROBINSON: But it went far enough to show what the climate is like. Perhaps there is no line, no definition.

AARON TIMLIN: If someone came to me with a nudity/sex proposal, I would send them in the direction of detroit contemporary (laughs).

JOHN CYNAR: I self-censor.

AARON TIMLIN: I don't have a problem with self-censorship, because all these different galleries serve different roles.

JOHN CYNAR: Although I did show some risqué Peter Williams drawings – upstairs. Those pieces would not have made it into his Meadow Brook show. (September 2000)

DICK GOODY: John, do you think that curators of non-profit spaces are stuck between the expressive freedom of artists and the conservatism of their governing boards?

JOHN CYNAR: Invariably a curator is always going to know more about art than a governing board (pause).

AARON TIMLIN: Ooh, be careful John, you're on tape.

JOHN CYNAR: Your job is to educate the board, but I'm chiefly beholden to the standards of my community rather than those of my board. Occasionally I sneak something through. Of course, I want to show something new, to get people to think differently about art. I did "Body and Soul" – full of nudes and it was accepted.

DICK GOODY: Because it was very formal and classical.

PHAEDRA ROBINSON: It's all in the packaging.

JOHN CYNAR: But if I'd have called it "Sexy Nudes"... but there was no sex, just nudes. Let's just say that we live in a prudish community. I can do nudes in my upstairs gallery, but not downstairs.

DICK GOODY: Phaedra, are there certain aesthetic tendencies in Detroit that you like to discourage?

PHAEDRA ROBINSON: Definitely. I don't want to see pretension, art that's trying to be art, confusion – communicated in work that's trying to be art based on what they think art should be like here in Detroit.

DICK GOODY: I often see a tendency in Detroit art where one sees the expression of a sort of worthiness – I mean work that's ambiguous, whimsical, semi abstract emitting a moral superiority – there's a sense that it's elevated and supposedly morally improving. It's tiresome – it drives me up the wall.

PHAEDRA ROBINSON: I get very irritated by badly executed work made of found objects – you know, they shellac them, place them in a certain way which makes them seem worthy. I see a lot of that.

DICK GOODY: It exudes a certain kind of ambient mindlessness – new age whimsy.

PHAEDRA ROBINSON: One way art students should learn is by imitation as opposed to engaging in directionless expression.

JOHN CYNAR: But not graduate students – I've seen too many graduate students churn out imitative work.

DICK GOODY: At some point you have to crack open the egg.

AARON TIMLIN: –Let it go.

DICK GOODY: A successful Master's program is one where they bloody their students a bit – bludgeon them. You have to sit them down and make them justify what they're doing. And what we're doing in this exhibition is show artists that have an independent streak that have gone through this challenging process. I think all the artists we're showing demonstrate persistence.

AARON TIMLIN: Right. People call me up about showing at DAM and they've never even been here. You know, come and talk to me. Have a conversation with me.



From left to right: Phaedra Robinson, Aaron Timlin, Dick Goody, John Cynar

DICK GOODY: You're not going to bite them.

AARON TIMLIN: No.

DICK GOODY: We're all very accessible.

AARON TIMLIN: I just get too many phone calls. Come to the gallery.

DICK GOODY: Get to know me! Are there galleries around here that you feel a bit frightened of entering?

AARON TIMLIN: Me? (laughs). No, but I can image people being intimidated. I heard people were intimidated going into detroit contemporary – they thought it was too exclusive. That was a surprise.

DICK GOODY: We're not elitist.

AARON TIMLIN: You can try as hard as you can, still the idea of a gallery and an opening with real artists –

JOHN CYNAR: Snobbishness – fear of not fitting in.

PHAEDRA ROBINSON: It's projection. Many people are unaware of how things work, socialization is very important.

DICK GOODY: Cultural evangelicalism.

AARON TIMLIN: It's exciting.

DICK GOODY: How to get the biggest possible audience...

AARON TIMLIN: You have to hype it. That's our job – create the excitement.

DICK GOODY: A media frenzy.

AARON TIMLIN: You reach out.

PHAEDRA ROBINSON: There are certain cultural, moral core values you have to deal with. It's a gradual process. You have to cultivate the press...

DICK GOODY: Should we call the show "Media Frenzy?"

PHAEDRA ROBINSON: The work that people are craving might very well be the work in this show.

DICK GOODY: I'm finding I'm asking the same question over and over again. I'll ask you John: when you look at slides is there something that immediately puts you off and I'm not talking about lack of quality – something you don't like?

JOHN CYNAR: I know in three seconds whether I like something – when I see something unique – when I see the “artist” in the work – their vision.

AARON TIMLIN: Know what turns me off?

DICK GOODY: What?

AARON TIMLIN: Photoshop – and badly written artist's statements.

JOHN CYNAR: What's important goes back to what Aaron was saying about becoming familiar, becoming friends with the gallery. Networking. If someone calls me about an artist they want to show, if I've met that person, I can help. I do my homework and the artist has to also. We support them and they have to support us – help keep us alive.

DICK GOODY: Essentially what I'm getting at is that we are creating a certain look; we're showing work that is surprising, challenges people's social consciousness and is beautiful – and we want as many people to see it as possible – to bring people and art together.

AARON TIMLIN: Presenting artists that we believe deserve attention.

PHAEDRA ROBINSON: We have a lot of faith in these artists.

JOHN CYNAR: Look out for these artists.

PHAEDRA ROBINSON: We believe in them.

DICK GOODY: I want these artists to have a bundle of success, and we as curators have to make that happen – whether that means in the hanging of the show or the choice of work – the look we create – or in the PR and marketing.

PHAEDRA ROBINSON: It's a projection of our enthusiasm for the substance of this work.

DICK GOODY: Should this be an annual event?

AARON TIMLIN: Biannual perhaps.

PHAEDRA ROBINSON: It would be very productive. It would be a shame to lose certain aspects of this show. For instance, the four of us in our spaces create a louder voice together than we would individually, and having the show travel, it would bring *Detroit Now* to Grand Rapids, Toledo or Toronto or somewhere else, it creates momentum.

SHIVA AHMADI

HARTMUT AUSTEN

MARK DANCEY

DENISE WHITEBREAD FANNING

FABIO FERNANDEZ

MARCO GARCIA

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JAMES STOIA

CHRISTIAN TEDESCHI

THE ARTISTS



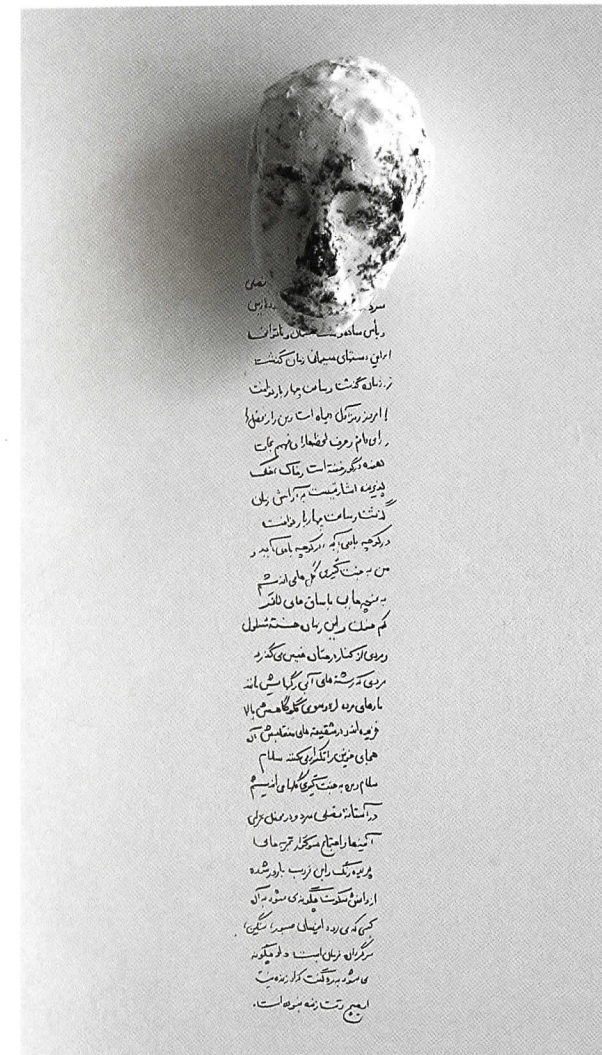
Shiva Ahmadi, 2002, *"In, Out, Nowhere,"* mixed media, variable size

SHIVA AHMADI



*"My life as an artist in one sentence:
Creativity is not easy."*

Shiva Ahmadi



"New Shoes," December 2002, Tangent Gallery, Detroit, MI

"Exchange," December 2002, Forum Galley, Cranbrook Academy of Arts, Bloomfield Hills, MI

"Academics 2002," January 2002, Paint Creek Center for the Arts, Detroit, MI

"Y2K," January 2000, MCCA Gallery, Detroit, MI

"Expression," May 1998, Neda Gallery, Tehran, Iran

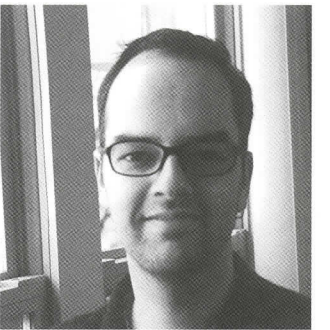
Shiva Ahmadi, 2002, *"Faceless,"* plaster, resin, marker, tea

MEADOW BROOK ART GALLERY



Hartmut Austen, 2003, *"Cavalese,"* oil on canvas, 23½" x 31½"

HARTMUT AUSTEN



"Do not explain. Present it. Say it. Get lost."

Hartmut Austen



Education: 1991 – 1997 Hochschule der Künste,
Berlin, Germany

1994 School of the Art Institute, Chicago, IL

"Small Works," 2003, Washington Square East Galleries,
New York, NY

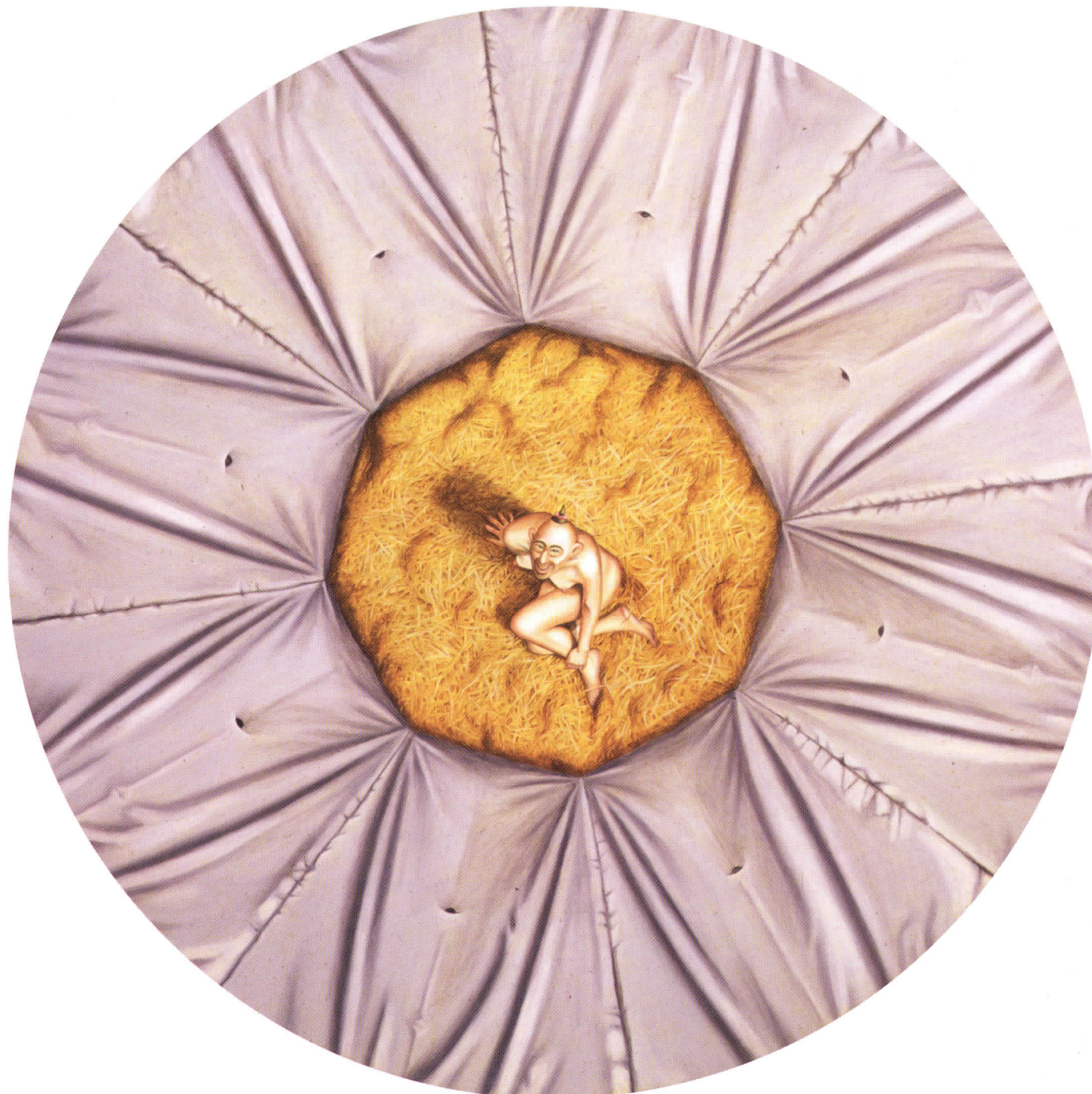
"Hartmut Austen," 2003, Tangent Gallery, Detroit, MI

"Billboard," 2002, Lemberg Gallery, Ferndale, MI

"New Generation Detroit," 2001, Meadow Brook Art Gallery,
Rochester, MI

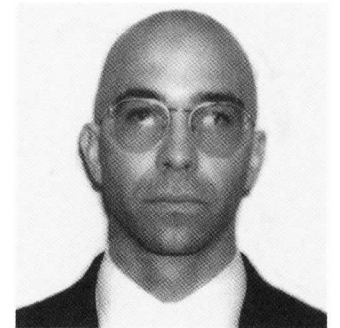
Hartmut Austen, 2003, *"Luc Tuymanns Lights a Cigarette,"*
ink, pencil on paper, 13" x 10"

DETROIT ARTISTS MARKET



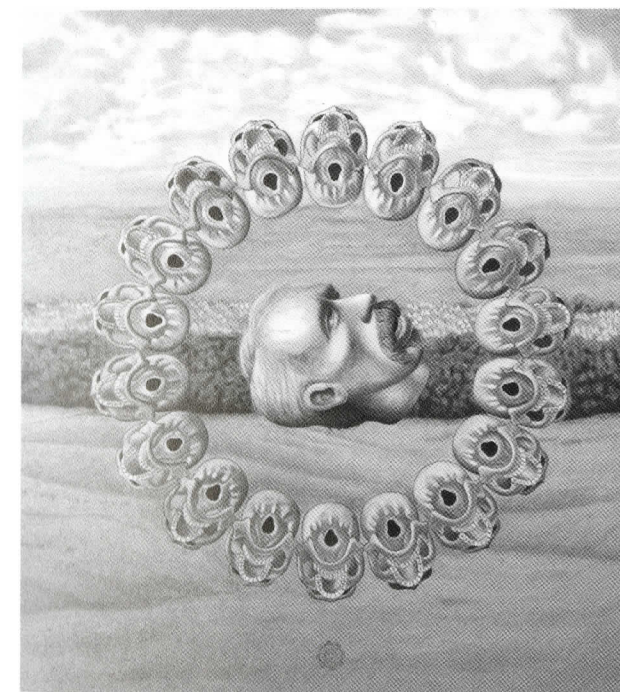
Mark Dancey, 2002, *"Microcephalic Susanna and the Elmers,"* oil on board, 24" diameter

MARK DANCEY



"I prefer circles because the circle is the perfect shape and the perfect symbol as well."

Mark Dancey



Solo Exhibitions:

C-Pop, 2000, Detroit, MI

Galerie Slaphanger, 1997, Rotterdam,

Group Exhibitions:

"Group Show," 2002, Galeriea Vartai, Vilnius

"Sileno Group Show," 2001, Circulo de Belles Artes, Madrid

"Subject," 2000, CBGB Gallery, New York, NY

"Sideshow," 1995, The Cement Space, Detroit, MI

Mark Dancey, 2001, *"George Armstrong Custer and the Importance of Discerning Folly from Fate,"* oil on board, 14" x 14"

DETROIT ARTISTS MARKET



Denise Whitebread Fanning, 2003, ***Rest in Peace,*** cast dirt, cement, bed, sheets, carpet

DENISE WHITEBREAD FANNING



"I long for an art that finds us beneath this American wreckage, that speaks to us, causes us to remember, disturbs us, humors us — keeps us alive."

Denise Whitebread Fanning



2002 ArtServe Michigan Creative Artist's Grant Recipient

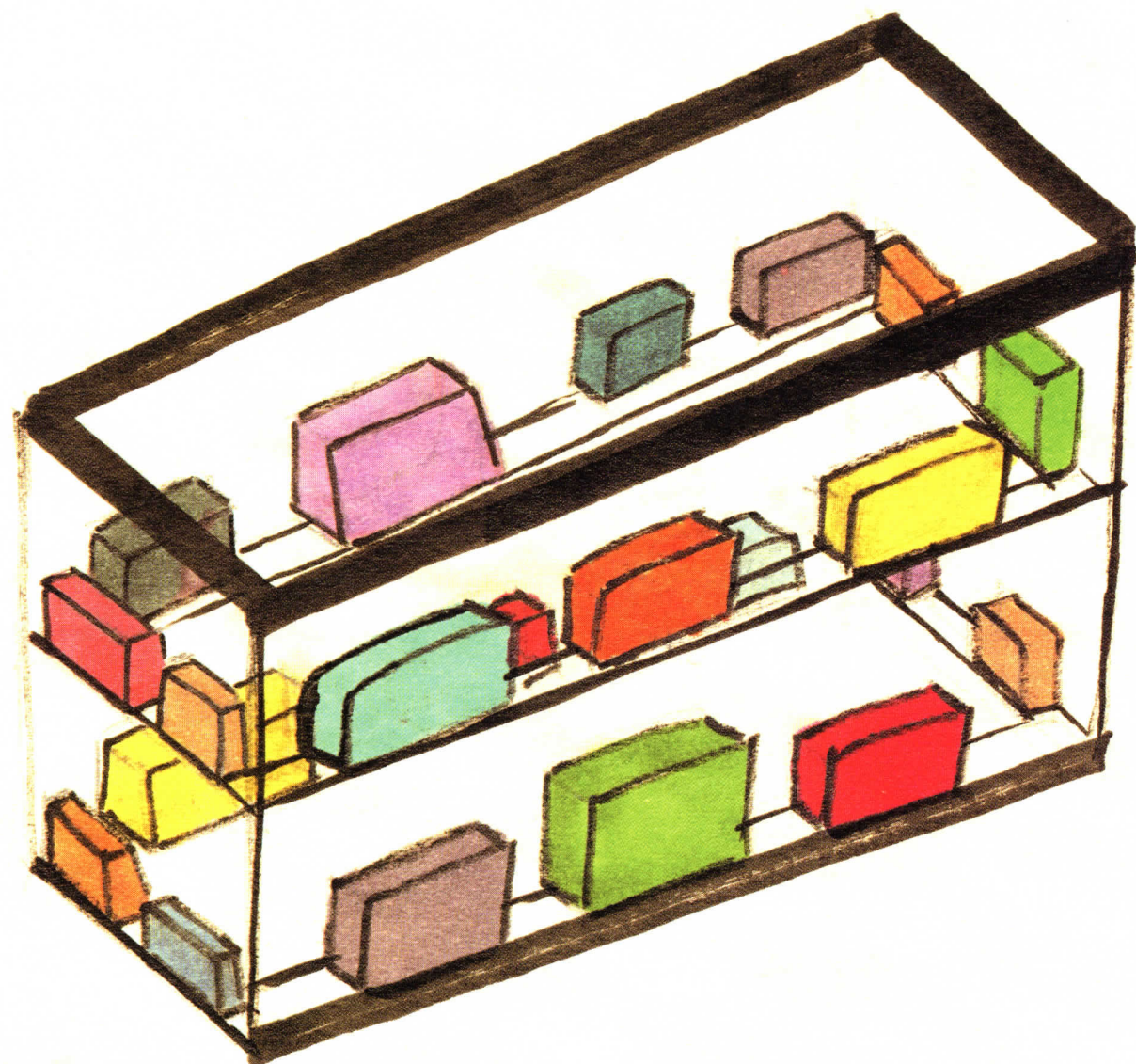
2002-03 Artist-in-Residence, Detroit Public Schools

"Emerging Artists," Artforms Gallery, Philadelphia, PA

"Psyche," detroit contemporary, Detroit, MI

Denise Whitebread Fanning, 2003, ***Hung Up and Hollow,*** latex, silk thread, plaster

MEADOW BROOK ART GALLERY



7/02

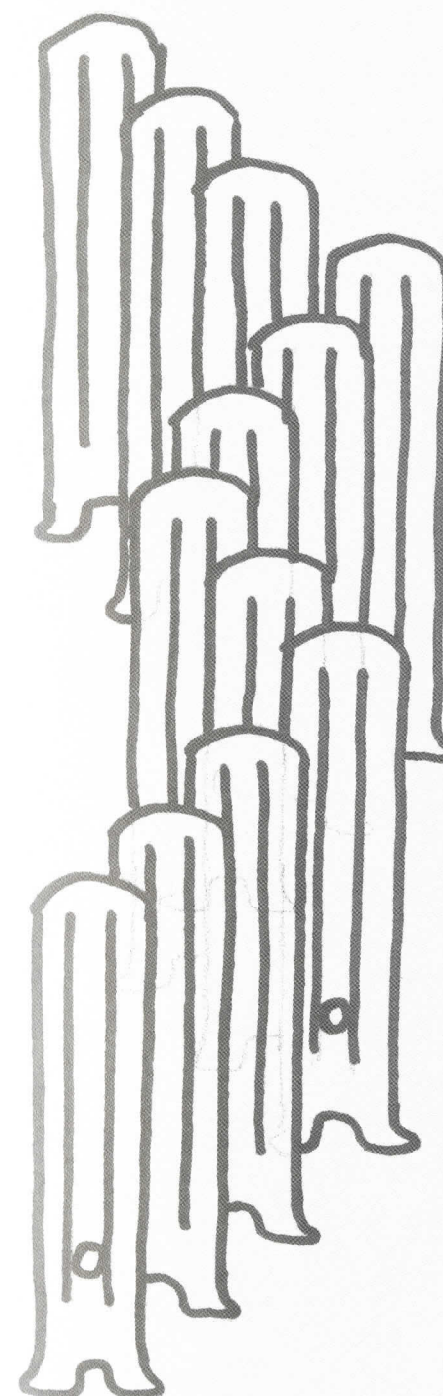
Fabio Fernandez, 2002, *"Suitcase Fishtank,"* marker on paper, 7" x 7"

FABIO FERNANDEZ



"Things of beauty that may no longer be considered beautiful: these are my muse."

Fabio Fernandez



M.F.A. (Sculpture), 2002, Cranbrook Academy of Art, Bloomfield Hills, MI

"Members Invitational," 2003, Detroit Artists Market, Detroit, MI

"Critical Mass," 2002, Museum for New Art, Detroit, MI

"Ready for Circulation," 2002, Poleeni Cultural Center, Pieksämäki, Finland

"Pas de Deux," 2002, Revolution Gallery, Ferndale, MI

"14 Seats/Seats 14," co-curator and exhibitor of traveling show, detroit contemporary, Detroit, MI

Forum Gallery, Cranbrook Art Museum, Bloomfield Hills, MI

Fabio Fernandez, *"Radiator Descending the Staircase,"* marker on paper, 7½" x 11"

DETROIT CONTEMPORARY



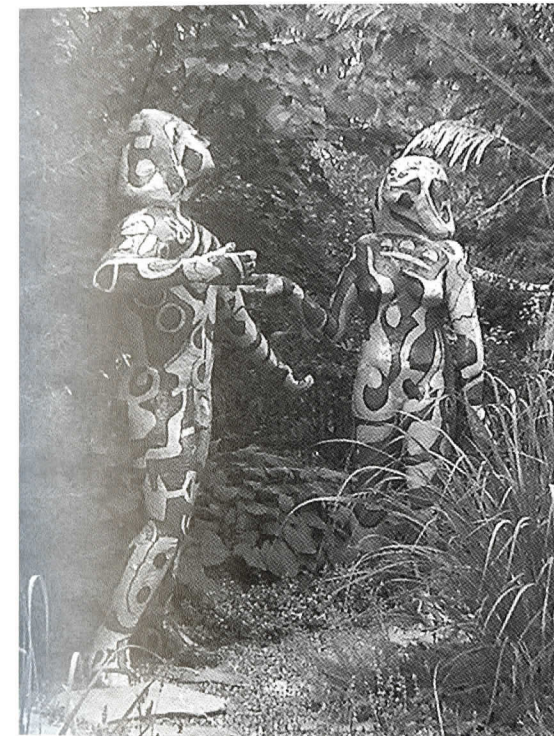
Marco Garcia, 2002, *"Paisaje Arqueológico,"* stucco, plants, resins, paper, pastels on wood, 70" x 56"

MARCO GARCIA



"Much of my investigation is an attempt to understand the perceptions of art by disparate cultures and civilizations. Of particular importance is the shamanistic approach that is a combination of spirituality, nature, art, life and magic."

Marco Garcia



Art on the Move Award, 1997, Detroit Institute of Arts Public Sculpture, Artist Residency and Mentorship Program

1998 Michigan Outstanding Hispanic College Graduate of The Year Award

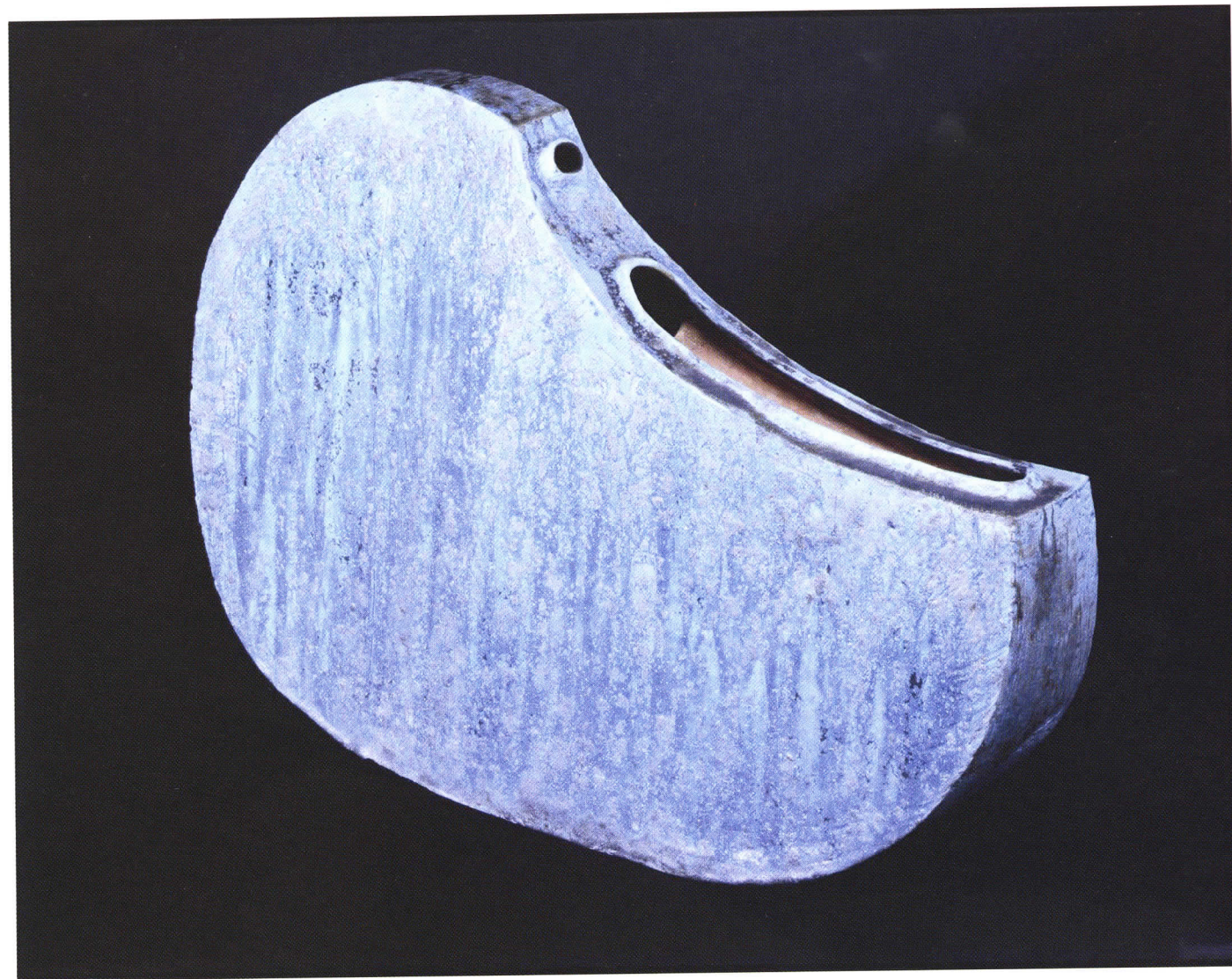
University of Michigan Rackham Merit Fellowship

University of Michigan Redstone Award
Master of Fine Arts Program Best of Work in Progress Exhibition

2000 Art Serve Michigan Emerging Artist of the Year, Governor's Award for Arts & Culture

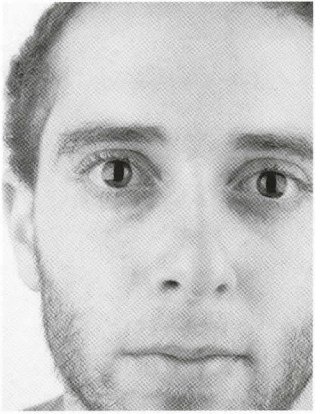
Marco Garcia, 2002, *"Primordial Couple,"* steel, polystyrene, fiberglass, acrylic paint, 84"

PAINT CREEK CENTER FOR THE ARTS



Laith Karmo, 2003, *"Self Portrait as a Vessel,"* 2' 6" x 3' 6"

LAITH KARMO



"My forms are about connections with both the psychological (interior) and physical (exterior)."

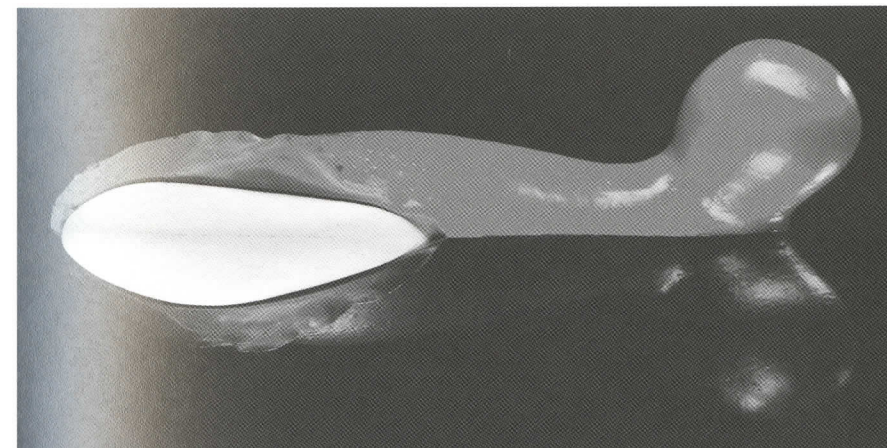
Laith Karmo

Second place in the Michigan Potters Association (MPA) 2002 show

Tony Hepern Collaborative show at Center Galleries

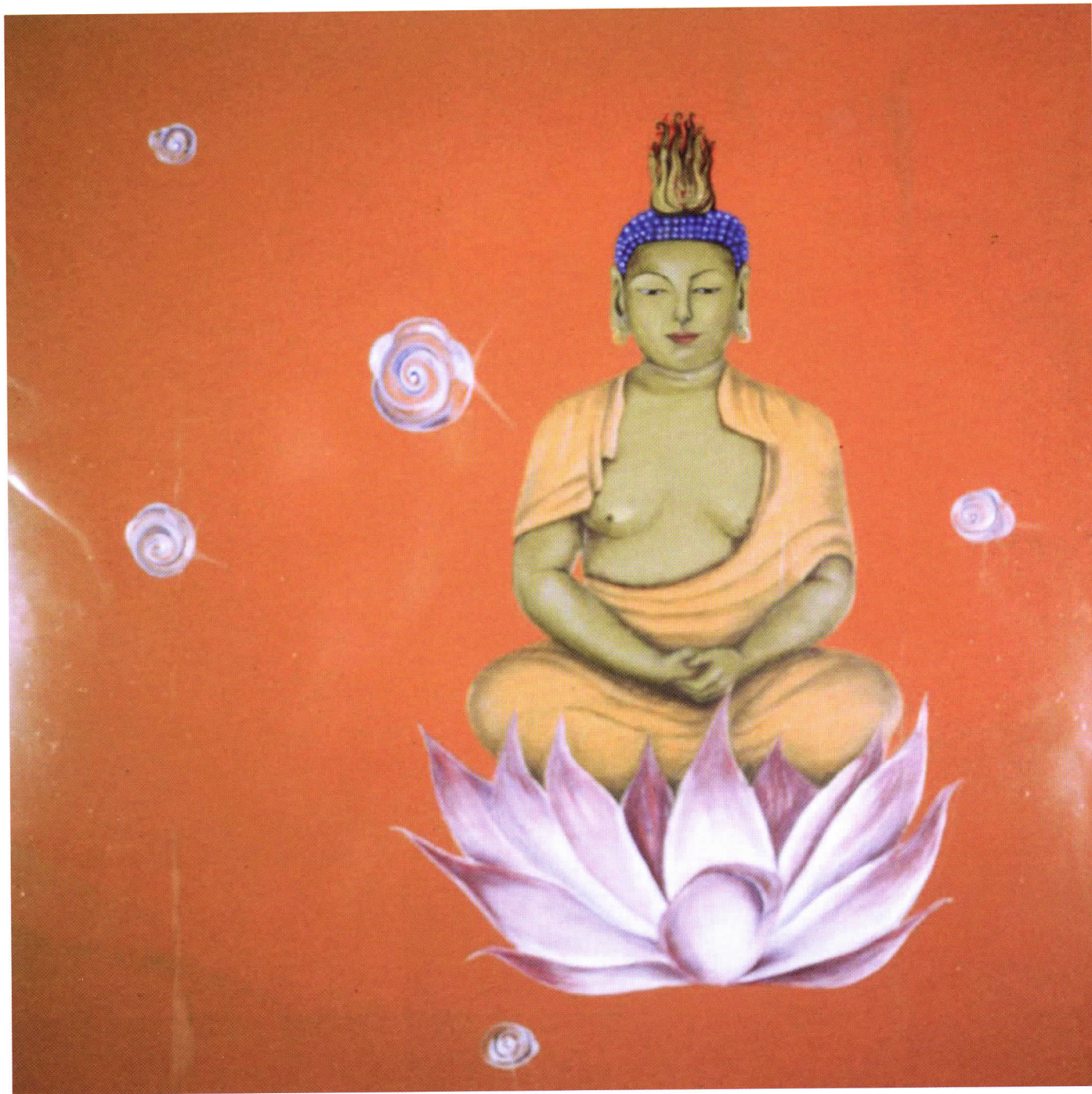
Show In the Justin Temple Space

"Functional Furniture Show," detroit contemporary



Laith Karmo, 2003, *"Untitled,"* 3' x 1'

DETROIT CONTEMPORARY



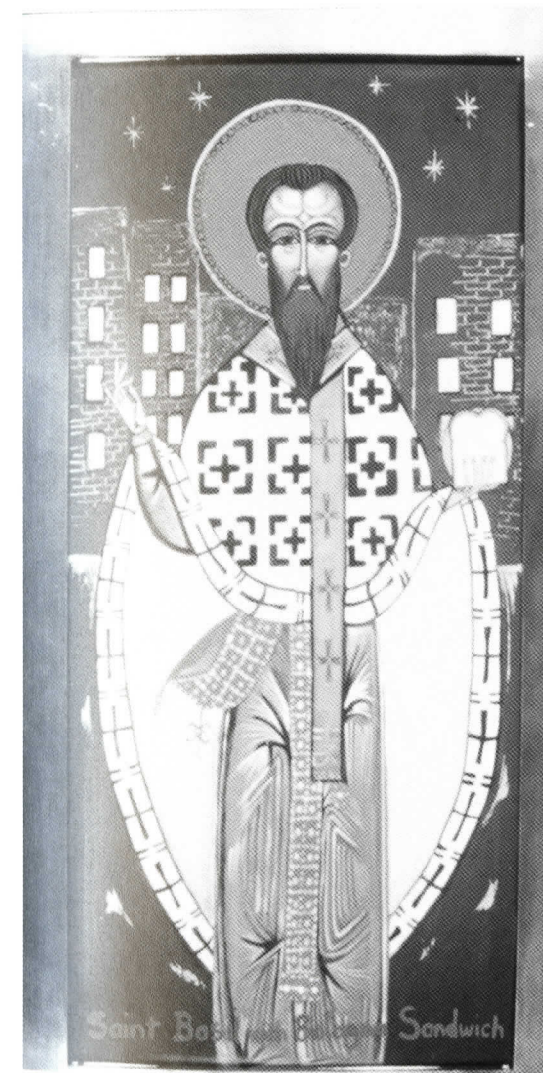
Kai Kim, 2003, *"Transex-Enlightenment,"* enamel, oil on zinc, 12" x 20"

KAI KIM



"The dissatisfaction with my sense of displacement of time and place contributed to my becoming an artist. The transposition of an immigrant growing up in the Midwest cultivated the imaginations of another time and place. The time of painting is reinforced daily in my studio and this is a reminder to myself of my reality, my creation, my true identity, my conscious placement."

Kai Kim



1997 University of Michigan, Ann Arbor, MI, MFA/Painting

1989 San Francisco Art Institute, San Francisco, CA,
BFA/Painting, Photography

"Doing Time in Detroit," 2002, detroit contemporary, Detroit, MI

"Post Cards From the Edge," 2002, Visualaid, New York, NY,

"Imitations," 2002, Soo Visual Arts Center, Minneapolis, MN

Kai Kim, 2000, *"St Basil with a Bologna Sandwich,"*
enamel paint on aluminum, 8" x 16"

PAINT CREEK CENTER FOR THE ARTS



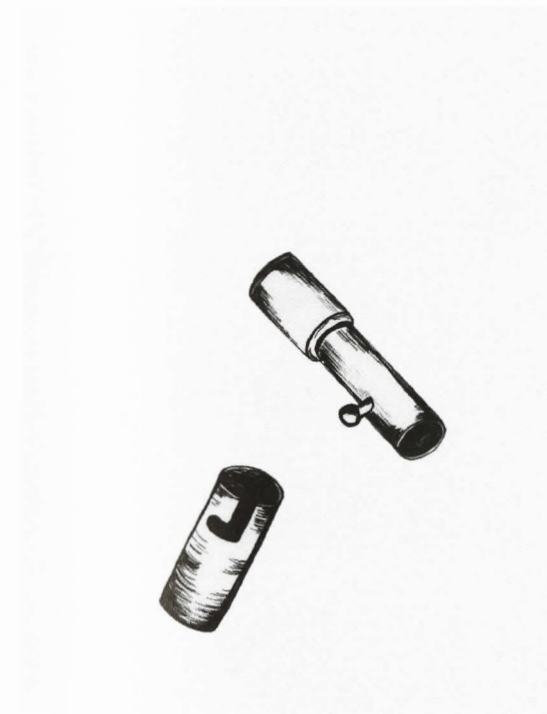
Melanie Manos, 2003, *"Closet Shelf,"* photograph.

MELANIE MANOS



*"Rebelling against external forces that
deign to restrict personal and public
freedom, I incomprehensibly and ironically
confine myself internally."*

Melanie Manos



"Intersections," 2003, web-based group show, detroit contemporary

"Floating Civilizations - Revisited," 2002, Solo show,
Occidental College, Eagle Rock, CA

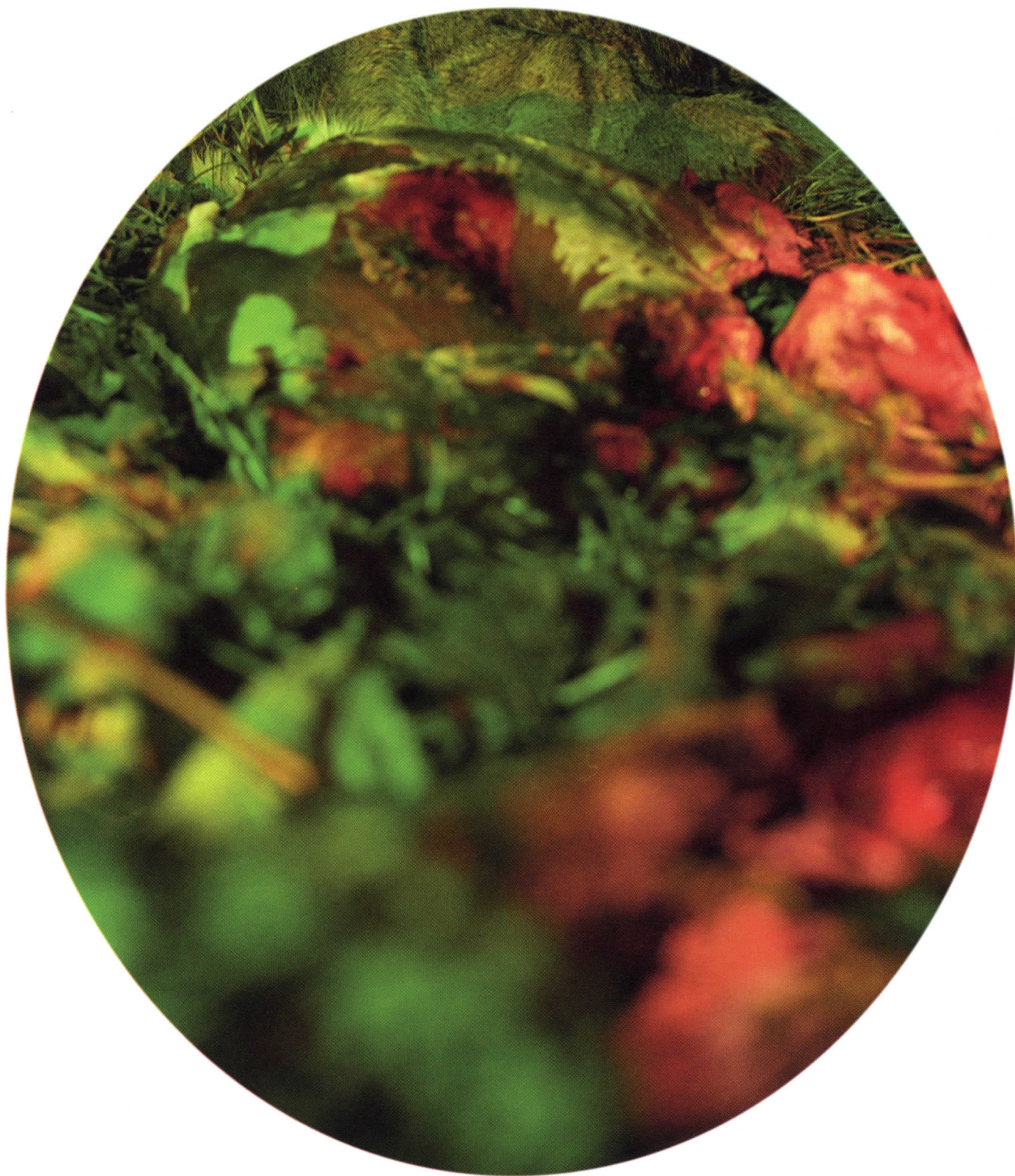
"Drawing the Line," 1999, group show, Ruth Chandler Williamson
Gallery, Scripps College, Claremont, CA

"Fanfanalia," 2001, solo performance, Gallery 207, West Hollywood, CA

"Frosty," 2001, performance documentary (8:46)

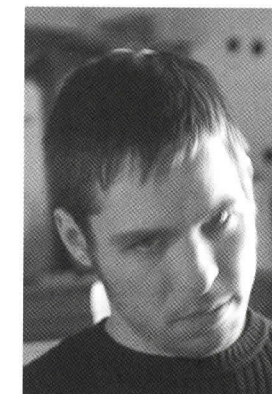
Melanie Manos, 2002, *"Closure(3),"* pen and ink, 8½" x 11"

DETROIT ARTISTS MARKET



Eric Meier, 2003, *Interference Two*, Lambda print, urethane foam filled vacuumed formed acrylic frame, 30" x 40"

ERIC MEIER



"We believe the most important thought to develop is intensity of energy in its purest form... concentrated in a set path in any indirection... intensity can be felt but not valued... this seems to be the only underlying measure of validity... the amount of concentrated energy (spirit) in a single line of flight."

Eric Meier

Eric received his B.F.A from C.C.S. As an undergraduate, he was selected for the New York Studio Program and was nominated for the Art on the Move public sculpture program. After C.C.S. he made and fitted prosthetic eyes at Jardon Eye Prosthetic for six years. He has been an assistant to Joseph Bernard, Glen Goldberg, Mike Kelly and Joseph Wesner. He has been in exhibitions at Detroit Artists Market, Artcote, Cement Space, New York Studio Program, detroit contemporary, Marygrove College and he had a solo show at Tangent Gallery last year. He has received scholarships and grants from both C.C.S and Cranbrook. Eric is now currently working on a Masters of Photography degree at Cranbrook Academy of Art.



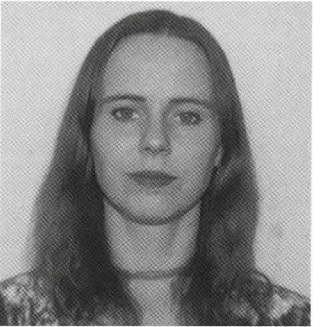
Eric Meier, 2003, *Interference One*, Lambda print, urethane foam filled vacuumed formed acrylic frame, 30" x 40"

MEADOW BROOK ART GALLERY



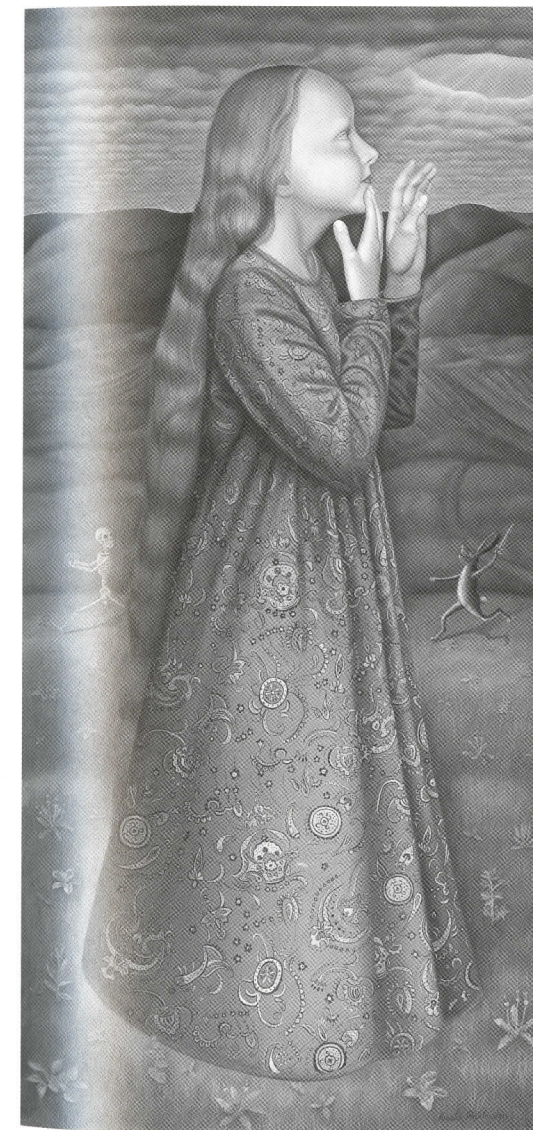
Renata Palubinskas, 2003, *"A Slight Disturbance,"* oil on canvas, 32" x 52"

RENATA PALUBINSKAS



"Painting is the silent universal language of forms, colors and symbols. I choose to speak, and it amazes me with its ability to bring sense into our existence and to tell simultaneously many narratives on all kinds of different, autonomous levels depending on the viewer."

Renata Palubinskas



"New Paintings," 2001, Byron Roche Gallery, Chicago, IL

"Once Upon A Time: Artists Examine Fairy Tales, Legends and Myth," 2001, Charles Wustum Museum of Fine Arts, Racine, WI

"Renata Palubinskas: New Paintings," 2001, CPOP Gallery, Detroit, MI

"Art Chicago," 2003 Annual International Art Exposition at Navy Pier, Caldwell Snyder Gallery, San Francisco, Chicago, IL

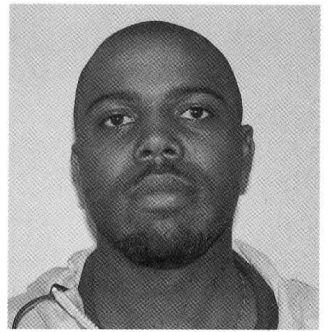
Renata Palubinska, 2003, *"Green Hills,"* oil on canvas, 20" x 42"

MEADOW BROOK ART GALLERY



Senghor Reid, 2001, *"Peter Phillips' Strawberries Dipped in Chocolate,"* acrylic on canvas, 72" x 48"

SENGHOR REID



"The Talkies: Art in America"

As The Talkies magazine moves into its sixth year of production we have found it necessary to shift our focus from the culture of Hip Hop to the culture of the visual arts. The Talkies will continue to pursue the reporting and communicating of the unspoken interactions between music, language and imagery, as well as the talents and achievements of artists in America."

Senghor Reid

"Can It!" Pretty City Project, 2003, G.R. N'Namdi Gallery, Detroit, MI

"Solo Exhibition," 2002, Detroit Repertory Theater, Detroit, MI

Governors' Award, Emerging Artist in Michigan 2001

"New Generation Detroit," 2001, Meadowbrook Art Gallery, Oakland University, Rochester, MI

"Instantaneous," two-person exhibit, 2001, JRainey Gallery, Detroit, MI

"Icons of the Vanguard," solo exhibit, 1999, JRainey Gallery, Detroit, MI

DETROIT CONTEMPORARY



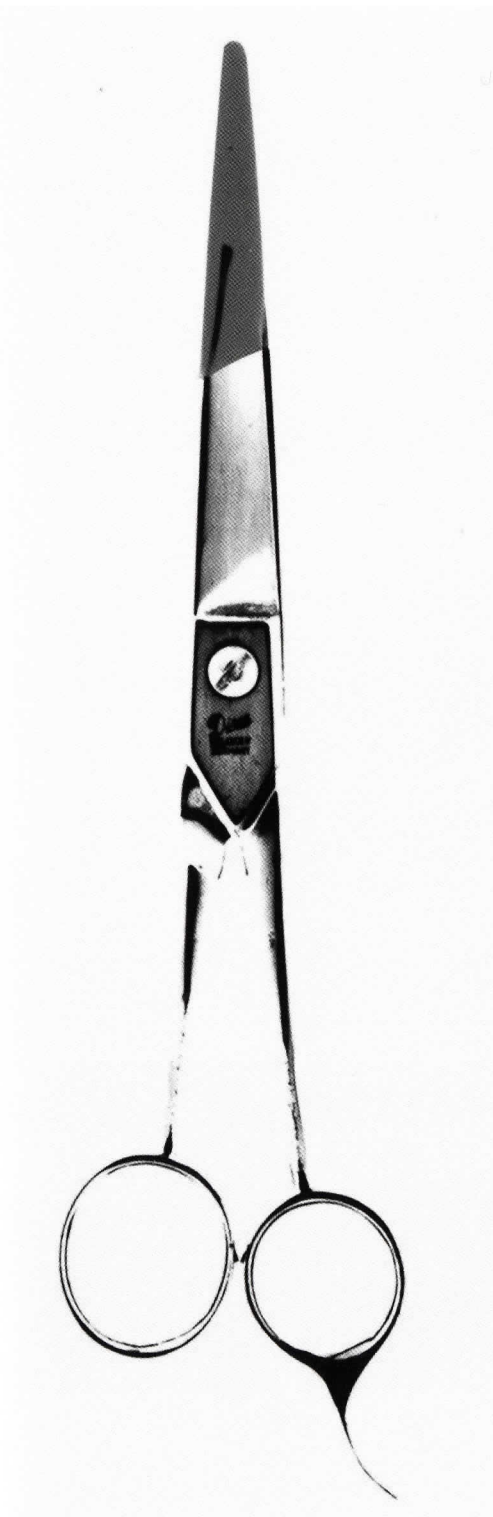
Riva Sayegh, 2003, *"Blood is Thicker: Fork,"* color photograph

RIVA SAYEGH



"I fabricate still-lives that are often times painfully symmetrical and strangely nonsensical, and then photograph them as if they were clinical specimens."

Riva Sayegh



Riva co-curated and exhibited in "People From Good Homes," a one-night art, music, and fashion extravaganza. This show was put together in an alternative space in cooperation with PANIC and detroit contemporary.

"Purposemaker," an exhibition of photographs, was a collaboration between Riva and world-renowned techno artist Jeff Mills of Axis Records. It traveled to both Berlin and London in 1998, and to Tokyo in 2002.

Riva has served as the vice-president of the Contemporary Art Institute of Detroit since 2002. She is very active in the programming and general development of this community based non-profit arts organization.

Riva's work has been published in *Urb Magazine*, *XLR8R*, *Paper Magazine*, *BPM Culture*, and *Techno Rebels*, a book by Detroit artist Dan Sicko. She has created photographs for many music-related projects, including work done for Axis Records, Planet E Communications, Ropeadope Records, React Music, Minus, and most recently for Ersatz Audio and Clone Records.

Riva Sayegh, 2003, *"Running with Scissors: Shears,"* color photograph.

PAINT CREEK CENTER FOR THE ARTS



Nolan Simon, 2003, *"Selected Cuts #4,"* steel 26 1/8" x 6" x 1"

NOLAN SIMON



"My work hopes to elevate objects such as blank billboards and removed sections of road to the level of "High Art," and in turn facilitate the appreciation of, and draw attention to those objects in the real world."

Nolan Simon

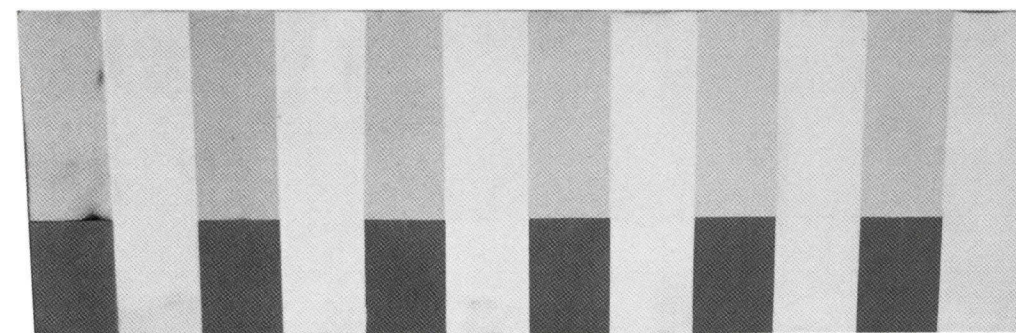
"Nolan Simon : Drawings and Sculptures," solo show, Flux Gallery

"Members Invitational 16824/791," the Detroit Artists Market

Outdoor sculpture installation, detroit contemporary sculpture garden

"Art on the Move," on the lawn at the Detroit Institute of Arts in conjunction with College for Creative Studies

"New Work at the Michigan Legacy Art Park," year long sculpture exhibit



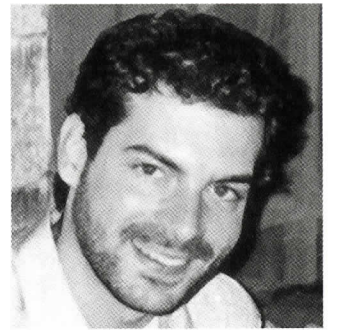
Nolan Simon, 2003, *"Billboard #3,"* gesso, graphite and acrylic on board, 36" x 12"

DETROIT ARTISTS MARKET



James Stoia, 2003, *"Boca de Inferno,"* steel and mixed media

JAMES STOIA



"For me, making sculptures is a response to my compulsive imagination. The end result reflects the subject of personal interest of the moment."

James Stoia



As a young boy, my father taught me the foundations of jewelry making. Shortly there after I set up a small shop in our basement where I made jewelry and small crafts throughout high school. While taking sculpture classes at Oakland Community College I was recruited by my instructor, sculptor Ray Katz, as a welder and fabricator. We built large structural sculptures for outdoor exhibits over a four year period. During the same time period I worked for a stainless steel manufacturer and then as a tech for the Oakland Community College Art Department. Currently, I am producing sculpture and am self-employed, making a living on design and fabrication work commissioned by commercial and residential clients.

James Stoia, 2003, *"Is that a Gap?"* steel and mixed media

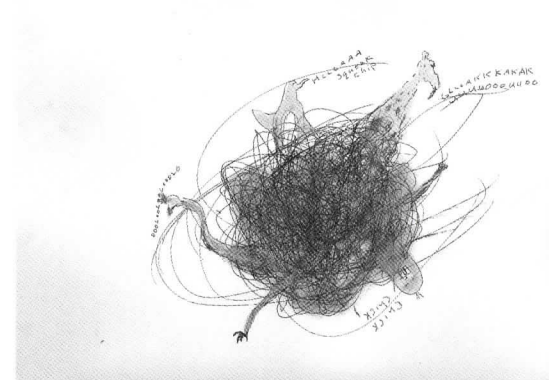
PAINT CREEK CENTER FOR THE ARTS

CHRISTIAN TEDESCHI



"I believe in art that one trips over, tumbles blindly down several flights of stairs, only to find themselves standing on their own two feet. Virtually unscathed, and into the arms of their sweetheart."

Christian Tedeschi



"Collaborating with Tony Hepburn," 2003, Center Gallery, Detroit, MI faculty liaison / participant

"Ready for Circulation," 2002, Poleeni Cultural Center, Pieksämäki, Finland

"Dealers Select," 2002, exhibition for emerging artists at DAM, Hill Gallery, Birmingham, MI

Christian Tedeschi, **"Squabble,"** ink & watercolor 13' x 11'.

Christian Tedeschi, **"Population Blueprint,"** blueprint from drawing, 33" x 19"

DETROIT CONTEMPORARY

DETROIT NOW

Collaborative Exhibition of Contemporary Art

Friday, June 6 – Sunday, June 29, 2003

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