

**EMPLOYEES
ONLY**



EMPLOYEES ONLY Curated by Dick Goody

FEATURING Meaghan Barry, Susan E. Evans, Lynn Galbreath Fausone,
Dick Goody, Colleen Ludwig, Sally Schluter Tardella,
Cody VanderKaay and Vagner M. Whitehead

EMPLOYEES ONLY features the work of Oakland University's Department of Art and Art History full-time studio art and graphic design faculty.

Meaghan Barry and Colleen Ludwig, the department's newest faculty, are debuting their work at the Oakland University Art Gallery. Ludwig, an assistant professor of new media, is exhibiting a cluster five feet high of kinetic sculptures entitled *Pod.Field*, which interacts with the proximity and movement of the viewer. Barry, an assistant professor of graphic design, is showing *Absence of Tongues*, a series of watercolor and ink works on paper depicting amorphous figures drawn from her imagination.

Recently tenured Associate Professor Cody VanderKaay is exhibiting macro and micro works, including his large imposing undulating monolithic floor sculpture entitled *Field Study*, and several maquette-inflected intimate gray painted basswood constructions such as *The Pickle Joint*.

Veteran painter and Associate Professor Sally Schluter Tardella is making a new departure with work fabricated by a 3-D printer, but in a sense her codex/books already possess a decisive sculptural quality. These works are shown with several monochromatic large-scale drawings.

Everything is Just Ducky is one of a series of mixed media works created by Adjunct Assistant Professor Lynn Galbreath Fausone, who until this past summer was the director and co-initiator of the four-year-old graphic design program. As both a designer and painter, in this instance, Galbreath has chosen to make exuberant drawings, constructions and paintings for this exhibition.

Susan E. Evans' conceptual sculptures appear with the intriguing title: *upon green hills and ice girdled waters beneath the Polar Star*. Evans' stacks of exposed, light-sensitive photographic paper operate as metaphors for our relationship with environmental degradation.

Painter and Associate Professor Dick Goody showcases a series of intimate still lifes, while Department Chair and Associate Professor Vagner M. Whitehead is integrating his lens-based laser etchings with drawing and painting.

Employees Only illustrates the diversity, range and productivity of the Oakland University studio art faculty.

MEAGHAN BARRY

Meaghan Barry is a partner and designer at Unsold Studio, a design and branding firm based in Detroit, focused on creating fresh, yet timeless work for lifestyle brands and creative culture. As well as client-based work, Unsold Studio focuses on collaborative, self-initiated projects. Barry received her BFA in Communications Design from Pratt Institute, Brooklyn, New York; and her MFA in 2D Design from Cranbrook Academy of Art, Bloomfield Hills, Michigan.

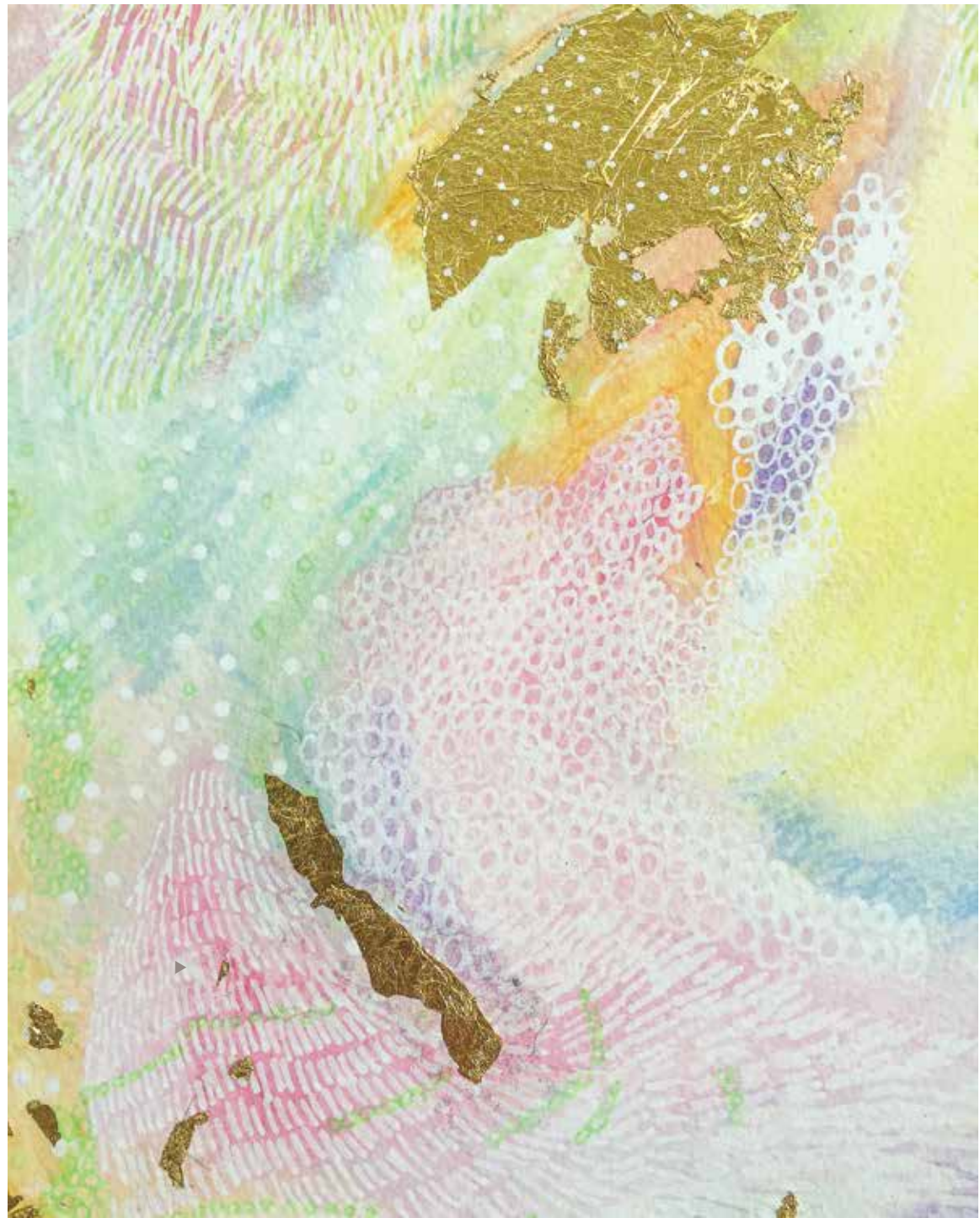
Language and symbols are fluid, meaningful and meaningless.



Absence of Tongues II, 2015, watercolor pencil, ink, gesso, gold leaf on Arches Cover, 29 x 40 inches

Absence of Tongues I, ►
2015, watercolor pencil, ink,
gesso, gold leaf on Arches
Cover, 29 x 40 inches





◀ **Absence of Tongues III**, 2015, watercolor pencil, ink, gesso, gold leaf on Arches Cover, 29 x 40 inches
detail of Absence of Tongues III above

SUSAN E. EVANS

Susan E. Evans has work in *Photographier la montagne* the 2015 inaugural exhibition for Maison du future, Geneva, Switzerland. In 2013, Evans participated in *LANDMARK: FIELDS OF CHANGE* at the Somerset House in London, England and *Luovuuden, vapauden ja itseilmaisun puolesta* at Pispalan Nykyaiteen Keskus, Tampere, Finland. In 2014, Evans' solo show *Kaiho* was exhibited at the Oakland University Art Gallery, Rochester, Michigan. Evans earned a BFA from Goddard College, Plainfield, Vermont; and her MFA from Cornell University, Ithaca, New York.

Absence is seamless.



upon green hills and ice girdled waters beneath the Polar Star (five details), 2015
dimensions variable, silver gelatin photographic paper, latent images and strapping



LYNN GALBREATH FAUSONE

*Art is the conversation we've
been having since the
beginning of time, always
probing the human condition.*

Lynn Galbreath's most recent exhibitions include *Lynn Galbreath Solo*, 2013, University Liggett, Grosse Pointe Woods, Michigan; and participation in *Natural Selection Works*, 2015, The Scarab Club, Detroit, Michigan; *Realism in 21 C.*, 2015, Anton Art Center, Macomb, Michigan; *Full Credit*, 2015, Whitdel Arts, Detroit, Michigan; *Mundane*, 2015, The Scarab Club, Detroit, Michigan; *Pop-Up Reel Art Detroit*, 2014, The Rail District, Birmingham, Michigan; *Everyday Object*, 2014, Unframed, Las Cruces, New Mexico; *The Selfie Show*, 2014, Museum of New Art, Armada, Michigan; and *Wish You Were Here International 12*, 2014, A.I.R., Brooklyn, New York.

Galbreath earned a B.A. in Studio Art with a K-12 art education certification from the Frostic School of Art, Western Michigan University, Kalamazoo, Michigan; and an MFA in painting from the College of Fine, Performing and Communications Art from Wayne State University, Detroit, Michigan.



Isle Royale, 2015, oil on Baltic Birch and mixed media, 8 x 8 feet



More is Never Enough, 2015, mixed media, 12 x 24 x 8 inches deep



Backbone, 2015, mixed media, 15 x 12 x 6 inches deep



Glue, 2015, mixed media, 12 x 19 x 8 inches deep



Everything is Just Ducky, 2015, oil on Baltic Birch and mixed media, 8 x 8 feet

DICK GOODY

Dick Goody's most recent solo exhibition, *The Making of the Dauphine*, was held at the N'Namdi Center for Contemporary Art in Detroit in 2015. In 2011, Goody participated in *Live from Detroit* at Fred Torres Collaborations in New York. In 2010, his exhibition *The Decay of Lying* took place at the Butcher's Daughter Gallery, Ferndale, Michigan. Goody has a BFA from Bath Academy of Art, Corsham, England; an MFA from The Slade School of Fine Art, University College London, England; and a PGCE from Middlesex University, London, England.

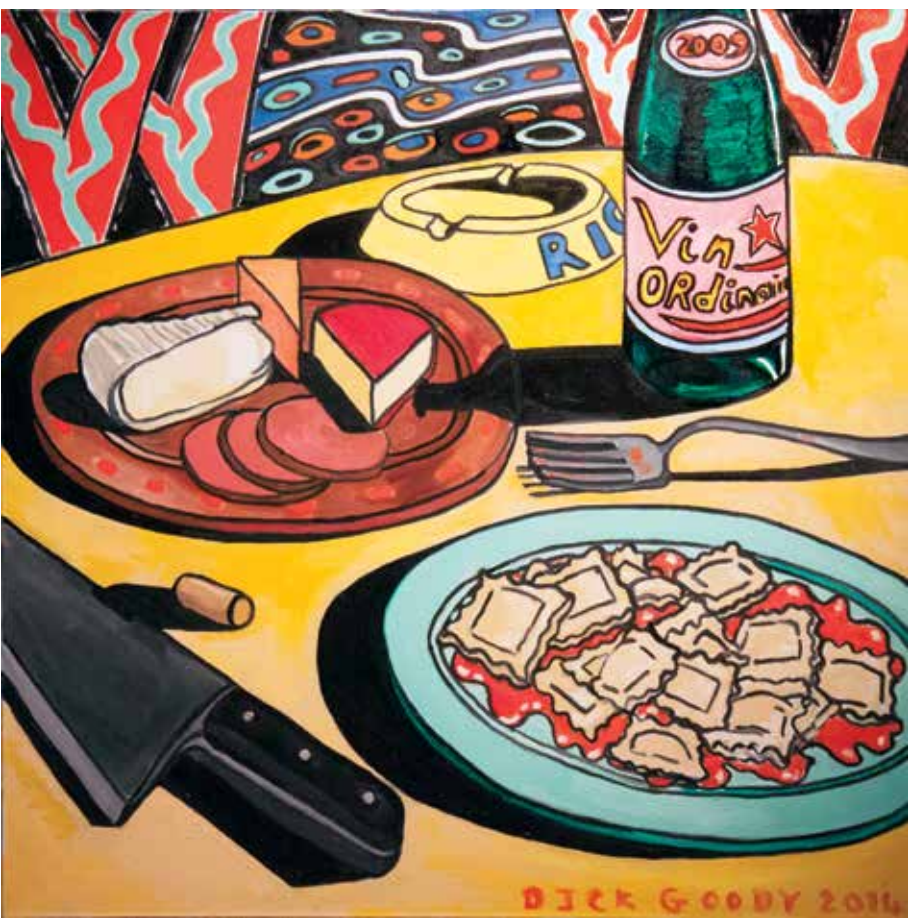
The slender frame of painting encapsulates the immense mind's eye of history, narrative and abstraction.



My Dusky Thirty-Eight (New York Version), 2014, oil on canvas, 36 x 36 inches



My Dusky Thirty-Eight (Detroit Version), 2014, oil on canvas, 30 x 30 inches



Still Life with Ravioli and Cheese, 2014, oil on canvas, 36 x 36 inches



Still Life with Olives and Matches, 2014, oil on canvas, 24 x 24 inches



Tweede Leliedwaarsstraat 6, 2014, oil on canvas, 36 x 24 inches

COLLEEN LUDWIG

Colleen Ludwig's *Pod.Field* was first installed for a solo exhibition at BOX 13 ArtSpace, in Houston, Texas in 2014. Ludwig's interactive water installation *Shiver* was presented at the Burchfield Penney Art Center in Buffalo, New York in 2013-14 and the Machine Wilderness ISEA Festival at the Albuquerque Museum in 2012. *Shiver* was supported by University of Wisconsin–Milwaukee with a research growth initiative grant and fellowship from the Center for 21st Century Studies. In another iteration of *Shiver*, Ludwig collaborated with LehrerDance in 2014 to create a dance performance inside the

installation. *Vanishing Point* was a 2008 collaboration with Jarod Charzewski for a solo exhibition at aceartinc. in Winnipeg, Manitoba, Canada. In 2007, Ludwig fabricated and performed in an interactive, electronic costume called *ContactContact* at the San Francisco and Austin Maker Faires. She also collaborated with artist and partner Bruce Charlesworth, in 2002, to create the multi-media puppet and video performance *Glimpses of Protoplasm*. Ludwig received her BFA in Film and Television from New York University, New York, New York in 1989; and her MFA in Time and Interactivity from the University of Minnesota, Minneapolis, Minnesota in 2005.

*My installations
activate the senses
and connect the body
to the environment.*



Pod.Field is an aural, sculptural environment. When an individual enters *Pod.Field*, s/he sees several skeletal, beehive-shaped forms. Each form has long, flexible feelers and each feeler has a pod-like form attached to its end. The audience is invited to push these stalks aside to wind their way through the implied pathways of the exhibit. As they brush the rods away, the pods bounce freely and trigger attached bamboo chimes to make insect-like sounds.



Pod.Field, 2014, interactive sculptural installation: laser-cut maple plywood and industrial felt, acrylic, fiberglass rod, bamboo, 5 foot high x variable footprint

SALLY SCHLUTER TARDELLA

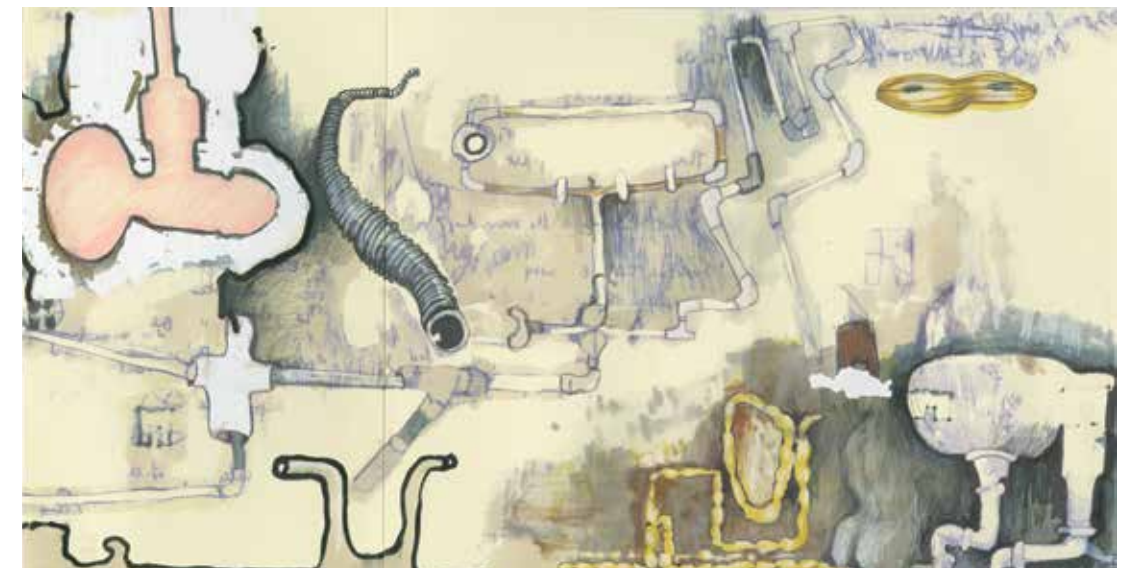
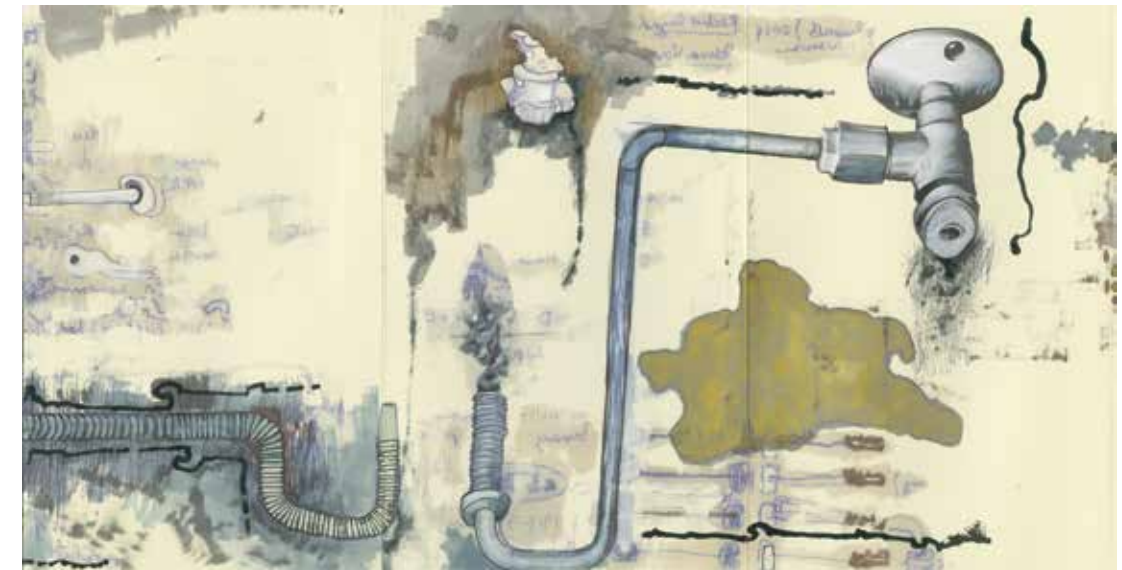
*Drawing is the release of lines into space.
Marks connect points, stitches join mass, stains spill.*

Sally Schluter Tardella explores the domestic as she remembers and reconstructs personal stories in paintings, drawings, sculptures and artist books. Using “house” as a metaphor for the body, she reflects on issues of gender, tradition, sexuality and expectations.

Schluter Tardella is an associate professor of art at Oakland University and received a 2015 University research grant to develop a new series entitled *Plumbing*. She has had numerous solo shows, most recently at the Oakland University Art Gallery, 2014, and Moberly Gallery of Art in Moberly, Missouri, 2010. In the past five years, her works have been included in group shows including Brooklyn Artist Space, New York, New York; Phoenix Gallery, New York, New York; Orleans House Gallery, Twickenham, United Kingdom; Vita Art Center, Ventura, California; Manifest Gallery, Cincinnati, Ohio; Rawls Museum Arts, Courtland, Virginia; Hatton Gallery, Fort Collins, Colorado; and Center Galleries, Detroit, Michigan. She received her B.A. from Hamilton College, Clinton, New York; and an MFA in painting from Cranbrook Academy of Art, Bloomfield Hills, Michigan.



Wet Vent, 2015, mixed media on paper, continuous codex, 27 pages: 8 x 5 inches closed, approximately 8 x 135 inches fully open
right page: details (top to bottom) pages 6-8, pages 9-11, pages 16-18





Hose, 2015, mixed media on paper, 30 x 41 inches



Sink, 2015, mixed media on paper, 30 x 41 inches

CODY VANDERKAAY

During the summer of 2015, **Cody Vanderkaay** taught a drawing course in Siena, Italy inspired by Renaissance perspective and drawing al fresco. At the present time, he is on sabbatical, energized by his experience abroad, attending the Jentel Foundation Artists Residency in Banner, Wyoming.

In 2014, Vespucci, an artistic collaboration comprised of VanderKaay and artist Rusty Wallace, presented *Interior Exterior: Structural Constellations*, a large-scale sculptural installation at the Athens Institute for Contemporary Art in Athens, Georgia. VanderKaay participated in *Line By Line: Drawing Explored*, 2013, at the Detroit Artist's Market; *Even Gravity Has its Ups and Downs*, 2012, at the Arena I Gallery in Santa Monica, California; and *Hope-A-Holic*, 2010, at the Snug Harbor Cultural Center in Staten Island, New York.

VanderKaay has a BFA from Northern Michigan University, Marquette, Michigan; and an MFA from the Lamar Dodd School of Art at the University of Georgia, Athens, Georgia.

I find the challenges of working with self-imposed restrictions to be personally relevant, intellectually stimulating, and germane to contemporary discourses in art.



Field Study (model for an environmental installation), 2015, plywood, underlayment, crown staples, (2) elements, 78 x 82 x 18 inches each

Room with a View, 2014 ▶
basswood, foam-safe glue,
acrylic paint
10 x 12 x 7 inches





Last Outpost, 2014, basswood, foam-safe glue, acrylic paint, 11 x 16 x 9 inches



Happyland Meeting Place, 2014, basswood, foam-safe glue, acrylic paint, 10 x 15 x 17 inches. *below: detail*



Puppet Theater, 2014, basswood, foam-safe glue, acrylic paint, 15 x 21 x 13 inches
below right: detail



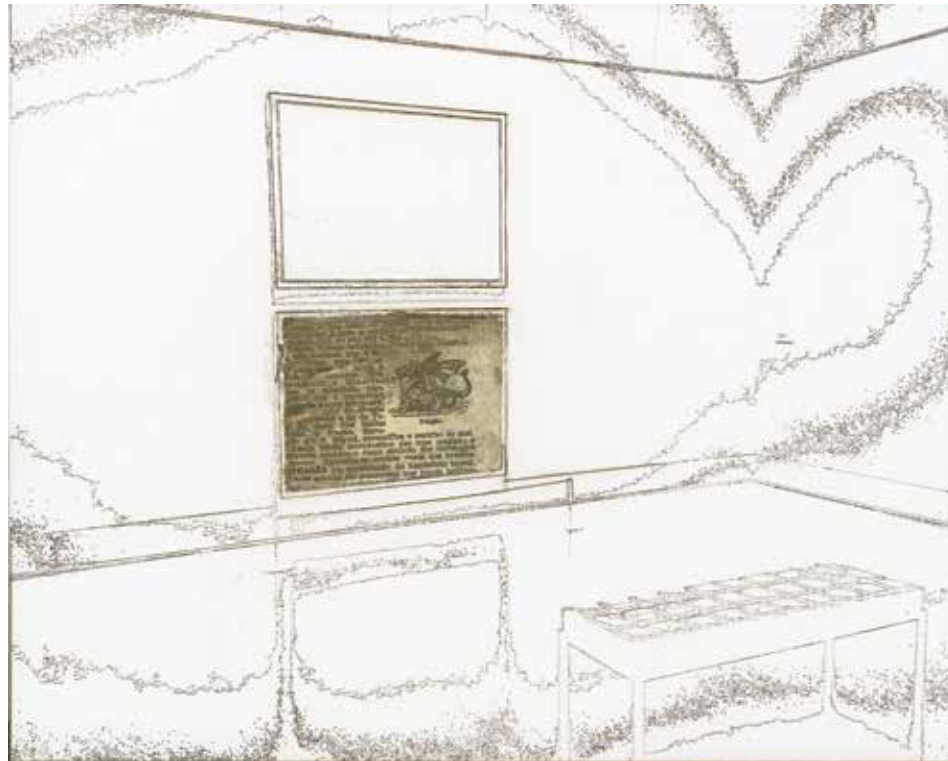
Happyland Meeting Place, 2014, *alternative view*



VAGNER M. WHITEHEAD

Vagner Mendonça Whitehead works with time-based and traditional media to continuously employ personal experiences and symbolism in his art process. The resulting art presents a conglomerate of his encounters around the world, as an abstracted form of journaling, or a performative documentation of a present-age flâneur's meanderings, on- and off-line.

Whitehead has exhibited his work throughout the United States, and abroad, including Argentina, Australia, Austria, Canada, China, Cyprus, Germany, India, Mexico, Russia, Spain, Switzerland and United Arab Emirates. His work also appeared in solo and group exhibitions and in video and film festivals. Whitehead is an associate professor of art at Oakland University, where he founded its New Media specialization, and currently chairs the department of art and art history. Previously, he held an assistant professor of photography position at Southern Illinois University, Carbondale, Illinois. Since 2014, he has been the president of the New Media Caucus, an international organization of artists, scholars, students and practitioners of art in emerging technologies. He earned a BFA in photography from The Savannah College of Art and Design, Atlanta, Georgia in 1995; and an MFA in creative photography and electronic inter-media from the University of Florida, Gainesville, Florida in 2000.

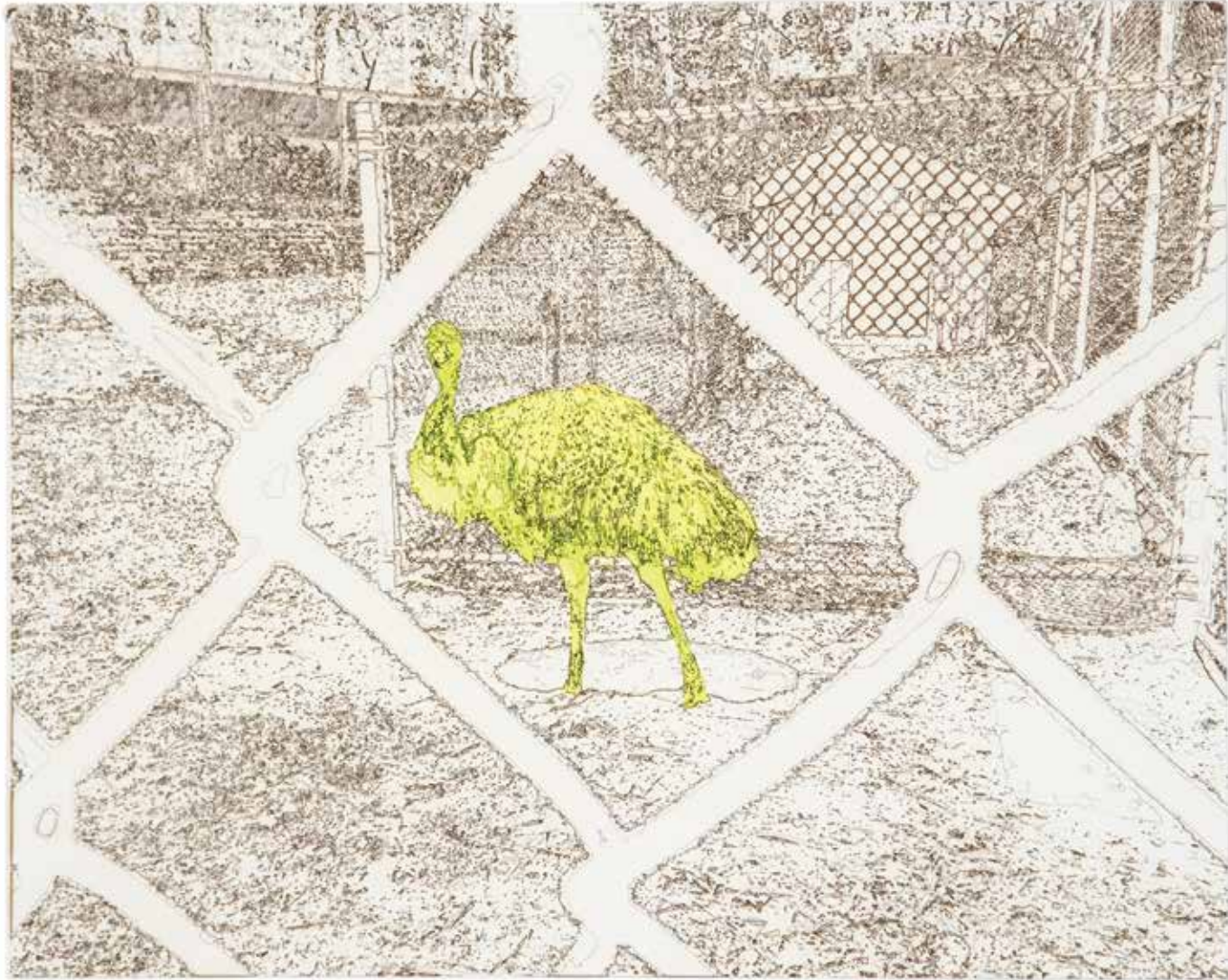


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A film strip is very much like a sentence: each frame functions like a word, where the preceding term affects the meaning of what comes next, or the same term presents a different interpretation depending on what surrounds it.



Latitude: 30° 14' 52.632" N
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Oakland University Art Gallery

Department of Art and Art History
College of Arts and Sciences
208 Wilson Hall
2200 North Squirrel Road
Rochester, MI 48309-4401
(248) 370-3005 | ouartgallery.org

Director, Dick Goody

Assistant to the Director & Registrar,
Jacqueline Leow

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