



Academic Staff Promotion & Tenure Coversheet

Candidate Name (last, first, m.i.) Pyrzewski, Thomas L.	Banner ID
Primary School/College/Division CFPCA	Primary Department/Program Art & Art History
Secondary School/College/Division	Secondary Department/Program
Tertiary School/College/Division	Tertiary Department/Program
Tenure School/College/Division (if any)	Tenure Department (if any)
Current Position:	Appointment History
Academic Services Officer II	Initial WSU appointment date 01/01/
	Initial WSU rank PTF
Requesting Promotion to:	Date of last promotion (if any)
Academic Services Officer III	Date of appointment to ESS track 06/16/
	Date of ESS (if applicable) 06/16/
Documentation Checklist	Date of appointment to tenure track
Provide the following documentation (<i>if applicable</i>) in the order listed 1. This form 2. Dean's/Vice President's written recommendation 3. S/C/D promotion & tenure committee's written recommendation 4. Director's/Department Chair's/Unit Head's written recommendation 5. Unit promotion & tenure committee's written recommendation 6. WSU Professional Record 7. Personal statement (optional) 8. Teaching portfolio 9. Summary of additional evaluators 10. Additional evaluators' letters 11. Professional summaries of additional evaluators 12. Sample letter sent to additional evaluators 13. School/College/Division factors and, if appropriate, unit factors 14. Miscellaneous information 15. List of publications forwarded Publications, reprints, etc. (separate folder--on flashdrive)	Length of tenure-track service (in years & months)
	Dates off tenure track (reasons)
	Date of tenure (if applicable)

WAYNE STATE UNIVERSITY

Professional Record
Academic Staff

NAME: THOMAS PYRZEWSKI

DATE PREPARED: September 26, 2016

DATE REVISED: January 28, 2020

OFFICE ADDRESS:

HOME ADDRESS:

Wayne State University
5400 Reuther Mall
147 Art Building
Detroit, MI 48202

3332 Evaline, Hamtramck, MI 48212

OFFICE PHONE: 313-577-2980

HOME PHONE: 810-531-5054

DEPARTMENT: James Pearson Duffy Department of Art and Art History

PRESENT CLASSIFICATION:

Academic Services Officer II as Director of Galleries and Special Programs

APPOINTMENT DATE: May, 2013


YEAR AWARDED ESS: 2019

CITIZEN OF: US

EDUCATION:

MFA: Wayne State University, Detroit, 2007

BFA: College for Creative Studies, Detroit, 2004

Signature: _____

01/29/20

DESCRIPTION OF PRESENT POSITION RESPONSIBILITIES:

2010 - present

Director of Galleries, James Pearson Duffy Department of Art and Art History,
Wayne State University, Detroit, MI

Responsibilities include developing and scheduling shows in cooperation with a faculty exhibitions committee; overseeing and installing a total of twelve to sixteen exhibitions per year; creating exhibition and special programming marketing identities (show cards, posters, public relations, etc.), including the use of social media and assistants; shipping and receiving works of art, including crating; managing the gallery budget; assisting with departmental development projects; grant writing; coordinating public programming, including visiting artists, symposia, workshops, and conferences; teaching a gallery management course; building relationships with collectors, galleries and museums; and other duties as assigned.

2011 - present

Instructor, Gallery Management Course, James Pearson Duffy Department of Art and Art History, Wayne State University, Detroit, MI

Students gain knowledge of exhibition work by observing and interacting with galleries and museums that vary in scale and budget, including the following types: non-profit academic institutions, non-profit small and large-scale museums, community-based galleries, and commercial galleries. This course offers a larger sense of the profession through readings, opportunities to network within and outside Wayne State University's art galleries, and hands-on experience. The following operational fundamentals are thoroughly examined: exhibition and season design, marketing, budgeting, and standard facility operations.

Exhibitions Curated

2017

INSTRUMENTAL (multi-media performance series):

Rivera Court, Detroit Institute of Arts, Detroit, MI

DISMANTLE THE CORE (in coordination with the Kate Shin Gallery, NYC):

Elaine L. Jacob Gallery, WSU, Detroit, MI

2016

Light as a Feather, installation by Beili Liu:

McGregor Memorial Conference Center, WSU, Detroit, MI

(curated and installed in accordance with facility guidelines, complementing architecture)

2015

HWEH-GEEH, installation by Jinwon Chang:

McGregor Memorial Conference Center, WSU, Detroit, MI

(curated and installed in accordance with facility guidelines, complementing architecture)

VALUE ADDED: Sculpture X Group Exhibition: Elaine L. Jacob Gallery, WSU, Detroit, MI
BLOOD / SPORT: Jordan Eagles, Jordan Wayne Long, and Paul Pfeiffer
Elaine L. Jacob Gallery, Wayne State University, Detroit, MI

2015 - present

ANNUAL MOBILE ARTS COMMUNITY WORKSHOP EXHIBITION:
Art Department Gallery, WSU, Detroit, MI

2013

HYPERTENSION (co-curated with Zack Ostrowski):
Elaine L. Jacob Gallery, WSU, Detroit, MI
Freudenberg (PICS): Freudenberg Headquarters, Plymouth, MI

PROFESSIONAL SOCIETY MEMBERSHIPS AND AFFILIATIONS:

Detroit Institute of Arts, Museum of Contemporary Art Detroit, Mid-America Print Council, American Alliance of Museums, Association of Art Museum Directors, College Art Association, International Sculpture Center, Detroit Artists Market, Mid-America College Art Association, Mid-America Print Council, The Carr Center, Detroit Parks and Recreation Department, Michigan Aids Coalition, Marshall Fredericks Sculpture Museum

HONORS/AWARDS/GRANTS:

2019

Grant (2019-2022), Kresge Foundation, \$30,000, WSU Galleries and Mobile Arts
Wayne State University, Detroit, MI
Award, Learning Community Award, \$3,200, Gallery Learning Community
Office of the Associate Provost, Wayne State University, Detroit, MI
Award, *Excellence in Service Award*
College of Fine, Performing, and Communication Arts, WSU, Detroit, MI

2018

Award, Learning Community Award, \$3,200, Gallery Learning Community
Office of the Associate Provost, Wayne State University, Detroit, MI
Grant, Erb Foundation, \$2,500, WSU Galleries, ArtsCorps Detroit,
Wayne State University, Detroit, MI

2017

Award, Learning Community Award, \$3,200, Gallery Learning Community
Office of the Associate Provost, Wayne State University, Detroit, MI
Grant, Erb Foundation, \$2,500, WSU Galleries, ArtsCorps Detroit,
Wayne State University, Detroit, MI

2016

Award, *Special Tribute: Mobile Arts Workshop Program*
Alberta Tinsley-Talabi, State Representative, State of Michigan, Lansing, MI
Grant, Erb Foundation, \$2,500, WSU Galleries, ArtsCorps Detroit,
Wayne State University, Detroit, MI

2015

Award, Learning Community Award, \$4,400, Gallery Learning Community
Office of the Associate Provost, Wayne State University, Detroit, MI

2014

Grant, Erb Foundation, \$15,000, Poetry & Prints Project (co-recipient with Mame Jackson),
Con Vida, Detroit, MI
Grant, Kresge Foundation, \$10,000, Elaine L. Jacob Gallery,
Wayne State University, Detroit, MI
Grant, Erb Foundation, \$10,000, Elaine L. Jacob Gallery,
Wayne State University, Detroit, MI

SCHOLARLY/PROFESSIONAL ACHIEVEMENTS:

Presentations at Professional Conferences:

2015

Integration: Art and Social Practice, Panel Chairperson and Moderator,
2015 Sculpture X Symposium,
General Lectures, Wayne State University, Detroit, MI

2014

Poetry & Prints, Panel Co-Chairperson with Mame Jackson (Moderator),
2014 Mid-America Print Council Conference,
McGregor Conference Center, Wayne State University, Detroit, MI

Publications / Documentary:

Hoek, Els; "James Lee Byars: Back in Detroit".

Detroit, MI: Elaine L. Jacob Gallery, Wayne State University, 2019

Märkisch-Wilmersdorf, London and New York: Michael Werner Gallery, 2019

Rotterdam, The Netherlands: Museum Boijmans Van Beuningen, 2019

Washington DC: Archives of American Art, Smithsonian Institution, 2019

Greg Scott (Sawbuck Productions) "INSTRUMENTAL", Detroit Institute of Arts, MI, 2018.

<<https://vimeo.com/channels/1396147>>

Christopher Scalise, "FOREVER AND A DAY: Felecia Chizuko Carlsile,"

Elaine L. Jacob Gallery, WSU, Detroit, 2017.

<<https://www.youtube.com/watch?v=cq-t8TUfyTc>>

Jackson, Mame, "Folk Art from Oaxaca,"

Detroit, MI: Elaine L. Jacob Gallery, Wayne State University, 2017

Saginaw, MI: Marshall Fredericks Sculpture Museum, SVSU, 2017

Ferdowsi Kline, Kimia, "As Above, So Below: Works by Kimia Kline".

Detroit, MI: Elaine L. Jacob Gallery, Wayne State University, 2017

Arthur Lionas, "Light as a Feather: Beili Liu," WSU-TV, Detroit, MI, 2016.

<<https://www.youtube.com/watch?v=cq-t8TUfyTc>>

Arthur Lionas, "Jinwon Chang: Returning Again HWEH GEEH," WSU-TV, Detroit, MI, 2015.

<https://www.youtube.com/watch?v=gXJVAS_hGwo>

Steinweg, Marcus, "PRAXIS: Politics-Semiology-Contingency".

Detroit, MI: Elaine L. Jacob Gallery, Walter P. Reuther Library, WSU, 2014

Boggs, Grace Lee, "PRAXIS: From Marx to Malcolm and Martin".

Detroit, MI: Elaine L. Jacob Gallery, Walter P. Reuther Library, WSU, 2014

Selected Press:

Audrey Ash, "Mobile Arts brings Arts to Detroit Neighborhoods,"

910AM Superstation, Detroit, MI, 2018

Michael Hodges, "WSU exhibits artist Jon Strand's wave paintings,"

The Detroit News, Detroit, MI, 2018

Emerson Dorsch Gallery, "A Piece of the Caribbean in Detroit," Miami, FL, 2018

<<http://emersondorsch.com/news/emerson-dorsch-brings-a-piece-of-the-caribbean-to-detroit>>

Lee DeVito, "John Sims, A Regular Renaissance Man,"

Metro Times, Detroit, MI, 2017

Laura A.L. Wellen, "TX Studio: Beili Liu,"

Arts and Culture Texas Magazine, Houston, TX, 2017

Alonso del Arte / Dan Grashuck, "Folk Art From Oaxaca,"
El Central Hispanic News, Detroit, MI, 2017
Laura Itzkowitz, "Discover Detroit Through the Eyes of an Artist,"
Architectural Digest, NYC, 2016
Amanda Rahn, "Light as a Feather falls from McGregor Memorial's ceiling,"
South End, WSU, Detroit, MI, 2016
Lynn Goff, "Mott Community College Student wins Wayne State Art Exhibition,"
MLIVE, MI, 2016
Clara DeGalan, "Kimia Kline at the Elaine L. Jacob Gallery,"
Detroit Art Review, Detroit, MI, 2016
Michael Hodges, "Intriguing student show at Wayne State,"
The Detroit News, Detroit, MI, 2016
Hillary Brody, "Mobile Workshops Pop Up Throughout Detroit,"
IXITI and Culture Source, Detroit, MI, 2015
Jordan Works, "WSU students' artwork across campus,"
South End, WSU, Detroit, MI, 2015
Hillary Brody, "Agony of Defeat in Blood / Sport,"
IXITI, Detroit, MI, 2015
Rebecca Mazzei, "Top Detroit art gallery shows this fall,"
Detroit Free Press, Detroit, MI, 2014
"NEWS OF THE PRINT WORLD,"
Art in Print, Chicago, IL, 2014
Elizabeth Scussel, "Local students' work is state of the 'art',"
C & G News, Bloomfield Hills, MI, 2014
Michael Hodges, "Food art exhibit plays off biotech's scary potential,"
The Detroit News, Detroit, MI, 2014
Amelia Kanan, "INVENTIVE," Real Detroit, Detroit, MI, 2014

Consultation:

2017

Student Mentor, *HUMAN NATURE*, curated by Juana Williams (MA 17), ELJG,
Wayne State University, Detroit, MI
Student Mentor, Student Professional Development Reviews, 2017 Sculpture X Symposium,
Wayne State University, Detroit, MI
Professional Mentor, *Intro to Industry Forum*, WSU Alumni Council,
Wayne State University, Detroit, MI

2016

Student Mentor, *Kresge Arts Fellow Exhibition*, curated by Andrew Morawski (BFA 17),
Will Leather, Detroit, MI
Presenter, Advanced Placement High School Day, Wayne State University, Detroit, MI
Juror, *East Side Art Show*, various community sites, Southeast Detroit, MI
Juror, *It's Raining Cats and Dogs*, Grosse Pointe Art Center, Grosse Pointe, MI

2015

Mentor, Student Professional Development Reviews, 2015 Sculpture X Symposium,
Wayne State University, Detroit, MI

Juror, *Lake Orion High School Visual Arts Exhibition* (annual student scholarship award),
Lake Orion High School, Lake Orion, MI

Research:

Exhibitions and Performances

2017

PIECED TOGETHER, Detroit Artists Market, Detroit, MI (curated by Gary Eleinko)
Re/VIEW: A CCS Alumni Exhibition, CCS Taubman Center, Detroit, MI (juror, Ed Welburn)
Secret Handshake, Downriver Council for the Arts, Wyandotte, MI (juror, Sunshine Durant)

2016

The Dark Side, BBAC, Birmingham, MI (curated by Jack Summers)
It's Raining Cats and Dogs (featured artist/juror), Grosse Pointe Art Center, Grosse Pointe, MI
Recent Works by Tom Pyrzewski, solo exhibition, Spiral Gallery / 1219 Gallery, Port Huron, MI

2015

The Art of Wine, Coleman Young International Airport, Detroit, MI (curated by Michelle Perron)
Dally in the Alley, on-site sculpture performance, Detroit, MI
2015 MFAC, Birmingham Bloomfield Art Center, Birmingham, MI (juror, Joseph Winterhalter)
East Side Art Show, public art installation, Roy O'Brien Ford, St. Clair Shores, MI
EVALINE, solo exhibition, HATCH Gallery, Hamtramck, MI

Public Collections and Installations

Detroit Institute of Arts, Detroit, MI; Wayne State University Art Collection, Detroit, MI;
Lincoln Street Art Park, Detroit, MI; St. Clair County Community College, Port Huron, MI;
Gyro Creative Group, Detroit, MI

Selected Press / Publications / Catalogues

C & G News, "Pet art show is "awww"-inspiring," C & G Newspaper, Grosse Pointe, MI, 2016
<http://www.candgnews.com/news/pet-art-show-awww-inspiring-90799>
Cathie Martin, "SC4's Spiral Gallery 1219 Features Sculptor," WGRT, Port Huron, MI, 2016
Michael Hodges, "The Dark Side: alarms at BBAC," The Detroit News, Detroit, MI, 2016
Metro Times, "Opening: The Dark Side Group," Metro Times, Detroit, MI, 2016

SERVICE TO DEPARTMENT/DIVISION, UNIVERSITY & GENERAL PUBLIC:

Division/Department Committees Chaired:

(Interim Chair: 2013-14), Department of Art and Art History High School Advisory Committee,
Wayne State University, Detroit, MI

2010 - present

Chair, Exhibitions Committee, Department of Art and Art History,
Wayne State University, Detroit, MI

Division/Department Committee Membership:

2019

Member, Wayne Experience CFPCA Course Design Group,
Wayne State University, Detroit, MI

2017

Member, CFPCA Alumni Council,
Wayne State University, Detroit, MI

2016 - present

Member, CFPCA Communicators Committee (programmatic marketing),
Wayne State University, Detroit, MI

2015

Member, Community Engagement Coordinator Search Committee,
Department of Art and Art History, Wayne State University, Detroit, MI
Member, Academic Advisor Search Committee,
Department of Art and Art History, Wayne State University, Detroit, MI

2014

Member, CFPCA Facilities Master Planning Committee,
Wayne State University, Detroit, MI

2013 - present

Member, CFPCA University Art Collection Committee,
Wayne State University, Detroit, MI

University Committee Membership:

2017

Member, WSU Learning Community Proposal Review Committee,
Office of the Provost, Wayne State University, Detroit, MI

Service to University Departments/Divisions:

2015 - present

Coordinator, Gallery Learning Community,
Office of the Provost, Wayne State University, Detroit, MI

2015

Co-Coordinator / Graphic Designer / Marketing Consultant, 2015 Sculpture X Symposium,
Wayne State University, Detroit, MI

2014

Co-Coordinator, Mid-America Print Council Conference,
Wayne State University, Detroit, MI

2013 - 2016

Coordinator, *WSU Alumni Reception*, College Art Association Conference,
NYC (2013); Chicago (2014); NYC (2015); Washington DC (2016)

Public Service:

Committee/Council

2019-2020

Member, 2020 International Sculpture Center Conference Detroit Planning Committee,
International Sculpture Center, Hamilton, NJ

2018 - present

Member, Metropolitan Museum of Design Detroit Strategic Council,
Metropolitan Museum of Design Detroit, Detroit, MI

2016

Member, International Institute of Metropolitan Detroit Mural Committee,
Midtown Detroit Inc., Detroit, MI

2015 - present

Member, MOCAD Department of Education and Public Engagement Advisory Council,
Museum of Contemporary Art Detroit, Detroit, MI

Member, MOCAD K-12 Teacher Advisory Council,
Museum of Contemporary Art Detroit, Detroit, MI

2014 - 2015

Member, HATCH: A Hamtramck Art Collective Board,
HATCH: A Hamtramck Art Collective, Hamtramck, MI

2013 - 2015

Member, Art Detroit Now Advisory Committee, Detroit, MI

Programming

2018

Art Workshop Coordinator and Instructor, WSU Sesquicentennial Celebration, CFPCA,
Wayne State University, Detroit, MI

Coordinator (host), Knight Arts Challenge Informational Meeting, Elaine L. Jacob Gallery,
Wayne State University, Detroit, MI

2015-present

Coordinator, Instructor, Founder; annual *MOBILE ARTS* community workshop and exhibition
program, Detroit Parks and Recreation Department, The Carr Center, Wayne State University,
Detroit, MI

2014

Co-Coordinator (WSU / Con Vida / Carr Center), *Poetry & Prints Community Workshop
Exhibition*, The Carr Center, Detroit, MI

Coordinator, Community-based Poetry & Printmaking WSU Workshop and Mobile Printmaking
Workshops, Detroit Recreation Centers and WSU Art Building Print Studios, Detroit, MI

Coordinator, OHG Lecture Program, K-12 Home School Course instructed by Colleen
Ezzeddine, PT UPTF WSU,
Universalist Unitarian Church, Birmingham, MI

2013 - 2016

Coordinator, Detroit live stream, Annual National / International *Creative Time Summit*,
Wayne State University, Detroit, MI

PERSONAL STATEMENT

Thomas Pyrzewski

INTRODUCTION

I am honored to be considered for Academic Staff Promotion. It has been a pleasure serving as Director of Galleries and Special Programs for our department and college. The skills that I have gained through various disciplines of study and work experiences have positioned me to succeed and continuously grow as a curator, teacher, artist, designer, and administrator.

JOB PERFORMANCE

Exhibition and Season Design

My responsibilities as Director of Galleries and Special Programming include developing and scheduling exhibitions and programming at the Art Department Gallery (ADG) to feature works by students, alumni, faculty, and community-based groups; and at the Elaine L. Jacob Gallery (ELJG) to feature works by regional, national, and international artists. Scheduling for both galleries is in cooperation with faculty from the Exhibitions Committee, James Pearson Duffy Department of Art and Art History, Wayne State University (WSU).

Constructive relationships with constituents at the following WSU administrative departments have been established: Procurement and Strategic Sourcing (Purchasing), Facilities Planning and Management, Office of Risk Management, Office of General Counsel, and Public Safety. These departments are essential to exhibition and special programming operations. The consistency of our annual schedule of exhibitions and special programs has been familiarized by all of the administrative departments, resulting in seamless logistical processes that meet WSU protocol.

Elaine L. Jacob Gallery (ELJG)

The ELJG features four to five exhibitions each year that include works created by emerging and established contemporary artists. Special programming coinciding with the exhibitions includes visiting artists and curators who provide studio visits, gallery talks, lectures, panels, and performances for students, faculty, staff, and the Detroit community at large. A majority of the exhibitions and special programs are coordinated in collaboration with prominent regional, national, and international gallery and museum partners, and include their curators, directors, and registrars for consultancy during the planning and installation stages.

Art Department Gallery (ADG)

The ADG hosts approximately 12-14 exhibitions each year that feature works by artists associated with WSU and Detroit. The annual season schedules at the ADG have been strategically revised to accommodate both traditional undergraduate, graduate, faculty, and alumni exhibitions, and the following recently added exhibitions and programs: *Annual Mobile Arts Workshop Exhibition* following

our summer community workshop programs (2015-present); *Annual Great Lakes Regional Community College Exhibition* with scholarship awards (2015-present); and *Annual Tri-County High School Exhibition* with scholarship awards (2012-present).

Exhibition and Special Programming

Exhibition and special programming budget management has included the allocation of funds for artwork transportation, exhibition installation, marketing, and special event planning. Stipends are offered to artists and curators to meet with students and participate in programs coinciding with exhibitions. Funding for programming is supported by endowments and grants that are specific to the missions of the ELJG and ADG.

Gallery Branding and Marketing

Marketing campaigns are specific to exhibition identity and coinciding programs, and carefully branded to engage media contacts. Conceptual formats for print materials and press releases remain appealing and consistent, familiar to diverse audiences and attractive for preexisting supporters. Design materials are created by gallery staff, including myself, and current WSU graphic design students and recent alumni. Concepts are developed and approved following constructive feedback, allowing designers to experiment and perfect their craft. Examples of materials for established marketing campaigns include the production of postcards, posters, catalogues, and videos, often resulting in portfolio pieces for contributing graphic designers, videographers, curators and exhibiting artists.

Artwork Installation

Concept planning, artwork transportation and installation for exhibitions at the ELJG and the ADG have been organized through my direction with assistance from gallery staff who are familiar with curatorial practices and protocol, meeting professional standards. Our staff evaluates artworks “nail to nail” and provide detailed condition reports throughout the duration of loans. Shipment and handling of artworks include packing and crating strategies with certified art handlers and trained WSU gallery staff.

Facility Operations

Maintaining proper facility standards for the safety of staff, guests, and artwork has been a priority under my supervision. Routine inspections and enhancements are performed in coordination with WSU Facilities Planning and Management and WSU Public Safety.

A facility report for the ELJG following the American Alliance of Museums standards and guidelines is consistently updated to meet loan requirements from prominent galleries, museums, and collectors. Consultation reports from colleagues at the Detroit Institute of Arts are shared with WSU personnel, including project managers, to suggest ideal facility enhancements.

Major facility upgrades have recently been implemented at both of our galleries, including the installation of a LED track lighting system at the ADG (2016); and the structure enhancement of the two-

story curtain wall at the ELJG (2016), including window replacement with UV light sensitive glass. Recommendations were provided by staff from the department throughout planning and construction.

Artwork installations curated at the McGregor Memorial Conference Center, WSU accommodated programming while the ELJG was on hiatus due to its closure for construction. Installations were coordinated with McGregor staff and precisely designed to complement the integrity of the building's architecture and its function.

The ADG floor plan was partitioned, including electric, for construction that was performed in two phases, leaving half of the gallery available for continuous programming, fulfilling the 2016 -17 exhibition season schedule.

Department Programming and Identity

I have organized national conferences, symposia, and other extracurricular activities for current and prospective students and participants from community-based organizations, including: campus-wide art installations and exhibitions, off-campus exhibitions with external support, tours, gallery talks, lectures, and community workshops. Coinciding with department programming, I have managed extensive marketing campaigns, including the creative development for graphic identities in relation to the special event concepts.

Teaching

Students interested in fields associated with galleries and museums, and various community organizations often enroll in the Gallery Management Course (GMC). I have created the GMC and currently teach the course during winter semesters (2011-present). Students are exposed to gallery and museum fundamentals, with course increments related to personal research; CV / resume development; and various income drivers, including support through grant writing. The GMC has been well-received by students and enrollment continues to grow. The course also serves as a prerequisite for the WSU Gallery Internship Course (GIC), instructed by colleagues at the Detroit Institute of Arts (2016-2018) and the University Art Collection, WSU. The GMC and GIC are currently part of the CFPCA's graduate arts administration curriculum.

Mentorship

The Gallery Learning Community (2015-present) is tied to the Gallery Management Course (GMC), established with support from the Office of the Provost, WSU. The Gallery Learning Community (GLC) provides students with knowledge of basic gallery and museum fundamentals and opportunities to work directly with visiting artists and curators during exhibition installations. Qualified students from the GLC are recruited and compensated for their service as WSU gallery attendants, and co-coordinators during exhibition installations and special programming events. As a result, students are exposed to various career paths, leading them to internships and permanent employment with recommendations through phone interviews and letters of support. The GLC received a 99.5% assessment score, the highest rating for all Learning Communities at WSU (2017).

SERVICE

Committee Service

I have been nominated and elected to serve on numerous committees internal and external to WSU that explore diversity in programming and constructive approaches for problem solving. My service has positioned me to be persuasive in decisions that can benefit educational paths, including the preservation of standards associated with art practices for future generations. I look forward to my continued service on productive committees with similar objectives.

Recruitment

Departmental recruitment and retention initiatives have been a priority. Gallery exhibitions and departmental programs are streamlined and cross-promoted to fulfill all objectives, providing productive educational experiences for prospective and current students, faculty, staff, and the Detroit community at large.

I have designed solidified branding identities for recruitment, with graphics meeting WSU Marketing standards, used for digital and printed promotional materials. Local, regional, and national high schools and colleges are reached through social media outlets that are strategically updated on a regular basis.

Community Outreach

Mobile Arts Detroit is an annual community-based workshop program that I have created and continue to coordinate (2014-present). The program offers a series of annual summer art workshops held at Detroit recreation centers, predominately for youth ranging in the ages 12-18 years old. During the workshops, participants learn about abstract art and design fundamentals through a variety of techniques using reclaimed materials provided by workshop staff.

Mobile Arts Detroit has become sustainable with assistance from the Detroit Parks and Recreation Department, and colleagues from WSU and the Detroit Institute of Arts, who volunteer during planning and onsite instruction, sharing their expertise as visual artists and musicians. *Mobile Arts Detroit* has received the *Special Tribute Award* from Alberta Tinsley-Talabi, State Representative, State of Michigan, Lansing, MI (2016).

PROFESSIONAL RESEARCH AND CONSULTATION

I have installed my large-scale sculptures at galleries, coordinated multi-media group performances at non-traditional venues, and have been commissioned to install sculpture that can sustain fluctuating weather conditions. My experience creating and installing artworks in environments to complement surrounding architecture and landscape has been beneficial for personal research and academic instruction. I observe and perform proper etiquette for personal exhibition opportunities, with an awareness of conflicts of interest, and continuously show my work in juried, curated, two-person, and solo-exhibitions.

I have been invited to jury exhibitions; provide gallery talks, lectures, panels, and workshops related to my artwork; and collaborate on personal projects with artists from various institutions, including profit and non-profit. Examples of consultation include the following: installing large-scale sculptures at outdoor sites for individual artists and public collections; installing and lighting exhibitions for galleries that vary in scale and budget; and developing complex hanging devices for artists. I have also written numerous recommendation letters for colleagues who are pursuing award and employment opportunities; and have provided letters of support for international artists who are applying for their visas to exhibit their artwork in the United States.

CONCLUSION

I am grateful for the many programmatic opportunities provided by the department and college, enabling me to exercise and prove my professional capabilities. I look forward to expanding the outcomes that have been met for my position, and furthering positive relationships with colleagues internal and external to Wayne State University.

Thomas Pyrzewski
James Pearson Duffy Department of Art and Art History
Teaching Portfolio

Gallery Management Course

Students gain knowledge of exhibition work by observing and interacting with galleries and museums that vary in scale and budget, including the following types: non-profit academic institutions, non-profit small and large-scale museums, community-based galleries, and commercial galleries. This course offers a larger sense of the profession through readings, opportunities to network within and outside Wayne State University's art galleries, and hands-on experience. The following operational fundamentals are thoroughly examined: exhibition and season design, marketing, budgeting, and standard facility operations.

Gallery Management Outcomes and Assessment

RESEARCH

(CV/resume, exhibition proposal, portfolio development; including: artwork/writing presentation, documentation, and cataloging)

Students gain exhibitions of their works, internships and jobs by becoming familiar with proper presentation formats for application materials, taught in the Gallery Management Course and through gallery programming). Students report back on their success with internships through direct study courses, and also update us on their success with professional career paths after they graduate.

GALLERY/MUSEUM

(exhibition design, season design, site-specific facility operations training; and artwork handling and installation)

Students are often provided with opportunities to work in the galleries to observe and experience hands-on exhibition installation and programming. GMC students and gallery staff also promote and install our annual undergraduate exhibition as one of their four major projects.

COMMUNITY

(professional program development for diverse audiences, including assisting with art-related workshop instruction for youth, seniors and directors at local recreation centers)

Students are given the opportunity to volunteer with annual workshop programs for youth at Detroit recreation centers during the summer. The program follows the Gallery Management Course offered in the winter semesters where students are exposed to possible careers related

to community outreach. Students who are interested often help with the coordination and implementation of the workshops for professional experience.

PERFORMANCE EXPECTATIONS

(professional exhibition of personal research, proper artwork management, and professional articulation of art– literally and visually)

Student performance is evaluated through a standard grading process, and further assessment is done after they take the course and continue to participate in Gallery Learning Community (GLC) activities, also taking advantage of other career development opportunities offered through the GLC.

TIME INVESTMENT

(student members, along with the GLC Peer Mentor and Coordinator work together to ensure gallery and special program activities are on track, while beneficial to GLC student learning experiences)

As the GLC coordinator, I work directly with the peer mentor to develop special programs related to exhibitions in our galleries that are based on student interests and requests; including lectures, performances, and gallery talks specific to their disciplines of study. Scheduling is taken into consideration to be sure our programs are convenient for students to attend.

DIVERSITY

(students studying in various disciplines instruct art-related workshops for audiences who are not familiar with the arts, or who do not have access to art-related programs)

Students taking the Gallery Management Course and participating in GLC activities have become more interested in various disciplines of study and career experiences related to STEAM. This component in their curricula has positioned them to interact and educate others through workshops, panel discussions, and gallery talks associated with gallery and department programming specific to multi-disciplinary approaches to the arts.

SELECTED ASSIGNMENT EXAMPLES

WSU UNDERGRADUATE EXHIBITION

Objective:

Develop a successful marketing campaign and exhibition design for the annual *WSU Undergraduate Exhibition* at the Art Department Gallery (ADG), April 19 through May 10, 2019.

Assignment:

Create multiple concepts for the exhibition, integrating the following gallery management fundamentals: marketing, budgeting, facility operations, and exhibition design.

The following components should be drafted and perfected for a successful exhibition: press release and didactic (informational) text; visual identity, including postcards, posters and vinyl title wall graphics; exhibition design, including placement of works from specific departmental areas/disciplines; and special programming coordination, including: opening reception, scholarship awards presentation, and guest juror selection of outstanding artworks in the exhibition.

Meet in groups outside of our designated class session time slot to draft multiple exhibition concepts. Present your concepts during class on Monday, March 18. You are welcome to use the digital media equipment available in room 154. The following presentation formats are supported: PowerPoint, Acrobat, Preview, and Word.

WSU GALLERY MISSIONS

Objective:

Become familiar with the James Pearson Duffy Department of Art and Art History, Wayne State University gallery missions by attending exhibition receptions and observing artwork installations at the Art Department Gallery (ADG) and the Elaine L. Jacob Gallery (ELJG).

Assignment:

Attend the *Letterpress Now* opening reception at the ADG on **Friday, January 10, 5-8PM**. We will meet as a group at **6PM** to discuss the exhibition, programming, and gallery fundamentals.

Attend the *Labyrinths* opening reception at the ELJG on **Thursday, January 16, 5:30-8:30PM**. There will be a public lecture held at 6PM, then we will meet as a group at **7PM** in the gallery to discuss the exhibition, programming, and gallery fundamentals.

During your visits, make note of how the exhibition concepts coincide with the gallery missions. Research the following: artists, artwork concepts (medium and form), artwork installations, exhibition marketing identities (print materials, press releases, and vinyl graphics), and attendee demographics.

We will compare similarities and differences between galleries during our class meetings on January 13 and 27.

EXHIBITION PROPOSAL

Objective:

Become familiar with the exhibition proposal process and gain an understanding of gallery missions - specifically, the Art Department Gallery (ADG) and the Elaine L. Jacob Gallery (ELJG), Wayne State University.

Assignment:

Propose two exhibition concepts, one for the ADG and the other for the ELJG, that coincide with each gallery mission. The following operational fundamentals should be taken into consideration: budget, facility operations, marketing, exhibition design, season design, and educational outreach / community engagement.

Part 1: Research

Propose concepts with works by artists and/or designers for one-person, two-person, or group exhibitions at each gallery. Gather content for your concepts, organize it, and present each proposal as one file in PDF format. Most or all of the following information should be included: examples of works, image identification of works, biographies, curricula vitae/resume, and artist statements. Along with the basic proposal criteria, you are encouraged to include online hyperlinks that support your content.

Part 2: Review Concepts

We will begin to review exhibition proposals during class on January 27 in room 154, Art Building. You can email your proposals to me, or you can bring them to class on a USB flash drive. Please let me know if you have questions about the assignment, and/or converting your materials into a single PDF format.

PROPOSAL EXAMPLES ARE POSTED ON CANVAS

SYLLABUS EXAMPLE



James Pearson Duffy Department of Art and Art History

150 Art Building • Detroit, MI • 48202 • 313.577.2980 • art.wayne.edu

Winter 2020

ACS 5200 Art Gallery Management

Mondays: 11:30AM to 2:00PM; Fridays: (TBD)

Art Department Gallery

Instructor: Thomas Pyrzewski

Office hours: **Mondays, 11:15 - 11:30AM and 2:00 - 2:15PM**

Office location: Room 147, Art Building

Phone: 810-531-5054

Email: tpyrzewski@wayne.edu

ART GALLERY MANAGEMENT

COURSE DESCRIPTION

This course offers a larger sense of the profession gained through readings, opportunities to network within and outside Wayne State University's art galleries, and hands-on experience. The following operational fundamentals are thoroughly examined: exhibition and season design, marketing, budgeting, and standard facility operations.

COURSE OBJECTIVE

Students gain knowledge of career opportunities by observing and interacting with galleries and museums that vary in scale and budget, including the following types: non-profit academic institutions, non-profit small and large-scale museums, community-based galleries, and commercial galleries.

LEARNING OUTCOMES

Learning Outcome 1: Base of knowledge

Demonstrate an effective knowledge of the essential fundamentals appropriate for gallery and museum operations.

Learning Outcome 2: Understanding

Demonstrate an effective knowledge of best practices appropriate to galleries and museums that vary in mission.

Learning Outcome 3: Critical thinking

Demonstrate the ability to reflect on and articulate exhibition identity and installation in relation to architecture and mission of organizations and institutions that vary in scale and budget.

Learning Outcome 4: Synthesis

Compose research of galleries and museums with varying missions for reference when exploring career opportunities related to curatorial fields.

ATTENDANCE

Students are required to attend all class sessions and field trips. It is the responsibility of the student to show up for class on time. Students who arrive 5 to 20 minutes late are considered tardy, and anytime after that will result in an unexcused absence. Each absence after three unexcused absences will result in a lowered letter grade.

This course has been developed for students who are interested in pursuing careers in fields related to fine arts, art history, design, museum studies, gallery management, and academia.

GRADING

internal and external exhibition venues,
writing assignments, and exhibition design

10% Notebook: assignments, notes, readings, drawings, and handouts

instruction, implementation, and effort

10% Participation: field trips, readings, and class discussion

GRADING SCALE

A, A-, B+, B, B-, C+, C, C-, D+, D, D-, F

ASSIGNMENTS

Students must complete five major assignments. Readings, lectures, images and exercises will be provided to help direct each assignment.

Assignment 1:	WSU Galleries (missions and fundamentals)
Assignment 2:	Galleries and Museums (missions and fundamentals)
Assignment 3:	Writing Assignment (research)
Assignment 4:	Exhibition Design (hands-on)
Assignment 5:	CV/Resume Development (format and cover letter)

NOTEBOOKS

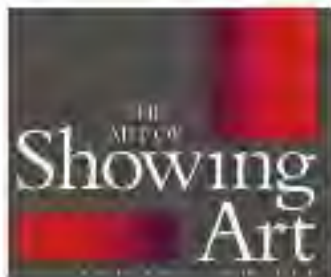
Notebooks are used as a tool for students to archive valuable ideas and research. Notebooks must be at least 8.5" by 11". Notebooks must contain all assignments, notes, readings, drawings, and handouts for each week. To receive full credit, all notebook documents must be dated and in chronological order. Notebooks will be collected at the end of the semester for a final evaluation.

RECOMMENDED TEXTS

Dubberly, Sara, ed. Standards and Guidelines for Museum Internships. Washington, DC: American Association of Museums., 1993

BeallFofana, Barbara A. Understanding the Art Museum, Upper Saddle River, NJ: Pearson/Prentice Hall, 2007.

Reeve, James K. The Art of Showing Art, revised and updated version. Tulsa, OK: Council Oak Publishing, Inc., 1992. **(REQUIRED)**



OFF-CAMPUS MEETINGS

MUSEUM OF CONTEMPORARY ART DETROIT
<http://www.mocadetroit.org>

DETROIT INSTITUTE OF ARTS
<http://www.dia.org>

DETROIT ARTISTS MARKET
<http://www.detroitartistsmarket.org>

THE CARR CENTER
<http://www.thecarrcenter.org>

DAVID KLEIN GALLERY
<http://dkgallery.com>

COURSE SCHEDULE (tentative)

Monday, January 6

Introductions, course introduction, schedule for Friday meetings, gallery missions, gallery and museum fundamentals, introduce assignments 1 and 2, prepare for the following exhibition visits: *Letterpress Now*, Art Department Gallery (ADG) and *Labyrinths*, Elaine L. Jacob Gallery (ELJG)

Friday, January 10

Letterpress Now opening reception: ADG, 5-8PM
(meet at the reception for discussion: 6-6:30PM)

Monday, January 13

Letterpress Now review: ADG gallery mission, fundamentals, and exhibition design
Prepare for *Labyrinths* exhibition
ADG and ELJG exhibition proposal progress critique
Prepare for Field Trip 1: Friday, January 24

Friday, January 16 (Thursday)

Labyrinths: Works by Shiva Ahmadi opening reception: Elaine L. Jacob Gallery, 5:30-8:30PM,
with public lecture at 6PM (meet after the lecture for discussion: 7-7:30PM)

Monday, January 20

Holiday – University Closed

Friday, January 24

Field Trip 1

Monday, January 27

Labyrinths review: ELJG gallery mission, fundamentals, and exhibition design
Discuss Field Trip 1
Prepare for Field Trip 2: Friday, January 31
Assign reading HW: (1) BASIC CONCEPTS, (3) WHERE TO PUT WHAT
Review ADG and ELJG exhibition proposals (final)

Friday, January 31

Field Trip 2

Monday, February 3

Discuss Field Trip 2
Prepare for Field Trip 3: Friday, February 7
Discuss reading assignment HW: (1) BASIC CONCEPTS, (3) WHERE TO PUT WHAT
Assign reading HW: (2) PROTECTING YOUR ART, (4) INSTALLING YOUR ART
Review ADG and ELJG exhibition proposals (final)

Friday, February 7

Field Trip 3

Monday, February 10

Discuss Field Trip 3

Prepare for Field Trip 4: Friday, February 14

Discuss reading assignment HW: (2) PROTECTING YOUR ART, (4) INSTALLING YOUR ART

Assign reading HW: (5) RECORDS AND APPRAISALS, (6) HANDLING AND STORAGE

Introduce Writing Assignment (begin to format notes)

Friday, February 14

Field Trip 4

Monday, February 17

Discuss Field Trip 3

Prepare Field Trip 4: Friday, February 22

Discuss Reading assignment HW: (5) RECORDS AND APPRAISALS, (6) HANDLING AND STORAGE

Assign reading HW: (7) FOR THE GALLERY, (8) FOR THE COLLECTOR

MFA Thesis Exhibition

Writing assignment progress critique

Friday, February 21

Field Trip 4

2020 MFA Thesis Exhibition opening reception, ADG, 5-8PM (optional)

Monday, February 24

Discuss Field Trip 4

Prepare Field Trip 5: Friday, February 28

Discuss Reading assignment HW: (7) FOR THE GALLERY, (8) FOR THE COLLECTOR

Guest Speaker: Laura Makar (condition reporting), followed by Egg Drop Exercise

Friday, February 28

Field Trip 5

Monday, March 2

Discuss Field Trip 5

Prepare for Guest Speaker: Friday, March 6

Introduce *2020 Undergraduate Exhibition* assignment (identity and press release)

Friday, March 6

Guest Speaker, Art Building

March 9 – 14

Spring Break

HW: writing assignment / Undergraduate Exhibition (identity and press release)

Monday, March 16

Guest Speaker follow-up

Prepare for Guest Speaker: Friday, March 20

Writing assignment progress critique – finalize writing assignment

2020 Undergraduate Exhibition progress critique

Friday, March 20

Guest Speaker, Art Building

2020 Tri-County High School Exhibition, Art Department Gallery, 5-8PM (optional)

Monday, March 23

Guest Speaker follow-up

Prepare for Guest Speaker: Friday, March 27

2020 Undergraduate Exhibition PR materials: press release, identity, exhibition design

WRITING ASSIGNMENT DUE

Friday, March 27

Guest Speaker, Art Building

Monday, March 30

Guest Speaker follow-up

2020 Undergraduate Exhibition materials (finalize)

Friday, April 3

Moon / JAK Exhibition opening reception: Elaine L. Jacob Gallery, 5-8PM

(meet with visiting artists and curators - required)

Monday, April 6

Review *Moon / JAK Exhibition*

2019 Undergraduate Exhibition preparation

April 7 - 10

2020 Undergraduate Exhibition preparation

April 13 – 16

2020 Undergraduate Exhibition installation

Friday, April 17

2020 Undergraduate Exhibition opening reception: Art Department Gallery, 5-8PM (required)

Monday, April 20

Classes End (CV/Resume Development)

Tuesday, April 21

Study Day (CV/Resume Development)

Monday, April 27

Final Exam: 10:15AM – 12:15PM

ART DEPARTMENT GALLERY AND ELAINE L. JACOB GALLERY MISSION STATEMENTS AND

ART DEPARTMENT GALLERY

The Art Department Gallery serves as an exhibition venue for the Department of Art and Art History's faculty, students, alumni and community-based groups.

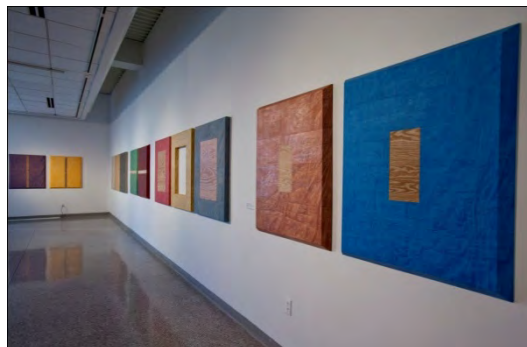
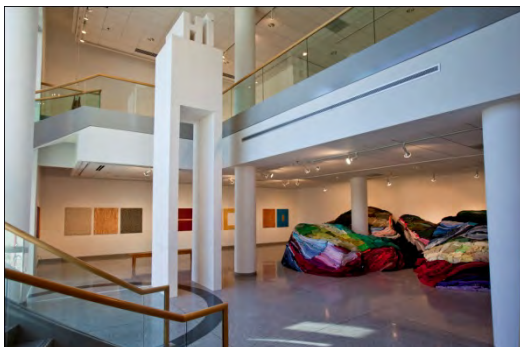
Policy (Use of Space): The Art Department Gallery will host an annual undergraduate exhibition, and provide space for graduate student exhibitions, faculty exhibitions and sabbatical exhibitions. Additionally, the gallery may lend itself to provide exhibition space to community organizations--with approval of the exhibition committee.



ELAINE L. JACOB GALLERY

The Elaine L. Jacob Gallery serves as a forum for the display of national and international contemporary art.

Use of the Gallery: The gallery will exhibit work in all media (as appropriate to the physical requirements of the gallery), including those not taught in the studio art department. Whenever possible, the exhibits will be coordinated with the visiting artist program.



DEPARTMENT / COLLEGE / UNIVERSITY POLICIES

Departmental Policies

- 1) Recording: A student who would like to record sound and/or visual images in a Department of Art and Art History class must first request and receive written permission from the instructor in order to do so. Students who have an accommodation letter from Student Disability Services may record a lecture in accordance with that process and policy, without additional permission.
- 2) Communication: A student in this department is responsible for receiving information for the Department and from the University through his/her University email account. If a student chooses to link the University account to another email system, he/she accepts all responsibility to insure that the link remains fully functional.
- 3) Prerequisites: The following courses are prerequisites to this course: []. It is the student's responsibility to fulfill all prerequisites required for this course. If the prerequisites have not been fulfilled, the student may be asked to drop the course.
- 4) Add: Students may only sign up for this course after the first week of classes with faculty permission. To add credits for a particular variable credit course, students must receive permission through an Add form from the professor.
- 5) Extracurricular Lectures/Openings: Whereas attendance at art openings and artist lectures sponsored by the James Pearson Duffy Department of Art and Art History is not required, your attendance and participation are highly encouraged.
- 6) The departmental Student Safety Handbook can be found at:
https://art.wayne.edu/pdf/student_safety_handbook_2010_11.pdf
- 7) Undergraduate Student Advising: <https://art.wayne.edu/admissions/advising.php>

College and University Policies

- 1) Disabilities: Wayne State University provides support and reasonable accommodations for persons with disabilities. If you are a student with a disability and need any special accommodations, you must let the instructor know before the end of the second week of class. In order to qualify for special accommodations, you must contact Student Disability Services at 1600 David Adamany Library, (313) 577-1851, FAX (313) 577-4898 studentdisability@wayne.edu
- 2) Grade Appeals: The college policy for appealing a final grade can be found at:
<http://cfpca.wayne.edu/files/gradeappeal.pdf>

- 3) Incompletes: Incompletes are reserved for extraordinary circumstances such as personal emergencies that can be documented. An incomplete is granted when in the judgment of the instructor a student can successfully complete the work of the course without attending regular class sessions. Incompletes, which are not converted to a letter grade within one year, will automatically revert to an F (failing grade). An incomplete grade contract must be completed, submitted, and accepted before an I may be assigned. An incomplete may only be approved if a student is passing the course based on the work already submitted. <https://wayne.edu/students/incomplete.pdf>
- 4) Plagiarism/Academic Dishonesty: Materials that are clearly not the student's own work or which are not appropriately documented will be subjected to close scrutiny. All acts of academic dishonesty including cheating and plagiarism will be treated as violations of appropriate student conduct and will be subject to disciplinary action. The University Due Process Policy can be found at: <http://www.doso.wayne.edu/judicial/index.htm>. (The attached plagiarism contract is optional.) Note: It may be appropriate to clarify that student should not use work that was substantively done for other classes unless otherwise approved by the instructor. This is primarily an issue for graduate classes. (See plagiarism contract).
- 5) Religious Observances: It is Wayne State's policy to respect the faith and religious obligations of students, faculty and staff. Students with exams or classes that conflict with their religious observances should notify me well in advance so that we can work out a mutually agreeable alternative.
- 6) Student Code of Conduct: <https://doso.wayne.edu/conduct>
- 7) Withdrawing from Class: (List any policies that you have that deviate from the university policy.) As of fall 2006 there are no longer W and X grades, students who withdraw from a course after the end of the 4th week of class will receive a grade of WP, WF, or WN.
 - WP will be awarded if the student is passing the course (based on work due to date) at the time the withdrawal is requested.
 - WF will be awarded if the student is failing the course (based on work due to date) at the time the withdrawal is requested.
 - WN will be awarded if no materials have been submitted, and so there is no basis for a grade.

Students must submit their withdrawal request on-line through Academica. The instructor must approve the withdrawal request before it becomes final, and students should continue to attend class until they receive notification via email that the withdrawal has been approved. Students who stop attending but do not request a withdrawal, will receive an automatic F (failing grade). Instructors may also deny the withdrawal request.



Instructor: Pyrzewski Thomas

As Of: Jan 13, 2020

Access ID: at6531

College: College of Fine Performing and
Communication Arts

Testing, Evaluation and Research Services
Longitudinal Report

Time: 2:02:26 PM

Report ID: SET004

Semester	Department	Course	CRN	Response	Response Rate	Mean of Q1	Median of Q1	Mean of Q2	Median of Q2	Mean of Q24	Median of Q24	Mean Sum	Department Mean Sum	SPA Mean	SPB Mean	SP Mean Sum	Department SP Mean Sum
Winter 2019	Art and Art History	ACS 5200	2535 8	13 of 13	100.0%	4.8	5	4.8	5	4.9	5	14.6	12.5	4.6	4.9	9.5	8.9
Winter 2018	Art and Art History	ACS 5200	2535 8	14 of 15	93.3%	4.4	5	4.5	5	4.7	5	13.6	12.8	4.9	4.8	9.6	8.7
Winter 2017	Art and Art History	ACS 5200	2941 6	12 of 13	92.3%	4.9	5	5.0	5	5.0	5	14.9	13.2	4.8	5.0	9.8	8.8
Winter 2016	Art and Art History	ACS 5550	2348 9	13 of 13	100.0%	4.6	5	4.9	5	4.6	5	14.0	12.9	4.9	4.8	9.7	8.6
Winter 2015	Art and Art History	ACS 5550	2348 9	6 of 6	100.0%	4.8	5	5.0	5	5.0	5	14.8	13.0	5.0	5.0	10.0	8.7
Winter 2014	Art and Art History	ACS 5550	2511 7	6 of 8	75.0%	4.8	5	5.0	5	5.0	5	14.8	12.3	5.0	5.0	10.0	8.6
Winter 2012	Art and Art History	ACS 5550	2511 7	5 of 7	71.4%	4.4	5	4.4	5	4.4	4	13.2	12.6	5.0	5.0	10.0	8.6
Winter 2011	Art and Art History	ACS 5550	2627 5	10 of 12	83.3%	4.0	4	4.4	4.5	4.4	4.5	12.8	12.8	4.3	4.6	8.9	8.4
Fall 2010	Art and Art History	ADE 1230	1339 6	8 of 15	53.3%	4.4	5	4.4	5	4.4	5	13.1	12.8	4.2	4.2	8.5	8.7
Winter 2010	Art and Art History	ASL 2150	2209 5	13 of 14	92.9%	4.2	4	4.2	4	4.5	5	12.8	12.9	4.0	4.1	8.1	8.7
Fall 2009	Art and Art History	ADE 1230	1373 2	9 of 13	69.2%	3.7	4	3.8	4	4.3	5	11.8	13.0	4.0	3.4	7.4	8.7
Winter 2009	Art and Art History	ADE 1230	2487 0	16 of 19	84.2%	4.1	4	4.2	4	4.4	5	12.7	12.8	3.9	3.5	7.4	8.5
Winter 2009	Art and Art History	ASL 2150	2430 9	12 of 14	85.7%	4.7	5	4.7	5	4.8	5	14.1	12.8	4.3	4.2	8.4	8.5
Fall 2008	Art and Art History	ADE 1230	1668 0	12 of 13	92.3%	4.8	5	4.7	5	5.0	5	14.5	13.0	4.1	4.2	8.2	8.5



Instructor: Pyrzewski Thomas

As Of: Jan 13, 2020

Access ID: at6531

College: College of Fine Performing and
Communication Arts

Testing, Evaluation and Research Services
Longitudinal Report

Time: 2:02:26 PM

Report ID: SET004

Semester	Department	Course	CRN	Response	Response Rate	Mean of Q1	Median of Q1	Mean of Q2	Median of Q2	Mean of Q24	Median of Q24	Mean Sum	Department Mean Sum	SPA Mean	SPB Mean	SP Mean Sum	Department SP Mean Sum
Fall 2008	Art and Art History	ASL 2150	1384 6	11 of 13	84.6%	4.0	4	4.2	4	4.7	5	12.9	13.0	3.7	3.7	7.5	8.5
Winter 2008	Art and Art History	ADE 1230	2658 6	16 of 20	80.0%	4.6	5	4.4	5	4.7	5	13.6	12.7	4.3	4.1	8.4	8.8
Winter 2008	Art and Art History	ADE 1230	2659 0	13 of 20	65.0%	4.1	4	3.8	4	4.8	5	12.7	12.7	4.1	4.0	8.1	8.8
Fall 2007	Art and Art History	ADE 1230	1611 9	12 of 17	70.6%	4.6	5	4.2	4	4.8	5	13.7	12.8	4.4	4.4	8.8	8.7

Q1.How would you rate this course?

Q2.How much have you learned in this course?

Q24.How would you rate the instructor's teaching in this course?8.9

SPA. Before enrolling, I had an interest in the subject matter of this course.

SPB. I wanted to take this course.

WAYNE STATE
UNIVERSITY
COLLEGE OF FINE, PERFORMING
AND COMMUNICATION ARTS

FACTORS FOR PROMOTION AND EMPLOYMENT SECURITY STATUS FOR ACADEMIC STAFF

Academic Staff in the departments of the College of Fine, Performing and Communication Arts are employed to support the work of students and faculty as they pursue the scholarly, creative, educational and service mission of the college. The departments that comprise the College of Fine, Performing and Communication Arts are as follows:

- James Pearson Duffy Department of Art and Art History
- Communication
- Music
- Maggie Allesee Department of Theatre and Dance

Promotion and employment security status decisions in the college shall be made primarily on the basis of excellence in job performance. Excellence in professional achievement and service are also required, but are given secondary weight. Excellence in scholarly or creative achievement related to the academic disciplines, at the option of the academic staff member, will be considered but is not required. The job duties as described in the academic staff member's letter of offer or department approved job description will be considered in the review by the department chair, the dean and academic staff evaluation committees. Academic staff within the college are hired as either Academic Service Officers or as Academic Advisors. In each department of the college and even within departments Academic Service Officers are assigned to do very different jobs while Academic Advisors share very similar job assignments. Therefore the factors for the college academic staff should be considered as general guidelines.

The promotion and employment security status unit factors are as follows:

1. Job Performance

In job performance, the standard of excellence is measured by the demonstrable contribution that the academic staff member makes to the department, college and university in his/her assigned position. The criteria listed below should be considered.

- Due to the special characteristics and demands of the fine, performing and communication arts, students and faculty in the college are especially dependent on facilities, support services or collections that are supervised or managed by academic staff. The accessibility, quality, and efficiency of the operation or resource under the academic staff member's supervision should be a principal factor in the evaluation process.
- The candidate's effectiveness in relations with students, faculty, and other personnel within the department in the execution of his or her professional assignments will be a major factor.
- For those whose assignments include direct responsibilities for retention and recruitment, initiatives and efforts will be considered.
- The candidate's anticipation of new developments in his or her field and the future needs of students and faculty, as well as his or her initiatives to advance the program through such special efforts as applications for university or outside funding for such purposes as program enrichment or equipment additions, will also be an important factor in the assessment process.
- Innovative programs developed by the candidate to improve teaching, research, or administrative functions will be considered.
- The participation of the candidate in departmental efforts to reach the audience of extra-departmental students, faculty, and staff of the University as well as the citizens of the Detroit metropolitan area and cognate professions at large, may be an evaluation factor. Examples of initiatives in this area might include efforts to publicize and/or articulate the department's educational purposes and programs through personal presentations, workshops, or participation in University, community, or professional groups on and off campus.
- Several of the support services and facilities overseen by college academic staff are resources whose value extends beyond the department to the University community, the public, and the scholarly world at large. For those academic staff charged with responsibility for such services, the candidate's responsiveness to the needs of persons from outside the department would be a point for evaluation.

- For those whose assignments are primarily internal to the University, their ability to manage contacts with students, faculty, and staff external to the department with discretion, tact, and courtesy would be key evaluation criterion.

2. Professional Achievement

The diversity of fields embraced by the college necessitates the pursuit of widely disparate areas of knowledge and practice. To be fully effective in servicing the teaching and research programs of the department, the candidate must personally remain current in his or her special field. Accordingly, evidence of professional and/or creative achievements in venues of significance for the resident department as well as contributions to or participation in appropriate professional associations will be assessed in the promotion and employment security status process. Evidence of such achievement would include advanced formal education, workshop attendance and conference participation.

3. Service

Service to the department, college, university and to the community is expected of all academic staff members and will be considered for promotion and employment security status. Service to the department, college and university includes principally services on committees. In evaluation of service to the department, college and university, the importance and duration of the committee assignment together with the extent and effectiveness of participation from the candidate should be considered. Community or public service entails the application of a candidate's knowledge of his/her profession on behalf of individuals, foundations, agencies, organizations or other entities in the public or private sector.

4. Scholarly/Creative Achievement

Scholarly/Creative achievement can be considered in promotion and employment security status decisions at the option of the academic staff member and in conjunction with other factors. These activities are not a requirement of promotion and/or of employment security status. Papers and presentations at professional meetings, publication of books, journal articles, chapters and similar materials that contribute directly to the advancement of knowledge are to be considered scholarly achievement. For academic staff members in performing and creative arts, performances, exhibitions, recitals and similar creative activities are evidence of scholarship. The prestige of the meeting, the selectivity of the conference, the character of the audience and similar considerations may be evidence of the importance of the scholarly or creative work. Work that has been invited or received favorable recognition such as prizes or awards is to be held in high regard when considering scholarly/creative achievement.

Promotion from Rank to Rank

There is a minimum requirement of three years of service at each level prior to eligibility for promotion to the next level. In exceptional circumstances and upon the recommendation of the dean and the approval of the President, a member of the academic staff may receive a promotion in fewer than three years.

Rank I – This is a beginning professional rank. Basic qualification for entry is a bachelor's degree from an accredited university/college or equivalent credentials from a foreign institution. Candidates at this level are in the process of developing a professional identity and competence in their field. Their work requires supervision and guidance. It is at this level that candidates should give evidence of beginning a record of excellence in professional achievement. While service is not required, it is encouraged. ESS is not normally granted at this level.

Rank II – All academic staff hired after August 1, 1992, must possess the master's degree or higher to be eligible for appointment or promotion to this rank. Beyond the degree requirement, basic qualification for appointment or promotion to this rank is the demonstrated ability to carry out competently the range of professional functions pertaining to the candidate's primary assigned duties/area. At this level, candidates should give evidence of an established record of excellence in professional achievement and a beginning record of service. The individual must demonstrate the ability to work well independently, to make sound decisions, and to have constructive/productive interactions with colleagues. Performance is at a higher level than a Rank I. Potential for continuing professional growth is a condition of promotion to Rank II.

Rank III – The essential characteristic of Rank III is excellence in overall job performance, professional achievement, service and if appropriate scholarly achievement. Performance is at a higher level than a Rank II in terms of scope and depth of knowledge.

Rank IV – Generally, a candidate promoted to Rank IV is one who has received recognition beyond their department because of excellence in their job performance, professional accomplishments, and contributions to the profession. Appointment or promotion to this rank demands widely recognized contributions to the advancement of their professional field that are of greater scope and importance than those characterizing a Rank III. Excellent in job performance must be at the highest level with evidence of leadership and of a broad understanding of his/her profession beyond the primary assignment. Excellence in professional achievement and service must be demonstrated, but are given secondary weight. Appointment or promotion to this level is based on an assessment of a person's cumulative professional performance.

EVIDENCE FOR PROMOTION APPLICATION

Thomas Pyrzewski

2019

Biography

Thomas Pyrzewski was born in Detroit and received a Bachelor of Fine Arts degree from the College for Creative Studies, Detroit; and a Master of Fine Arts degree from Wayne State University, Detroit. Thomas is a sculptor, graphic designer, curator, and performance artist; and the Director of Galleries and Programming at Wayne State University, Detroit.

Director of Galleries, WSU, Detroit, MI

Responsibilities include developing and scheduling shows in cooperation with a faculty exhibitions committee; overseeing and installing a total of twelve to sixteen exhibitions per year; creating exhibition and special programming marketing identities (show cards, posters, public relations, etc.), including the use of social media and assistants; shipping and receiving works of art, including crating; managing the gallery budget; assisting with departmental development projects; grant writing; coordinating public programming, including visiting artists, symposia, workshops, and conferences; teaching a gallery management course; building relationships with collectors, galleries and museums; and other duties as assigned.

Instructor, WSU, Detroit, MI

Students gain knowledge of exhibition work by observing and interacting with galleries and museums that vary in scale and budget, including the following types: non-profit academic institutions, non-profit small and large-scale museums, community-based galleries, and commercial galleries. This course offers a larger sense of the profession through readings, opportunities to network within and outside Wayne State University's art galleries, and hands-on experience. The following operational fundamentals are thoroughly examined: exhibition and season design, marketing, budgeting, and standard facility operations.

Elaine L. Jacob Gallery (ELJG), WSU, Detroit, MI

The ELJG features four to five exhibitions each year that include works created by emerging and established contemporary artists. Special programming coinciding with the exhibitions includes visiting artists and curators who provide studio visits, gallery talks, lectures, panels, and performances for students, faculty, staff, and the Detroit community at large. A majority of the exhibitions and special programs are coordinated in collaboration with prominent regional, national, and international gallery and museum partners, and include their curators, directors, and registrars for consultancy during the planning and installation stages.

Art Department Gallery (ADG), WSU, Detroit, MI

The ADG hosts approximately 12-14 exhibitions each year that feature works by artists associated with WSU and Detroit. The annual season schedules at the ADG have been strategically revised to accommodate both traditional undergraduate, graduate, faculty, and alumni exhibitions, and the following recently added exhibitions and programs: *Annual Mobile Arts Workshop Exhibition* following our summer community workshop programs (2015-present); *Annual Great Lakes Regional Community College Exhibition* with scholarship awards (2015-present); and *Annual Tri-County High School Exhibition* with scholarship awards (2012-present).

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JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

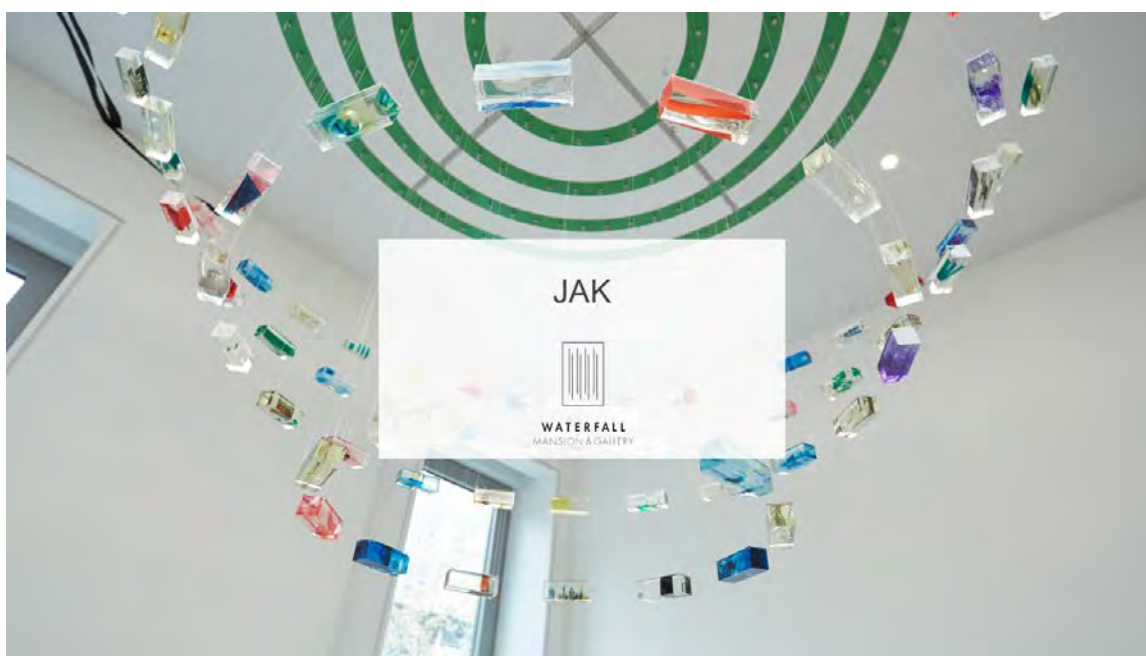
Wayne State University
James Pearson Duffy Department of Art and Art History
Elaine L. Jacob Gallery
480 W. Hancock
Detroit, MI 48201
Telephone: (313) 577-2980 Fax: (313) 577-3491

FOR IMMEDIATE RELEASE

Exhibition: *JAK and Sunghyun Moon*
Dates: April 3 through July 3, 2020
Opening Reception: Friday, April 3, 5-8PM
Gallery Hours: Wednesdays through Fridays, 1-5PM
Contact: tpyrzewski@wayne.edu

The James Pearson Duffy Department of Art and Art History, Wayne State University (WSU), Detroit is pleased to host an exhibition of works by Korean-based artists JAK and Sunghyun Moon at the Elaine L. Jacob Gallery (ELJG), WSU, April 3 through July 3, 2020.

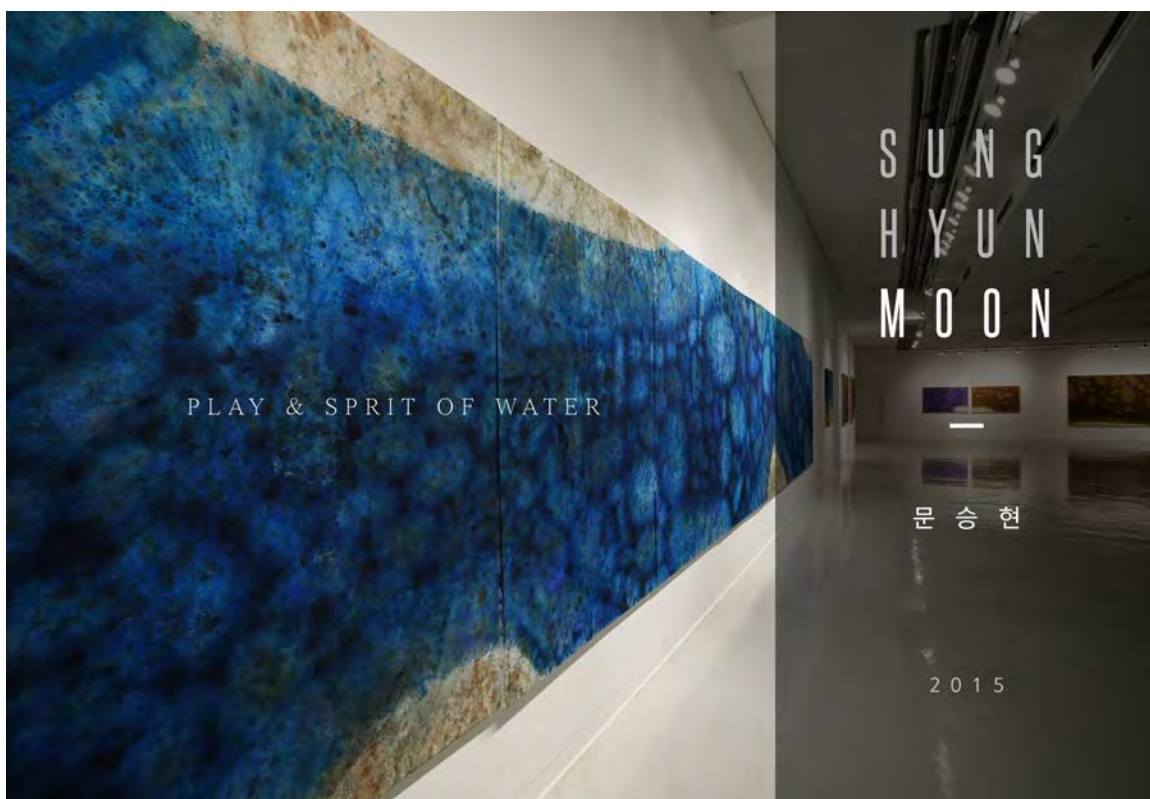
This exhibition will serve as an ongoing collaboration between the Waterfall Mansion & Gallery (NYC) and ELJG, and extend the lineage of partnerships with the Marshall Fredericks Sculpture Museum, Dennon Museum Center, and Kalamazoo Institute of Arts. Featuring prominent exhibitions with works by international artists has been a common thread within our gallery and museum missions, meant to enhance cultural diversity through educational experiences for our audiences.



JAK installation proposal, 2020



JAK installation proposal, 2020



Sunghyun Moon installation proposal, 2020



Sunghyun Moon (video still) on-site performance proposal, 2020

JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

Wayne State University
James Pearson Duffy Department of Art and Art History
Elaine L. Jacob Gallery
480 W. Hancock
Detroit, MI 48201
Telephone: (313) 577-2980 Fax: (313) 577-3491

FOR IMMEDIATE RELEASE

Exhibition: *Labyrinths*
Dates: January 16 through March 20, 2020
Opening Reception: Thursday, January 16, 5:30-8:30PM
Lecture: Thursday, January 16, 6:00PM
Gallery Hours: Wednesdays through Fridays, 1-5PM
Contact: tpyrzewski@wayne.edu

Labyrinths

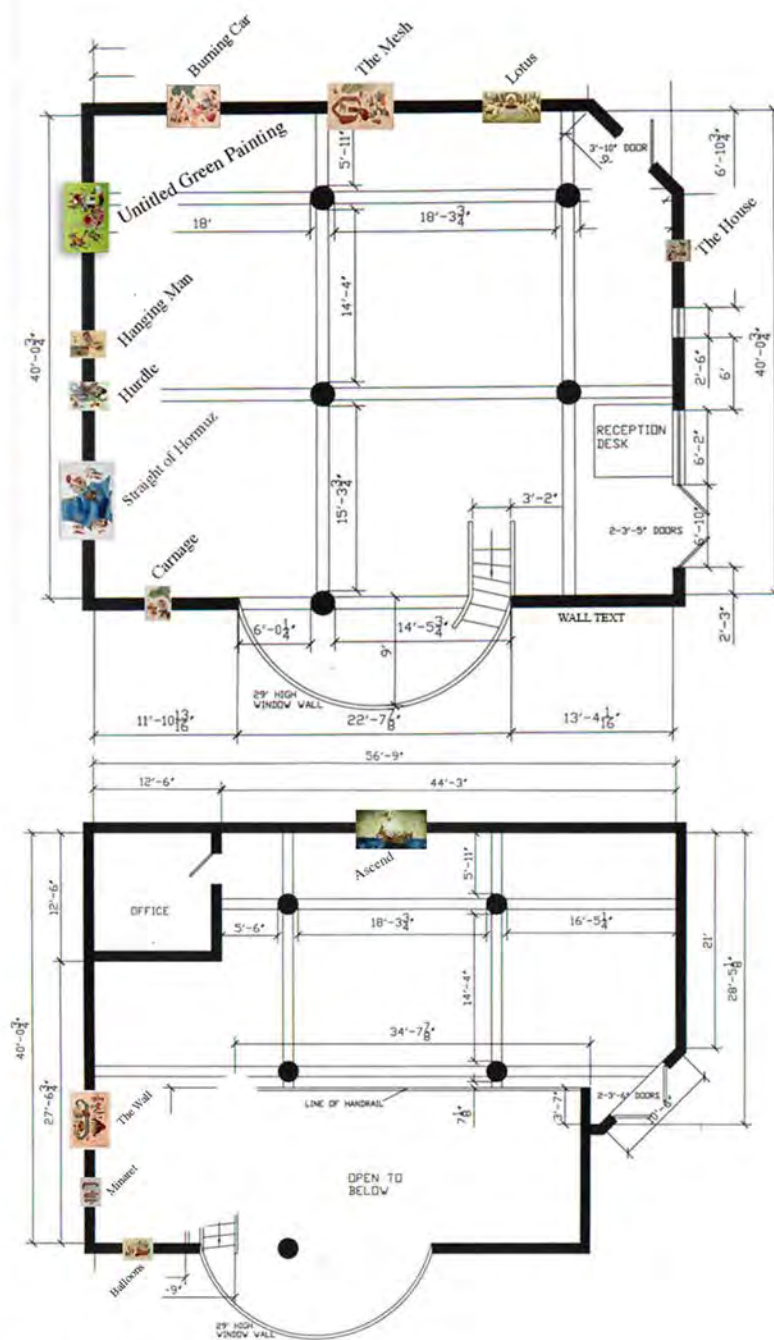
January 16 - March 20, 2020

Detroit, MI, January 2, 2020 – The Elaine L. Jacob Gallery and University Art Collection, Wayne State University are pleased to present *Labyrinths*, a solo exhibition by Iranian American artist Shiva Ahmadi, January 16 through March 20, 2020. The opening reception will be held on Thursday, January 16, 5:30-8:30PM, with a lecture at 6PM. The reception and lecture are free and open to the general public. In collaboration with Haines Gallery, the exhibition and programming are made possible through support from the National Endowment for the Arts, The Kresge Foundation, and Fred A. and Barbara M. Erb Family Foundation.

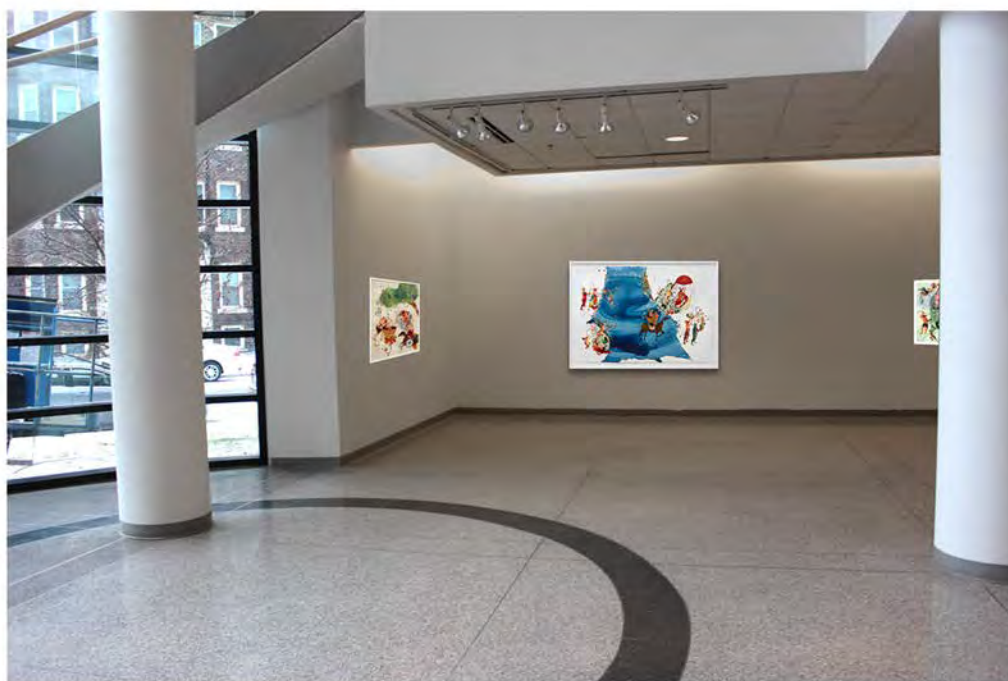
Working across a variety of media that includes painting, digital animation, and sculpture, Ahmadi addresses the machinations of despotic regimes, the horrors of war, and their effects on innocent lives—using beauty to seduce the viewer into her exquisitely crafted scenes. The vibrant fantasy realms in Ahmadi's works are, upon closer inspection, macabre theaters of conflict. The artist appropriates and subverts imagery derived from Persian and Indian miniature paintings, which traditionally depict courtly scenes, mythological epics, and the heroic feats of rulers. By contrast, in Ahmadi's works, figures are faceless, bloodied, and enchained, linked together in endless cycles of violence. Headless horses drag chariots of fire and rubble. Overlaying washes of atmospheric watercolor with precisely applied inks and acrylic paint, Ahmadi conjures a world where fortified walls open to reveal not palaces, but oil refineries and nuclear power plants—allusions to modern seats of power.



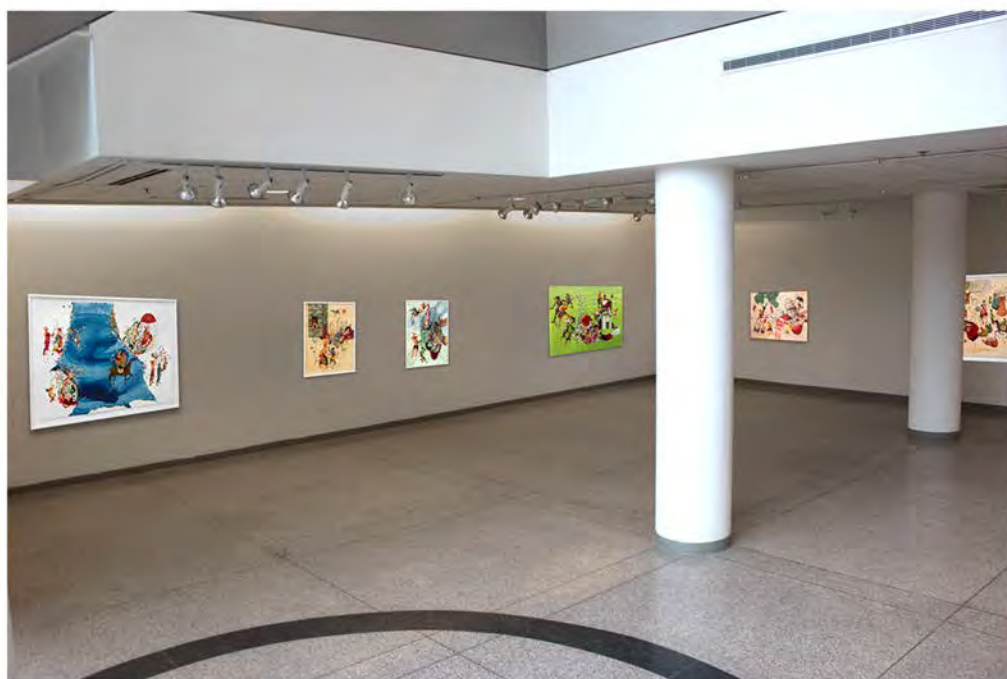
Hurdle by Shiva Ahmadi, 2019 (Courtesy Shiva Ahmadi and WSU Art Collection)



ELAINE L. JACOB GALLERY
FLOOR PLAN WITH DIMENSIONS



Floor 1



Floor 1

Labyrinths exhibition floor plan and layout mock-up

JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

Wayne State University
James Pearson Duffy Department of Art and Art History
Elaine L. Jacob Gallery
480 W. Hancock
Detroit, MI 48201
Telephone: (313) 577-2980 Fax: (313) 577-3491

FOR IMMEDIATE RELEASE

Exhibition: *James Lee Byars: Back in Detroit*
Dates: April 5 through July 5, 2019
Opening Reception: Friday, April 5, 5-8PM
Contact: tpyrzewski@wayne.edu

The James Pearson Duffy Department of Art and Art History, Elaine L. Jacob Gallery, Wayne State University, Detroit, is pleased to present *James Lee Byars: Back in Detroit*, April 5 through July 5, 2019. The opening reception will be held on Friday, April 5, 5-8PM. The exhibition will include weekly performances of Byars' *Two in a Hat*.

This exhibition focuses on the formative years of the Detroit-born artist James Lee Byars. After attending Wayne State University in the 1950s, Byars went on to gain worldwide acclaim, and his work has only grown more relevant over time. Byars' unique approach and nomadic life allowed him to flourish: he crossed boundaries between disciplines and cultures, striving for – and ultimately achieving – a truly global art form.

Byars is known for his extraordinary letters to curators, colleagues, and friends worldwide. The earliest letters to his WSU teacher Olga Constantine, in delicate handwriting on precious handmade Japanese paper, however, have never before been exhibited. The exhibition also includes seven early works in stone, wood, and on paper, which are proof of his quest for a universal visual language, in exchange with Japanese culture as well as contemporary movements like minimal art, pop art, conceptual art, and Fluxus. A selection of documented performances is offered, including the recently retrieved and digitized *The Holy Ghost*. Visitors can enjoy a half-hour documentary containing an interview with the then thirty-seven-year-old artist and highlighting one of his plural-garment performances. Works from his mature period demonstrate the power of Byars' art, rooted in his Detroit experiences.

James Lee Byars: Back in Detroit is curated by Els Hoek, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, and organized in collaboration with the Estate of James Lee Byars / Michael Werner Gallery, Märkisch-Wilmersdorf, London and New York.

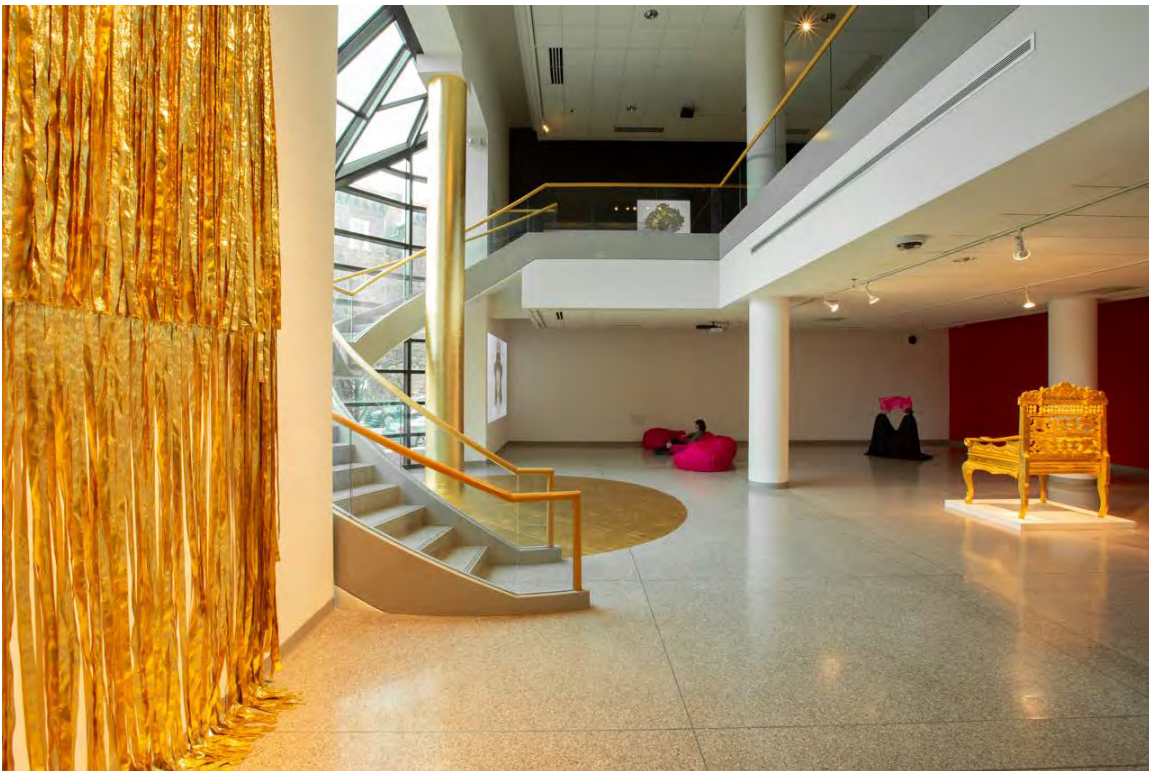
This exhibition has been made possible through cooperation with the following partners: De Appel arts centre, Amsterdam, The Netherlands; Archives of American Artists, Washington, DC; Argos, centre for art and media, Brussels, Belgium; Flor & Lieve Bex-Dedeyne and Christiaan Goyvaerts, Antwerp, Belgium; Angelica Cardazzo, Venice, Italy; Detroit Institute of Arts, Detroit, Michigan; Wendy Dunaway, Santa Fé, New Mexico; Urs Egger, Berlin, Germany; Dolores Hart, Shelby Charter Township, Michigan; Sandra Lang and Robert Landsman, New York; Michael Werner Gallery, Märkisch-Wilmersdorf, London and New York; and University of Udine, Italy.



JAMES LEE BYARS: *BACK IN DETROIT* (installation view), Elaine L. Jacob Gallery, 2019



JAMES LEE BYARS: *BACK IN DETROIT* (gold leaf installation by Gallery Management Course Interior Design students), Elaine L. Jacob Gallery, 2019



JAMES LEE BYARS: *BACK IN DETROIT* (installation view), Elaine L. Jacob Gallery, 2019



The James Pearson Duffy Department of Art and Art History and the Elaine L. Jacob Gallery were proud to host the *James Lee Byars: Back in Detroit* exhibition. This exhibition focused on the formative years of the Detroit-born artist **James Lee Byars**.

Born in Detroit on April 10, 1932, James Lee Byars spent his youth in the city. His art has been deeply rooted in Detroit. In 1956, at 24 years old, Byars decided to study art education. At Wayne State Byars developed a special bond with **Olga Constantine**, one of his teachers who was only three years his senior. He wrote her a series of romantic letters and cards from Japan, which Constantine treasured throughout her life. After her death on December 23, 1997, exactly seven months after Byars, **Robert Wilbert**, (WSU professor emeritus) donated the correspondence to the Archive of American Art, Smithsonian Institution, Washington, DC. Although Byars wrote many extraordinary letters to people around the world with whom he worked, these earliest examples to Constantine – in delicate handwriting on precious handmade Japanese paper – have never been used by researchers nor shown in any Byars exhibition. The James Pearson Duffy Department of Art and Art History was proud to exhibit them back in Byars beloved Detroit.

In 1960, **G. Alden Smith**, head of the Art Department at the time, described Byars as 'a simple person in love with the little things and elements of nature.' By then Byars had begun to adopt a nomadic lifestyle, first traveling back and forth between the United States and Japan and, from 1969 onward, between the United States and



Europe. This lifestyle allowed him to flourish. He crossed boundaries between disciplines and cultures, striving for – and ultimately achieving – a truly global art form.

While in the United States, Byars came into contact with the emerging minimalism movement with its geometric vocabulary of black, white, and gray, its principles of repetition, and its separation between idea and execution. These core concepts reflected his own interests in breaking down barriers between disciplines. At the end of the sixties, film and video were widely used as an artistic medium that could capture or be incorporated into transient forms

top: Performance: *Breathe (Two in a Hat)* Courtesy of Michael Werner Gallery, Performers: Tiaja Sabrie and Jackie Strez

bottom: James Lee Byars letters to Olga Constantine, 1958 – 1966, Courtesy of Archives of American Art, Smithsonian Institute

10 expressions | 2018-19



of art such as Byars' solo and group performances, resulting in Byars often being compared to the artists of Fluxus.

James Lee Byars: Back in Detroit showcased a selection of documented performances including the recently retrieved and digitized *The Holy Ghost*. Visitors enjoyed a half-hour documentary made during Byars' premiere European exhibition in Antwerp, Belgium. Filmed during the spring of 1969, the documentary contains an interview with the then 37-year-old artist and highlights one of his plural-garment performances. The exhibition also presented Byars' experiments with the moving image, as well as *The World Question Center*, an hour-long segment that was filmed and broadcast live on Belgian national television. Works from his mature period demonstrate the power of Byars' art, rooted in his Detroit experiences.

At the end of 1988, Byars spent time in North Africa studying death in Egyptian culture. Nearly a decade later, his life came to an end at age 65 in the city of Cairo.

James Lee Byars: Back in Detroit was curated by Els Hoek, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands and organized in collaboration with the Estate of James Lee Byars/Michael Werner Gallery, Märkisch-Wilmersdorf, London and New York. ●

Photo Credit: Tim Thayer



top: *World Question Center*, 1969, u-matic videotape digitized, Courtesy of ARGOS Centre for Art and Media, Brussels, Belgium

bottom: *Untitled*, 1959, ink on Japanese paper mounted paper, Courtesy of Sandra Lang and Robert Landsman

expressions | 2018-19 11

JAMES LEE BYARS: BACK IN DETROIT (WSU CFPKA Expressions Magazine, 2019)

James Lee Byars Back In Detroit

On behalf of the James Pearson Duffy Department of Art and Art History, I am pleased to welcome *James Lee Byars: Back in Detroit* to the Elaine L. Jacob Gallery, Wayne State University (WSU).

It has been an honor to work with the exhibition's curator, Els Hoek, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, and the Estate of James Lee Byars / Michael Werner Gallery, Märkisch-Wilmersdorf, London and New York. Els' remarkable research, exhibition concept, and insight for the installation were embraced by our students, faculty, and staff during the planning stages. The opening of this exhibition has been highly anticipated for years, finally coming to fruition as an extraordinary tribute to Byars as a fellow alum, and a homecoming for his alma mater. Els' unique curatorial direction guides us through Byars' formative years, beginning here at WSU.

James Lee Byars: Back in Detroit is a significant contribution to the lineage of noteworthy exhibitions held at the Elaine L. Jacob Gallery. This exhibition celebrates Byars' roots with homage to his time at WSU, and his poetic correspondence with Olga Constantine, his teacher, colleague and friend. The exhibition offers a prime example of legacy that exists within our department and serves as a reunion for folks from the WSU community with ties to both Constantine and Byars.

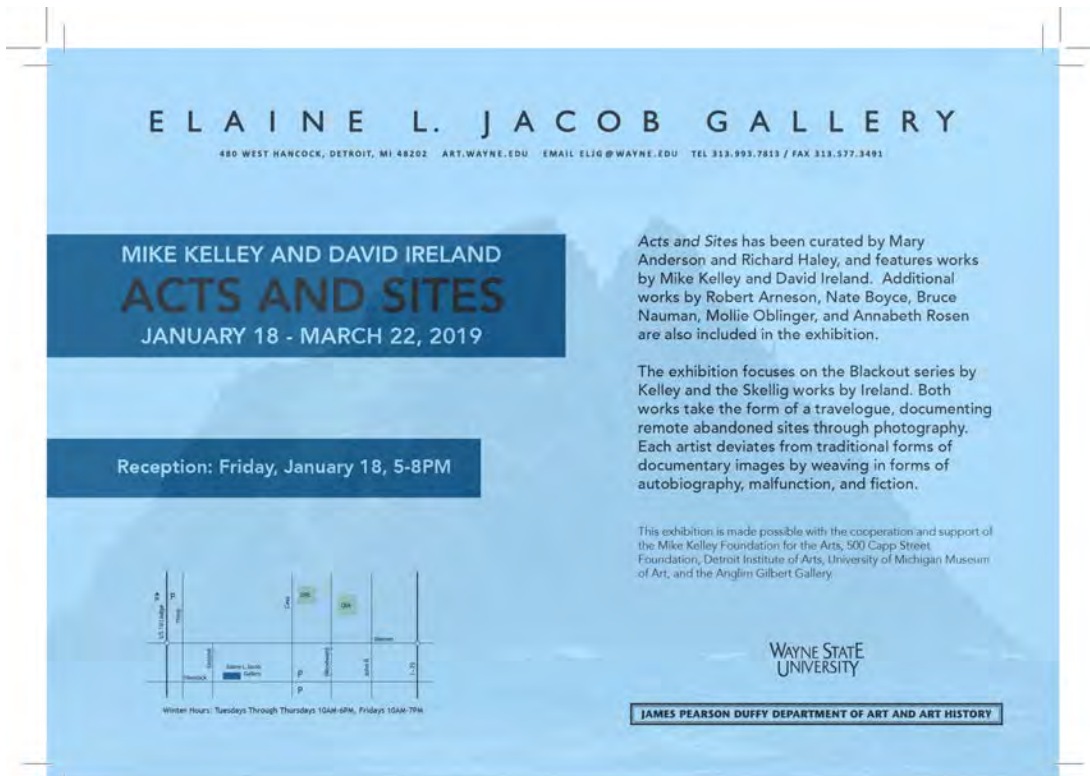
Thank you to John Richardson, Department Head, Department of Art and Art History, University of Connecticut for pursuing this exhibition, inviting Els Hoek to curate it, and trusting me to finalize the exhibition after his tenure as our department chair here at WSU. Providing students and the community with high-quality programming such as this has always been John's intention and motivation. I am humbled to have shared this vision with John and I express my deepest gratitude for the outcome.

I am thankful for our talented gallery staff and student volunteers for their enthusiasm during the preparation stages and installation process. I would also like to thank our art department's staff for their expertise with the fabrication of fixtures and coordination of audio/visual equipment specific to the presentation of works. Finally, I would like to recognize our department's Exhibitions Committee for their constructive feedback during the exhibition planning.

We are grateful for the support and hands-on contributions from our colleagues at the Detroit Institute of Arts, WSU Walter P. Reuther Library, WSU Art Collection, and WSU Department of Theatre and Dance. Their participation has enhanced the scholarly initiatives of our students who are interested in career development related to gallery and museum management, including exhibition design.

To that end, I am pleased that this exhibition will serve as a beacon for future gallery programming and as another plateau for collaborations with partnering institutions.

Tom Pyzewski
Director of Galleries and Special Programming
James Pearson Duffy Department of Art and Art History
Wayne State University, Detroit, MI



2018 MIKE KELLEY AND DAVID IRELAND: ACTS AND SITES exhibition card back design



2018 MIKE KELLEY AND DAVID IRELAND: ACTS AND SITES exhibition card front image

DETROIT
INSTITUTE
OF ARTS

5200 Woodward Avenue
Detroit, Michigan 48202 (313) 833 7900
www.dia.org

November 8, 2018

Thomas Pyrzewski
Director of Galleries
Wayne State University – Elaine L. Jacob Gallery
150 Art Building
Detroit, Michigan 48202

Re: *"Mike Kelley and David Ireland: Acts and Sites"*
January 18, 2019 – March 22, 2019

Dear Mr. Pyrzewski,

I am pleased to inform you that our Board of Directors has approved your request to borrow the following works of art for the above referenced exhibition:

Act Up Art Box, Multiple Artists (1995.21.1-.9)

Bouncing in the Corner, No. 1, Bruce Nauman (2009.43)

Headswim, Robert Arneson (1995.80)

Please contact Michelle Smith, Registrar for Loans for complete information regarding the insurance, shipping and courier arrangements. Our Registrar's department requires a Certificate of Insurance prior to shipment.

Sincerely



Salvador Salort-Pons, Ph.D.
Director, President & CEO

cc: Laurie Ann Farrell, Curator/Department Head, Contemporary Art
Nancy Barr, Co-Chief Curator, Head of Department of Prints, Drawings,
Photographs, Curator of Photographs
Elizabeth Homberger, Conservator of Sculpture & Decorative Arts
Christopher Foster, Conservator of Paper & Photographs
Michelle Smith, Registrar for Loans

L.2018-7



**Mike Kelley Foundation for the Arts
Addendum to the Loan Agreement
Conditions Governing Outgoing Loans**

Borrower: Elaine L. Jacob Gallery, Wayne State University
Exhibition Title: *Mike Kelley and David Ireland: Acts and Sites*
Venue: Elaine L. Jacob Gallery, Wayne State University
Exhibition Dates: January 18 – March 22, 2019
Loan Period: December 18 - April, 22, 2019
Borrowed Object(s): See Attached List

All loans are subject to the Borrower's signed agreement of the conditions listed in this document. Should certain terms of this agreement conflict with those noted on the Borrower's loan agreement, Mike Kelley Foundation for the Arts' terms shall override those of the Borrower.

Care/Handling/Display:

The Borrower will exercise the same care with respect to Mike Kelley Foundation for the Arts loans as it does its own property, and shall provide at all times the optimum standards of environment and security. Mike Kelley Foundation for the Arts loans shall not be unframed or removed from mats, mounts or bases, nor shall Plexiglas or glass be removed from glazed objects without prior permission of the Mike Kelley Foundation for the Arts registrar or collections manager. Borrower may not change hanging devices without written permission from Mike Kelley Foundation for the Arts. All loans should be returned in their original mat/frame unless other arrangements are made in writing.

The Borrower's facilities and all participating institutions in the exhibition tour must provide for control of relative humidity and temperature in exhibition, storage, and packing areas where Mike Kelley Foundation for the Arts loans are located. There must be a system in place to monitor and record temperature and relative humidity.

Loans may not be exposed to direct sunlight. Light levels must be measured with calibrated footcandles/lux meter and may not exceed the following levels:

- Paintings: 35 footcandles (350 lux)
- Works on paper and color photographs: 8 footcandles (80 lux)
- Black and white photographs: 10 footcandles (100 lux)

All Ultra-violet light must be eliminated, either by filtering the windows where sunlight enters, or by using UV filtered Plexiglas.

Temperature levels should be maintained between 68° and 72° F (20 – 22° C).

Relative humidity levels should be maintained at 50% ± 5%.

Installation of loaned object(s) will not take place until all construction and painting activities have been completed in the galleries.

No food or beverages may be present in areas where Mike Kelley Foundation for the Arts loans are located.

Security:

The borrower agrees to maintain constant and adequate security precautions against fire, theft, handling by unauthorized personnel, and other hazards. These precautions shall include patrolling of the premises, twenty-four hours a day, every day of the week.

Damage/Loss/Theft:

Should loss, damage, deterioration, or theft be noted (regardless of who may be responsible or under what circumstances it occurred), the Mike Kelley Foundation for the Arts registrar or collections manager must be informed immediately with full details and with appropriate documentation. No repairs or conservation work shall be performed on the loan object without prior written consent of the Mike Kelley Foundation for the Arts registrar or collections manager. The Borrower is responsible for all costs associated with conservation work necessitated by the damage of the loan object while it was in the Borrower's custody or while it was in transit to or from the Borrower.

In the event of an emergency, Borrower may take all steps necessary and prudent to stop or minimize damage to loans.

Shipping and Transportation:

The object must be transported by the most direct route possible. All shipping arrangements must be approved in advance by the Mike Kelley Foundation for the Arts registrar or collections manager. Ground transportation must be via climate-controlled, air-ride suspension, lift-gate equipped in a continuous operation truck with dual-drivers. Mike Kelley Foundation for the Arts loans must be repacked at the close of the exhibition using the same protective methods, packing style, and materials. All costs of packing, shipping, customs clearance and local cartage are to be paid by the Borrower.

**Mike Kelley Foundation for the Arts
Addendum to the Loan Agreement
Conditions Governing Outgoing Loans**

Insurance:

Unless otherwise indicated in writing by Mike Kelley Foundation for the Arts, the Borrower will provide complete, all-risk, wall-to-wall insurance coverage. Borrower agrees to pay any and all deductibles relating to its insurance coverage for the Work. Borrower agrees to assume all liability, and to fully reimburse and indemnify Lender for any and all loss, damage and/or destruction of the Work during the Loan Period, and for all costs and expenses associated therewith the result of or caused directly or indirectly by any negligent, wrongful or intentional act, omission or error of, or breach of this Agreement by Borrower or anyone on its behalf or any of its or their employees, agents, officers, directors, representatives or contractors. For purposes of clarity, this provision is not intended to and does not make Borrower liable if the cause of the loss, damage and/or destruction is a cause outside Borrower's control ~~that~~ is specifically excluded under governmental indemnity, if applicable, or Borrower's fine arts insurance policies. *or JV*

The Borrower will provide a certificate of insurance naming Mike Kelley Foundation for the Arts as an additional insured before the loan object is released.

Loan Costs:

The Borrower is responsible for all costs incurred in this loan including, but not limited to, costs of packing and crating; off-site storage charges, shipping; insurance; preparation; conservation; courier; and a standard loan fee. Should Borrower cancel the loan request, Borrower is responsible for any costs already incurred by in processing the loan.

Credit line:

The Borrower shall credit Mike Kelley Foundation for the Arts as lender on the labels, in the catalogue, and in all publicity connected to the exhibition. The credit line for loan objects is: Courtesy Mike Kelley Foundation for the Arts.

Catalogues:

The Borrower will provide Mike Kelley Foundation for the Arts registrar with two complimentary copies of the exhibition catalogue for the Mike Kelley Foundation for the Arts collection files and archives.

Photography and Publication:

The Borrower will provide Mike Kelley Foundation for the Arts with hi-res images of the exhibition including all professional images taken of borrowed works. Photography and reproduction permission may be obtained by emailing info@vagairights.com.

SIGNATURE OF THE BORROWER OR AUTHORIZED AGENT OF THE BORROWER ACKNOWLEDGES ACCEPTANCE OF THE CONDITIONS NOTED ABOVE.

Signature of Borrower

Date

Name/Title of Borrower

Countersigned: Mike Kelley Foundation for the Arts

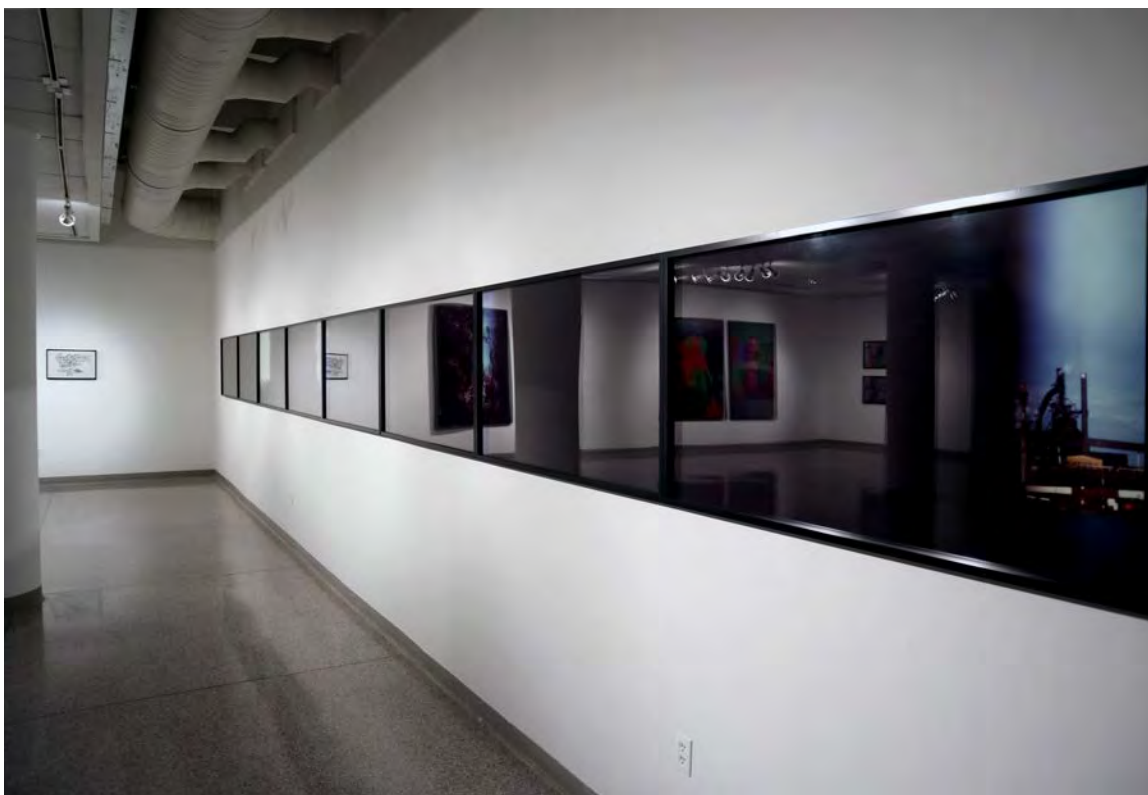
FORM APPROVED *as modified*
JRC 10/12/18
OFFICE OF THE
GENERAL COUNSEL

Amy Via

Amy Via, Registrar

Date

PLEASE SIGN AND RETURN BOTH COPIES TO THE MIKE KELLEY FOUNDATION FOR THE ARTS REGISTRAR.
A COUNTERSIGNED COPY WILL BE RETURNED TO YOU FOR YOUR RECORDS.



Black Out (Detroit River), Mike Kelley, 2001, Courtesy Mike Kelley Foundation for the Arts (installation view, Elaine L. Jacob Gallery, 2019)



Act Up Art Box, multiple artists, including Mike Kelley, 1995.21.1-9, Courtesy Detroit Institute of Arts (installation view, Elaine L. Jacob Gallery, 2019)



Plaster Statue of John Glenn, John Glenn H. S., Westland, MI and Chainsaw Sculpture of Bigfoot, Redwood Area of Northern California, 2001, Courtesy Mike Kelley Foundation for the Arts (installation view, Elaine L. Jacob Gallery, 2019)



Day is Done (video still), Mike Kelley, 2005-6, Courtesy University of Michigan Museum of Art

JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

Wayne State University
James Pearson Duffy Department of Art and Art History
Elaine L. Jacob Gallery
480 W. Hancock
Detroit, MI 48201
Telephone: (313) 577-2980 Fax: (313) 577-3491

FOR IMMEDIATE RELEASE

Exhibition: *DISMANTLE THE CORE*
Dates: August 25 through October 14, 2017
Closing Reception: Friday, October 13, 6-9PM
Hours: Tuesdays through Thursdays, 10AM-6PM; Fridays, 10AM-7PM
Contact: tpyrzewski@wayne.edu

DETROIT, MI, August, 2017 – The James Pearson Duffy Department of Art and Art History, Elaine L. Jacob Gallery, Wayne State University, Detroit, is pleased to present *DISMANTLE THE CORE*, a mixed-media exhibition featuring works by the following artists: Jinwon Chang, Ilhwa Kim, Sui Park, and Lee Sung-Kuen. *DISMANTLE THE CORE* coincides with the 2017 Sculpture X Symposium hosted by the Department of Art and Art History, October 13-14, 2017. A closing reception for the exhibition will be held on Friday, October 13, 6-9PM.

DISMANTLE THE CORE features works by four contemporary artists who make art using existing objects as a source for their materials. The materials are manipulated and then strategically assembled to create patterned compositions that can be perceived as articulations of the metaphysical.

Crust, mantle, core – the artists transform their materials into microscopic / macroscopic compositions. Their fractal-like inventions can be perceived as divine matrices present in space and time.

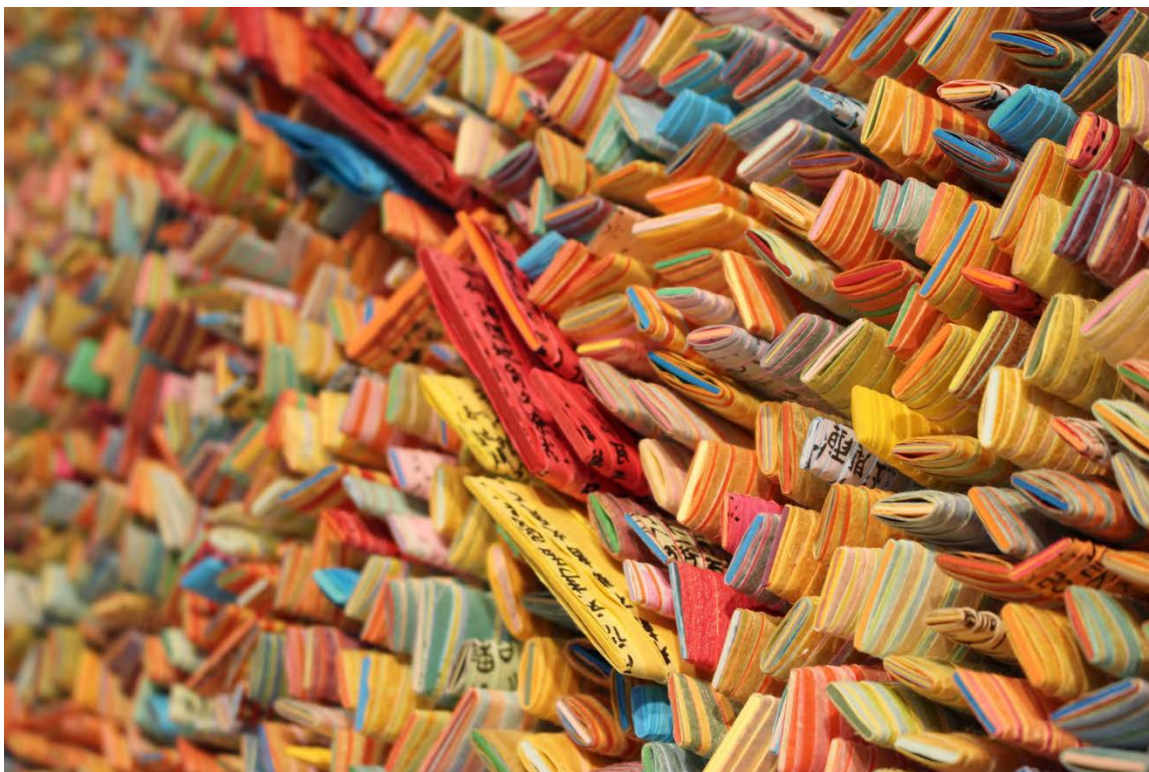
Their mastery of labor-intensive techniques, simultaneously unique and universal, allows viewers to experientially engage in the meditative processes performed during the creation of the works. The artists' self-exertion is apparent through the flawless craftsmanship and repetitive details.

This exhibition is made possible with the cooperation and support of the Waterfall Mansion & Gallery, New York City.

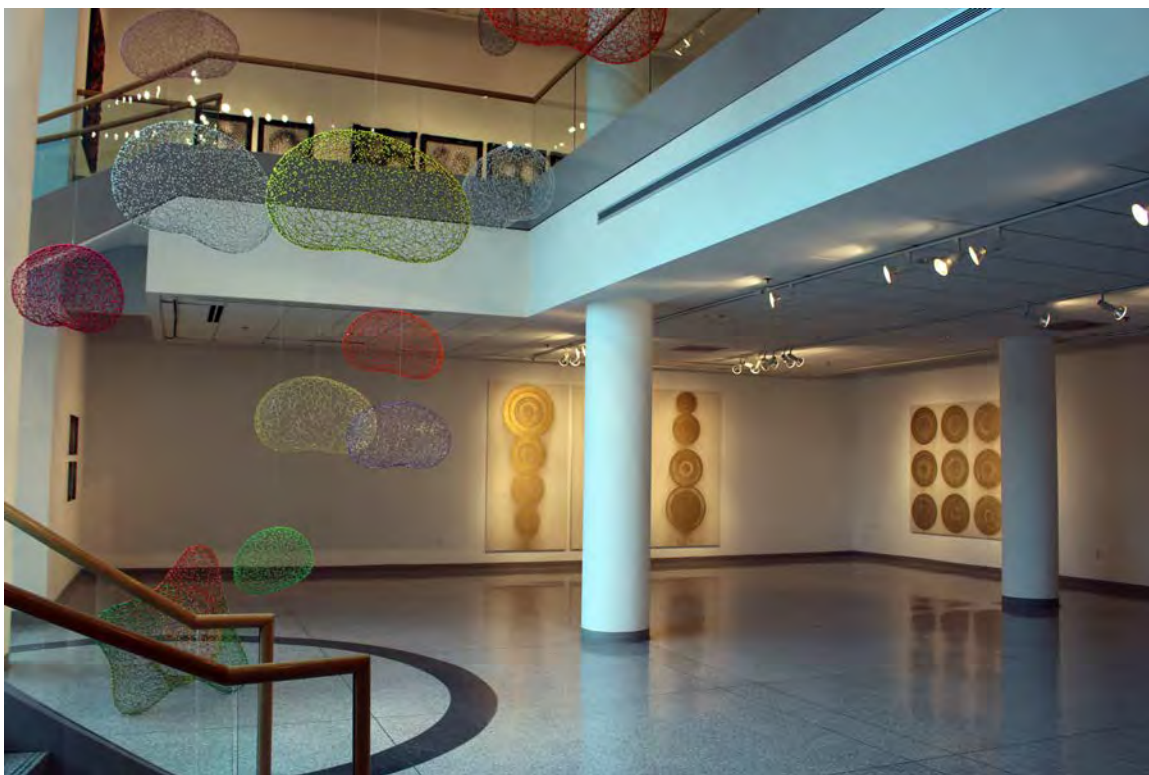
The James Pearson Duffy Department of Art and Art History is a division of Wayne State's College of Fine, Performing and Communication Arts, educating the next generation of visual artists, designers and art historians. Wayne State University, located in the heart of Detroit's midtown cultural center, is a premier urban research university offering more than 350 academic programs through 13 schools and colleges to more than 28,000 students.



DISMANTLE THE CORE (exhibition announcement designs), Elaine L. Jacob Gallery, 2017







Seed Universe 5 (detail) by Ilhwa Kim, Elaine L. Jacob Gallery, 2017




DISMANTLE THE CORE (installation view), Elaine L. Jacob Gallery, 2017


LOWER LEVEL


KEY

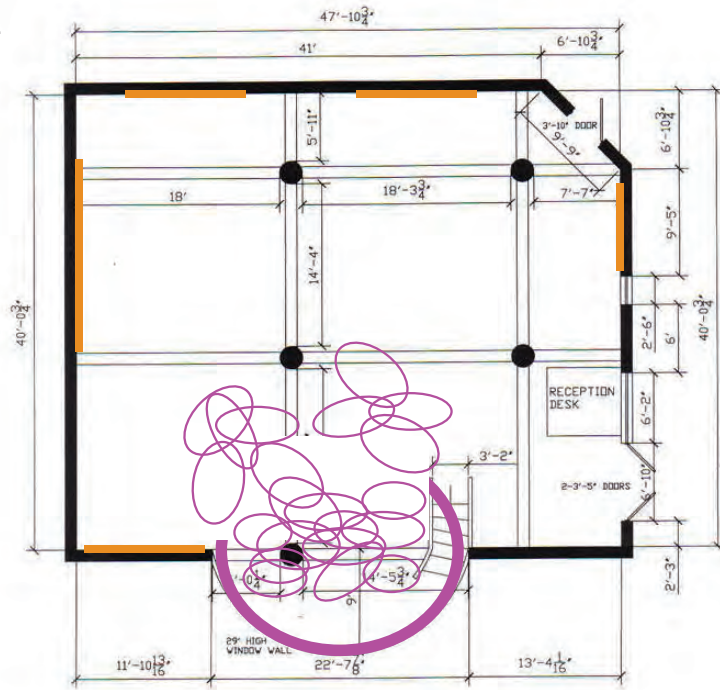
-  Jinwon Chang
-  Lee Sung-keun
-  Sui Park
-  Ilhwa Kim

 installation work

 3-D work

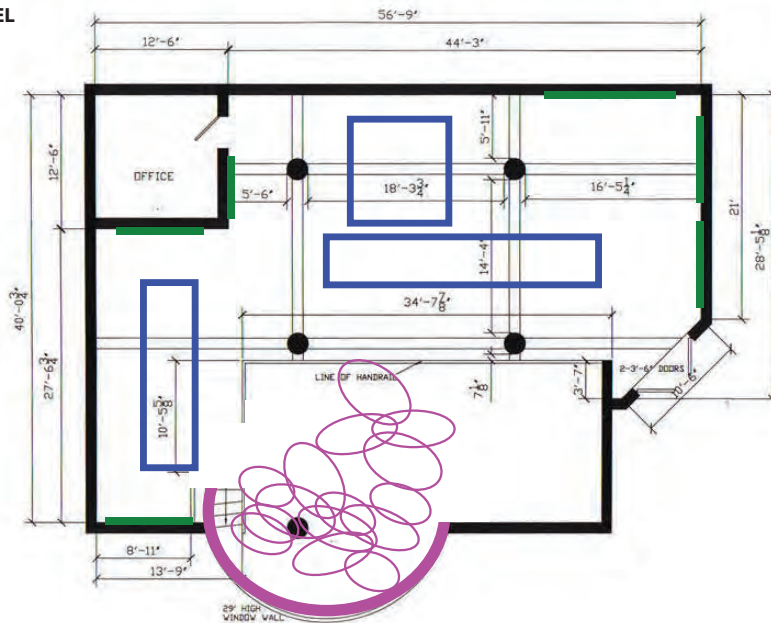
 2-D work

 column



ELAINE L. JACOB GALLERY
FIRST FLOOR PLAN WITH DIMENSIONS
SCALE: $\frac{1}{8}" = 1'-0"$

UPPER LEVEL



ELAINE L. JACOB GALLERY
SECOND FLOOR PLAN WITH DIMENSIONS

JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

Wayne State University
James Pearson Duffy Department of Art and Art History
McGregor Memorial Conference Center
495 Ferry Mall, Detroit, MI 48202

light as a feather

NOVEMBER 8 THROUGH DECEMBER 16, 2016

Thousands of plain, white feathers approximately 4" to 6" long, each dipped in pine tar and wiped dry, are suspended in the open light filled space at the McGregor Memorial Conference Center. The tarred feathers cascade downward to different levels, capturing the natural light from the surrounding windows. The meandering flow of feathers forms hills and valleys, bends and clusters, occupying the majority of the space above. The stark black and white composition has an uneasy lightness. The installation and performance project *Light as a Feather* sets its gaze on the traumatic experiences of the massive, growing numbers of displaced populations; their losses and sufferings.

The ephemeral quality of tar and feathers connote impermanence, an underlying truth in all things in life. The materials refer directly to the practice of "tarring and feathering", a barbaric and cruel act seen both in Europe during the early modern period as well as the American frontier. The act intends to publicly punish and humiliate. The material conglomeration of the installation speaks to the unfathomable numbers of lives lost, the magnitude of humiliation and pain endured in exile, and our silence, numbness, and inaction to counter the tides of loss and sorrow.

BEILI LIU

Beili Liu is a visual artist who creates material-and-process-driven, site-responsive installations. Through her exploratory methods of making, Liu navigates the territory in between culturally specific narratives and universal human desires. Oftentimes embodying transience, fragility, and the passage of time, Liu's immersive installations are engaged with multifaceted dichotomies: lightness contrasted with heft; fierceness countered by resilience; and chaos balanced by quiet order. Working with commonplace materials and elements such as thread, scissors, paper, stone, fire, and water, Liu manipulates their intrinsic qualities to extrapolate complex cultural narratives.

WAYNE STATE
UNIVERSITY

GL
GALLERY LEARNING
COMMUNITY



Fred A. and Barbara M.
Erb Family Foundation

*This exhibition is made possible with the cooperation and support of the
McGregor Memorial Conference Center, Wayne State University, Detroit, MI.*



Light as a Feather, Beili Liu, tar and feathers, McGregor Memorial Conference Center, WSU, 2016



Light as a Feather, Beili Liu, tar and feathers, McGregor Memorial Conference Center, WSU, 2016

JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

Wayne State University
James Pearson Duffy Department of Art and Art History
McGregor Memorial Conference Center
495 Gilmour Mall, Detroit, MI 48202

Returning Again HWEH-GEEH

November 30 through December 18, 2015

JINWON CHANG

Responding to three near death experiences in water, Jinwon Chang's sculptures of bamboo and paper involve marine animals, vessels, and other water related imagery as subject matter for his work.

Of his work on this project Chang says, "Hwee-Geeh is to return again in Korean, as we are born we are destined to return to the Source. Using the traditional and natural elements of bamboo strips and Korean Kozo paper, each vessel is symbolic of our naked selves on this journey. The present state of duality is revealed in the microcosmos of the vessels in relation to the macrocosmos of its environment."

The viewer is invited to participate by contemplating their own journey of *Hwee-Geeh*.

회귀

This exhibition is made possible with the cooperation and support of the KATESHIN Gallery, New York City, with additional support from the Elaine L. Jacob Endowment Fund, the Kresge Foundation, the Erb Family Foundation, and the McGregor Memorial Conference Center, WSU.



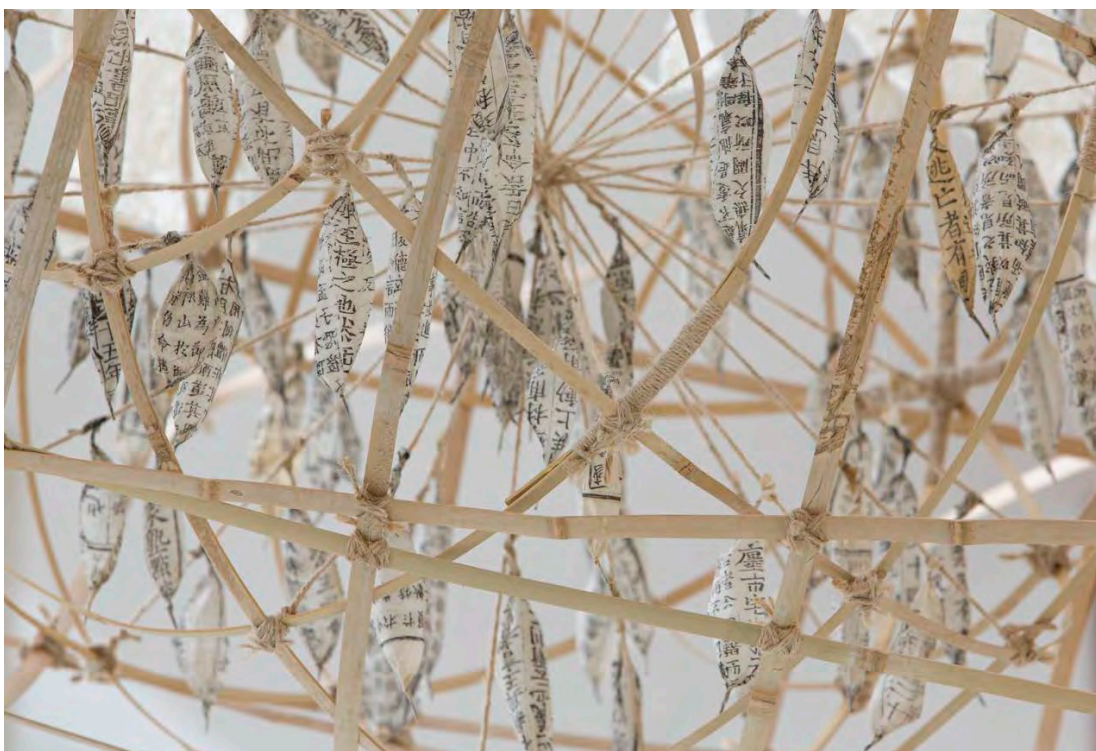
Fred A. and Barbara M.
Erb Family Foundation



HWEH GEEH, Jinwon Chang, bamboo and paper, McGregor Memorial Conference Center, WSU, 2015



HWEH GEEH, Jinwon Chang, bamboo and paper, McGregor Memorial Conference Center, WSU, 2015



HWEH GEEH, Jinwon Chang, bamboo and paper, McGregor Memorial Conference Center, WSU, 2015

ELAINE L. JACOB GALLERY
480 West Hancock, Detroit, MI 48201
313.577.2423 art.wayne.edu

JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

Nonprofit Org.
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BLOOD / SPORT

JORDAN EAGLES / JORDAN WAYNE LONG
WITH PAUL PFEIFFER

January 16 through March 27, 2015

Opening Reception: Friday, January 16, 5-8PM

A scorpion and a frog meet on the bank of a stream and the scorpion asks the frog to carry him across on its back. The frog asks, "How do I know you won't sting me?" The scorpion says, "Because if I do, I will die too."

The frog is satisfied, and they set out, but in midstream, the scorpion stings the frog. The frog feels the onset of paralysis and starts to sink, knowing they both will drown, but has just enough time to gasp "Why?" Replies the scorpion: "It's my nature."

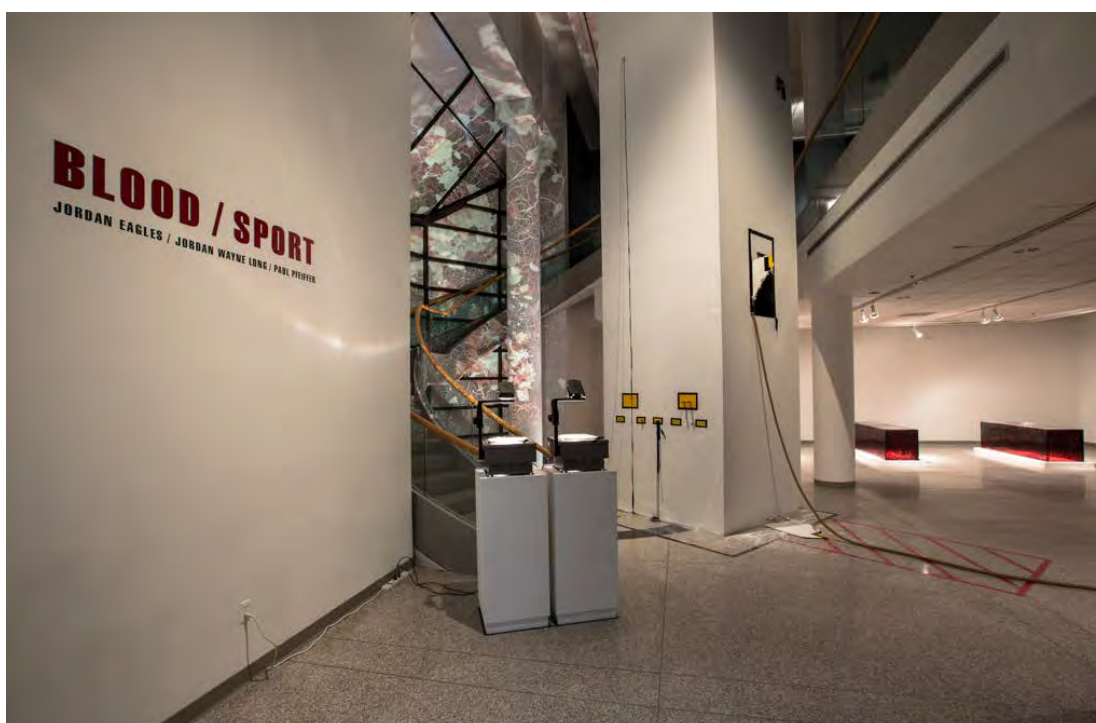
-The Aesopica (Aesop's Fables)

Blood / Sport features works by three contemporary artists who interpret human reaction and adaptation in complex and often predatory environments: Jordan Eagles, Jordan Wayne Long, and Paul Pfeiffer.

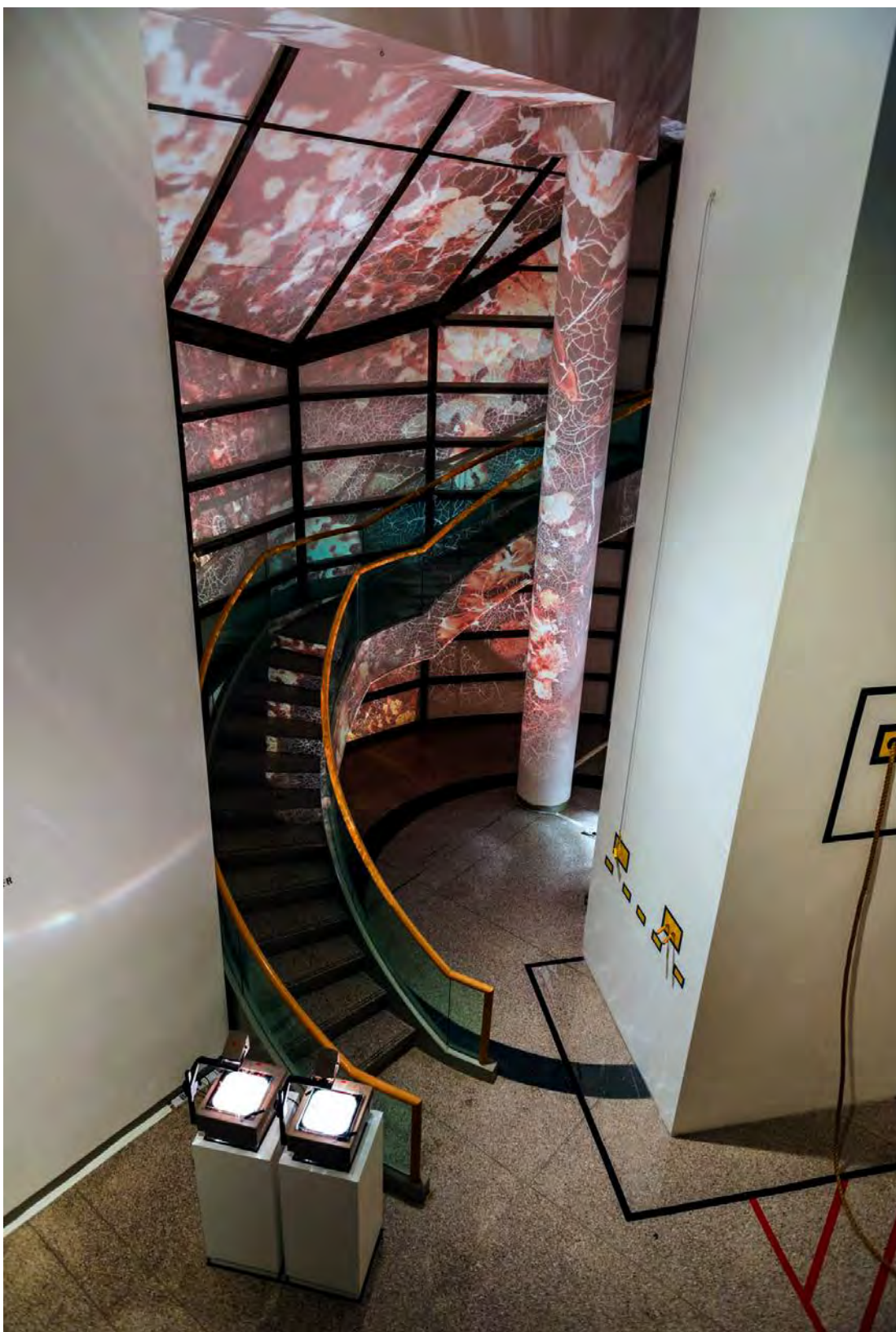


Fred A. and Barbara M.
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FOUNDATION



BLOOD / SPORT: Jordan Eagles, Jordan Wayne Long, and Paul Pfeiffer installation, Elaine L. Jacob Gallery, 2015



BLOOD / SPORT: Jordan Eagles, Jordan Wayne Long, and Paul Pfeiffer installation, Elaine L. Jacob Gallery, 2015



Configuration, Jordan Eagles, blood preserved on plexiglass and UV resin, Elaine L. Jacob Gallery, 2015



Caryatid, Paul Pfeiffer, three channel digital video loop on three custom 32" monitors with embedded media players, Elaine L. Jacob Gallery, 2015



Agony of Defeat in 'BLOOD / SPORT' at Elaine L. Jacob Gallery

Thomas Pyrzewski

Tags: Art

For an athlete, whose most important tool is his own body, an injury is the ultimate defeat. Paul Pfeiffer examines the agony and anguish of three *fuiball*ers in the midst of a game in his video installation that was the inspiration for *BLOOD / SPORT* on view at Elaine L. Jacob Gallery on view at Elaine L. Jacob Gallery through March 28.

Devoid of any identification—including team name or jersey number—with referees and fans also digitally removed from the screen, the sole emphasis is on the physical pain each athlete experiences repeatedly, as the videos loop over and over again in 45-second intervals.

And since the inflicting source of the pain is also gone, one is left simply with watching a person suffer.

Curator Thomas Pyrzewski describes the role of the spectator in viewing Pfeiffer's work as integral to the conception of the show. "The athletes are viewed as entertainment. They're almost treated as animals. It's about survival." Since the edited video stops before one can see any actual effects from the injury, reality is avoided, the athlete and his pain left on the screen.

Instead, the physical effects of suffering are left to the artwork by Jordan Eagles and Jordan Wayne Long. Eagles uses animal blood as his primary medium, while Long is the one suffering in his work.

While the physical blood in each of Eagles' pieces is the most literal evocation of pain apparent in *BLOOD / SPORT*, what exhibition-goers may not realize was that the night of the opening, performance artist Jordan Wayne Long underwent the very real trauma (or was it?) of being trapped inside of a 24-feet-tall wooden structure.

Long described the experience of "slowly suffocating," of telling those on the outside, "You've got to get me out of here." At the same time, this communication was conveyed through a set of headphones that only one person had access to at a time. Ultimately, questions of trust, "a questioning of reality, and how others react to it, and the good and bad that comes out of it" were all recorded via multiple cameras. Attendees of *BLOOD / SPORT* can watch Long deal with post-traumatic stress while caged inside the box, and the audience's involvement, through a video installation that he created after opening night, furthering his own artistic involvement in the



See the Oscar Picks fo...
It's one of my favorite things to do this time of year — watching...



Kalichstein-Laredo-Rob...
They have played in castles and for kings, from Carnegie Hall to...



Agony of Defeat in 'BL...
For an athlete, whose most important tool is his own body, an injury is...

show into a multi-step affair.

About the video, Long says that he is "showing the audience exactly what I want them to see. That's how a brain injury is. It affects your version of reality. One of the best questions is people asking if what I'm doing is authentic."



Which thus provides a chilling transition to Jordan Eagle's pieces, whose principle medium is animal blood. Fascinated with medical science, ancient wrapping rituals and preservation, Eagles uses cattle blood that he has aged for three years and suffused with copper, which "infuses even more energy" into the blood. The rich red is primal, as if the animal was freshly slaughtered. On the main floor, the blood is used in structures that appear, at first glance, like coffins. Eagles says they can also conjure thoughts of resurrection.

As his works are bathed in light, projecting the rows of blood across the white walls of the gallery, Eagles again makes clear a link to spirituality in addition to medicine and science, describing the way the rows "rise from the dead." That, too, is a questioning for some of reality, for those who believe in religion.

While we don't see what happens to Pfeiffer's soccer players, Pyrzewski notes that "Injured sports players are wrapped in gauze." For Eagle, the gauze is taken from its medicinal intent, still soaked in blood, but repurposed as a canvas. Long's injuries, his PTSD, is internal, but he shares the repercussions of his trauma. Blood / Sport is about how spectators react to injury, but it also showcases the stages of pain.

By Hillary Brody

The Elaine L. Jacob Gallery at Wayne State University presents BLOOD / SPORT, through March 27, 2015. For more information about this event, please contact Jacob Gallery at 313-577-2423 or lpyrzewski@wayne.edu. Gallery hours are 10 a.m.-6 p.m. Tuesday-Thursday; 10 a.m.-7 p.m. Friday.

View the embedded image gallery online at:

<http://www.ixiti.com/20150127346/stories/agony-of-defeat-in-blood-sport-at-elaine-l-jacob-gallery/#sigVoldc309B0823c>

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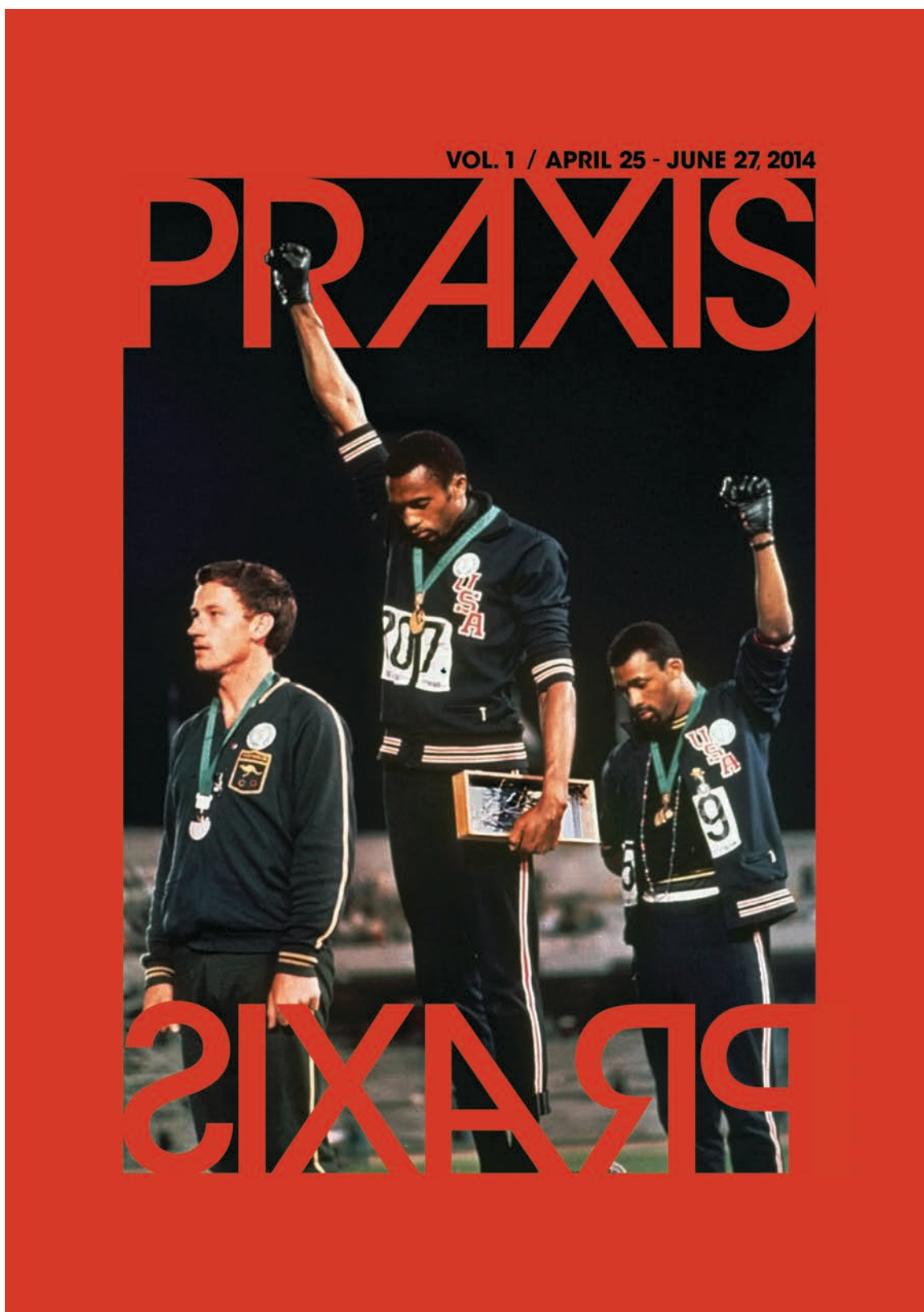
PRAXIS

The exhibition PRAXIS focuses on the political factions evolving in the United States of America during the late nineteen sixties that came to fruition in the seventies, including the liberation sought by Black Power movements, the freedom from tyranny advocated by wide-spread anti-Vietnam War struggles, and the foundations of gender equity forwarded by feminist activists. Just as such political groups emerged simultaneously, influencing each other, works in the exhibition associated with each of these domains will thematically and politically cross-reference one another, creating a dense fabric of meaning, image, and sound evocative of that turbulent period.

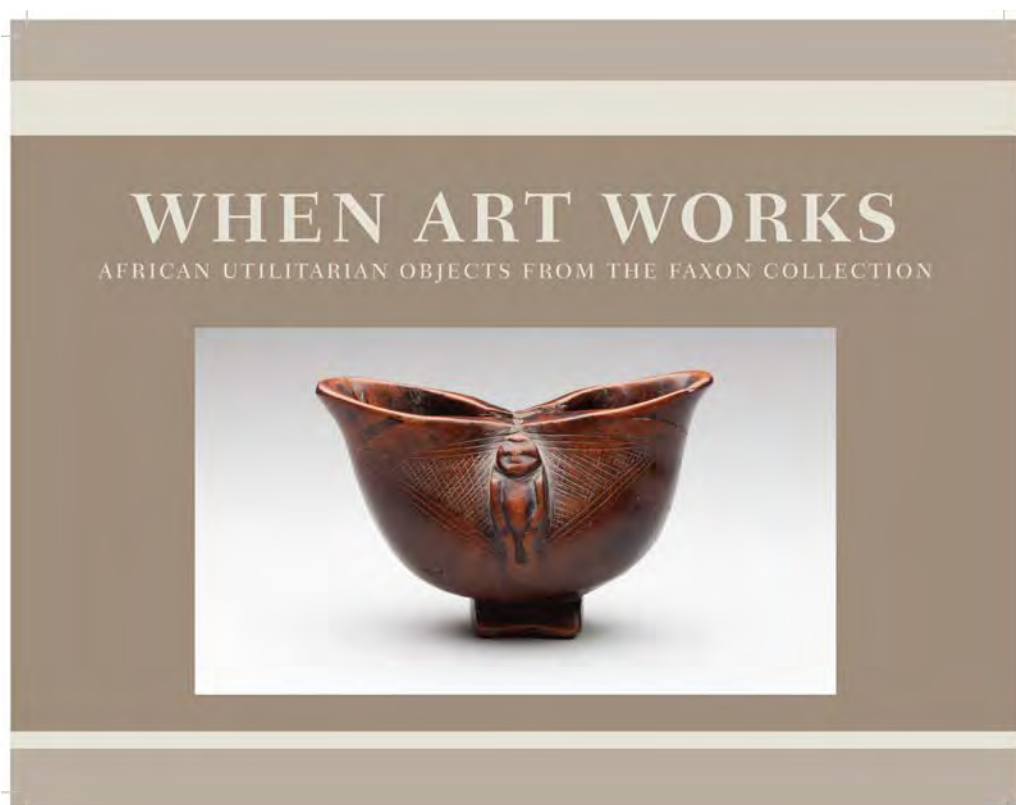
Artists in the show: Casper Banjo, Judith Bernstein, Barbara Kruger, Yoko Ono, Adrian Piper, John Riddle Jr., Martha Rosler, Robert A. Sengstacke, Cindy Sherman, Sylvia Sleigh, and AfriCOBRA group (Barbara Jones-Hogu, Carolyn Lawrence, Nelson Stevens, Gerald Williams).



WAR IS OVER, Yoko Ono, poster installation, various sites in Detroit, 2014



PRAXIS, 2014, catalogue cover design



WHEN ART WORKS, 2012, catalogue cover design



Zoomorphic Stool, 20th Century, Senufo Culture Ivory Coast, wood

WHEN ART WORKS, 2012, catalogue image and example of artwork included in the exhibition (catalogue images courtesy Tim Thayer)

2 Acknowledgements

When Art Works is a gift to WSU's students, faculty, staff, and galleries, as well as to the Detroit community at large. This unique exhibition serves the mission of the gallery by exposing its audience to historic objects from another time and place. The artworks offer a means by which we can become educated in another culture while recognizing links to our own.

I appreciate the generosity of Jack Faxon for lending his rare collection of utilitarian artworks to the gallery. It has been an honor to work with Mr. Faxon and the exhibition's curator, Nii Quarcoopome, head of the Detroit Institute of Art's Department of Africa, Oceania, and Indigenous Americas.

Dr. Quarcoopome's vision, knowledge, and acumen were apparent at the conception of the exhibition. His talents have provided an optimal environment for each container, cover, implement, and support, enabling each viewer to experience the works of art presented at their best.

This exhibit is a significant contribution to the lineage of noteworthy exhibitions at the Elaine L. Jacob Gallery. I am very pleased to direct the gallery during such an important exhibition as this one, while collaborating with the Detroit Institute of Arts.

Tom Pyrzewski

Interim Exhibitions Director



HYPTERTENSION, 2013, postcard front design and catalogue cover design

WHAT HAPPENS IN VEGAS STAYS IN DETROIT

-LINDSAY PRESTON ZAPPAS 9/14/2013

According to Molly Shannon's voice over in the first scene of the 1999 film *Superstar*, there are two different ways of getting into a swimming pool. In the first way you take your time, carefully testing the water's temperature. If that feels okay, you slowly get into the water, letting your body adjust to the cold. Then there's the second way of getting into a pool: YOU JUMP! Cue young Mary Katherine Gallagher leaping into the water with arms flailing.

It is in jumping that we make a choice—to submit to gravity. Although in jumping we experience a loss of control (surrendering to the fall), we also demand a total control (the choice of action). I maintain that the choice of action overrides the submission to gravity. After all, we chose it. It's not like we had to do it. It becomes a controlled chaos, I've always loved oxymoronic phrases — jumbo shrimp, living dead, mad wisdom — they jumble the synapses in the brain. They are physical. The way Oppenheim's fur lined teacup is physical.

HYPERTENSION, a new four person show spanning two floors at the Elaine L. Jacob Gallery at Wayne State University, is oxymoronic. It would jump into the pool. The show, which was curated by Zack Ostrowski and Tom Pyrzewski, is filled with bold choices, paired with moments of complete surrender. While exerting a mastery of composition and design, the work gives into the physical and the optical. The work is first felt. It is heavy and smart: sampling across culture and art history, and leaving us ruminating in the visual. Though the Elaine L. Jacob Gallery is on Hancock Street in Midtown in Downtown Detroit, the work in HYPERTENSION transports to the Las Vegas strip.

In Dave Hickey's article "A Home in the Neon," he explains that "Vegas only has two rules: one, post the odds, and two treat everybody the same. Just as one might in a democracy. In Vegas, there is a deficiency of secrets and economy." HYPERTENSION embraces Vegasian democracy. The four artists approach culture democratically; Elmer Fudd and Maxim, Freud and psychedelia, Burger King and Nike. All the cards are on the table. The work is rooted the layered. The pop. The saturated. Responding to our contemporary cultural condition, the mediated abundances, and the simple is non-existent. The sample however becomes normative.

FACILITY OPERATIONS

Maintaining proper facility standards for the safety of staff, guests, and artwork has been a priority under my supervision. Routine inspections and enhancements are performed in coordination with WSU Facilities Planning and Management and WSU Public Safety.

A facility report for the ELJG following the American Alliance of Museums standards and guidelines is consistently updated to meet loan requirements from prominent galleries, museums, and collectors. Consultation reports from colleagues at the Detroit Institute of Arts are shared with WSU personnel, including project managers, to suggest ideal facility enhancements.

Major facility upgrades have recently been implemented at both of our galleries, including the installation of a LED track lighting system at the ADG (2016); and the structure enhancement of the two-story curtain wall at the ELJG (2016), including window replacement with UV light sensitive glass. Recommendations were provided by staff from the department throughout planning and construction.



Human + Love + Light, 2017, Lee Seung-Keun, mixed-media (installation artwork in curtain wall presentation area)
DISMANTLE THE CORE, Elaine L. Jacob Gallery, 2017



2010 WSU Faculty Exhibition postcard design showing the outdated lighting system



2017 MOBILE ARTS WORKSHOP EXHIBITION medium-shot showing the new track lighting system

Upgraded LED Fixture Details

WSU COMMUNITY ARTS GALLERY :::: LUMINAIRE CUTSHEETS

TYPE DA1 Option

MIDIMAX™ LMT O LH

track mounted tunable LED open-aperture accent light

TRACK
FIXTURES
11-138

FEATURES

MidiMax LMT O LH is a track mounted accent light equipped with a Lumenetix® Araya® broad spectrum LED module that delivers tunable 90+ CRI white light with extraordinary consistency (within 2-step MacAdam ellipses). Luminaire may be powered by 120-volt or 277-volt track. See tables on the reverse for wattages and efficacies.

Luminaire is available in a choice of two color tuning ranges: 1650K to 4000K and 2700K to 6000K. Tuning is controlled by a wireless 'Light Commissioning Tool' (LCT) ordered as a separate item. Tunable parameters include:

- on/off
- correlated color temperature (CCT)
- dimming to 5%
- hue
- saturation

LCT also permits one to 'copy and paste' settings from one luminaire to another.

Light Commissioning Tool (LCT)

Luminaire may be configured to mount to any of eighteen undimmed 20-amp, 120-volt track systems – or – to any of six undimmed 277-volt track systems.

Beam spread is changed by removing the spring-mounted lens holder assembly, replacing one 'twist and lock' reflector with another, and re-inserting the lens holder assembly. Luminaire is ordered with a single reflector; one or both of the other reflectors may be ordered as accessories.

A concealed swivel provides 385° horizontal rotation and vertical adjustment from 0° to 90°. The swivel is permanently tensioned, allowing the luminaire to remain fixed at any aiming angle.

luminaires accept one or two of a number of spread lenses. A Solite prismatic lens is included.

MidiMax luminaires have seamless aluminum housings and cast aluminum tops for lightweight durability and heat dissipation.

APPLICATIONS



Luminaire is suitable for highlighting vertical or horizontal surfaces, as well as objects in museums, galleries, showrooms, residences, offices and stores.

Luminaire is  listed for mounting on Edison Price Lighting 120-volt or 277-volt track.

For the outlet box mounted version of this luminaire, see **MidiMax LMT O-LH-OBM**.

PRODUCT CODE

For complete product code, list basic unit and select one item from each following box.

Basic Unit	LX-LMT-OH
Track Configuration	
120-volt track [e.g. SightLine]	- 2C
277-volt track [e.g. HighLine]	- HC
Beam Spread Reflector (specify one to ship with fixture)	
20° spot	- 20D
40° flood	- 40D
60° wide flood	- 60D
Finish	
white paint finish	- WH
black paint finish	- BL
Industrial Silver paint finish	- SI
custom color paint finish	- CC
Light Output/Light Color Tuning Range	
1200 lumens; 1650K-4000K	- 40K-L12
1350 lumens; 2700K-6000K	- 60K-L13

Dimming Notes:

- Fixture is suitable for use only on an electrical circuit that does not include a dimming device of any kind.
- Fixture may be dimmed only by a Lumenetix Light Commissioning Tool accessory (see below).

OPTIONS Specify by adding to the product code.

equipped for outlet box mounting with a 4 1/2" (114mm) dia matte white box cover; mounts directly to a standard 4" (102mm) octagonal outlet box	- OB
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► For luminaires modified for 50A or 60A track systems, contact factory.

NECESSARY ACCESSORY

Specify as separate line items.

Light Commissioning Tool	LX-LMT-LCT
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EXTRA REFLECTORS Specify as separate line items.

20° spot reflector	XSM-REF20
40° flood reflector	XSM-REF40
60° wide flood reflector	XSM-REF60

OPTICAL ACCESSORIES

Specify as separate line items.

All are 3 3/4" (95mm) dia. Lenses and filters are glass; screens are aluminum.	
55° spread lens	LENS/3.75
40° x 70° spread lens	LENS/3.75-4070
prismatic lens (Solite)	PLS/3.75
beam smoother included with fixture	CLR/3.75



41-50 22ND STREET, LIC NY 11101 TEL 718.685.0700 FAX 718.786.8530 www.epl.com
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GSLD11813_DA1_EPL_11-138_LX_LMT_O-LH_des_on20150317.pdf

GSLD 11813 on 03/17/2015



Matter Contemplate Spirit, 2003, Stephen Kaltenbach, cement composite (installation artwork in curtain wall presentation area)
IN PIECES, Presence and Objecthood in the Aftermath of Technology (postcard design), Elaine L. Jacob Gallery, 2017

ART DETROIT > NO

Elaine L. Jacob Gallery Wayne State University



This Land Is

THIS LAND IS... features works created through a wide variety of disciplines by artists who address current and future environmental concerns. The artists confront political, cultural, and social ecological changes by observing sentimental landmarks and documenting their importance. This exhibition was curated by Jennifer Belair Sakarian and includes works by the following artists: David Buckley Borden and Casey Keenan, Sophie-Madeleine Jaillet, Sarah Anne Johnson, and Margaret Laurena Kemp in collaboration with Gina Kalabishis.

Opening Reception, Friday, October 25th
5-8PM. [Midtown, Detroit]
480 W Hancock St.

MADONNA UNIVERSITY EXHIBIT GALLERY



Prophetic Landscape | Works by Clara DeGalan

Every work displayed in Prophetic Landscape is available to purchase for \$0. Instead of money, each work will be exchanged for a promise made between you and the land on which you live. The promise entails nothing more than a planting, a cultivation, or an act of bonding with the landscape you are in.

Opening Reception, Friday, October 25th,
4:30-7PM. [Midtown, Detroit]
36600 Schoolcraft Rd.

LIVE COAL @333 Mid

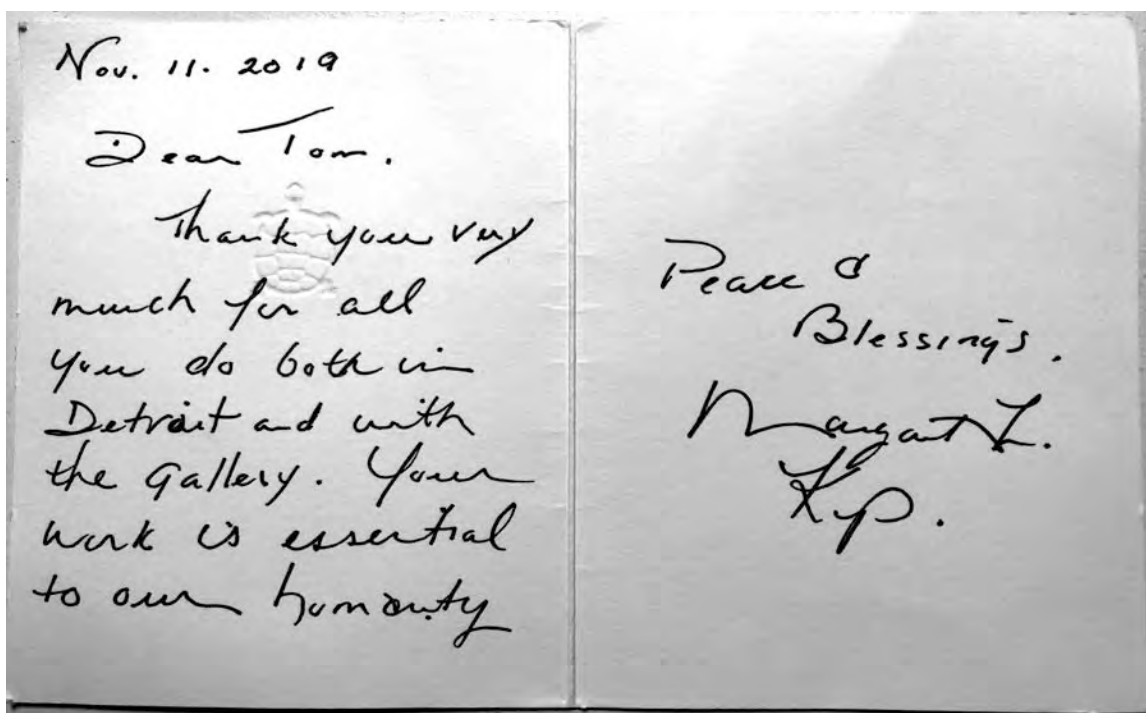


Speaking with the Ancestors
Live Coal Gallery presents "work by the Ancestors," work by This 3-day solo exhibition Gardner's sculptures, paintings, prints. Artist talk, Sunday. Located in the Annex Gallery Midland.

Opening Reception, Friday
6-9PM. [Highland Park]
333 Midland St.



Margaret Laurena Kemp performance during the opening reception for *This Land...*, Elaine L. Jacob Gallery, 2019



ELAINE L. JACOB GALLERY

HUMAN NATURE

Selections from the Kim Foster Gallery

GALLERY TALK

Moderated by Juana Williams

THURSDAY
MARCH 22
@ 6:30 PM



Possible Worlds #100, 2010, Moon Beams, acrylic, oilstick, color pencil, pen on paper

The James Pearson Duffy Department of Art and Art History is pleased to present a gallery talk with selected artists who have works in the exhibition *HUMAN / NATURE: Selections from the Kim Foster Gallery* at the Elaine L. Jacob Gallery, open now through March 23, 2018.



ARTISTS
Sydney Blum
Dan Hernandez
Jim Toia
Susan Chrysler White

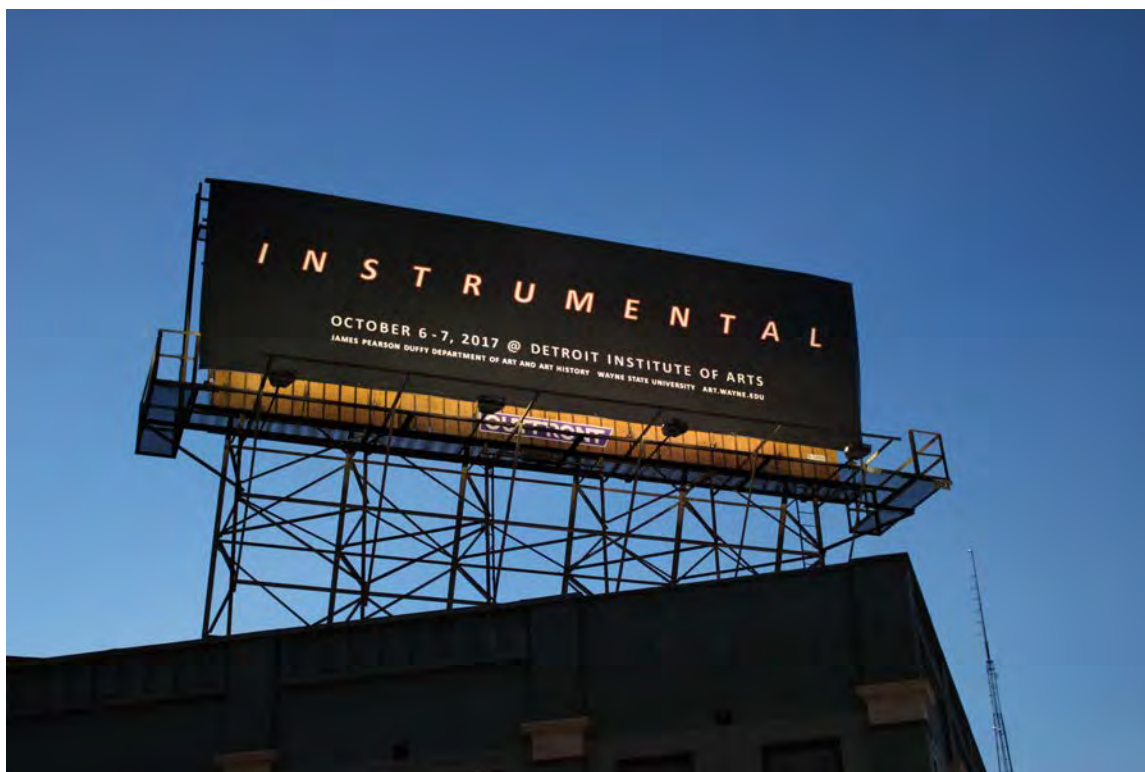
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JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

ELAINE L. JACOB GALLERY
480 West Hancock, Detroit, MI 48202
(313) 995-7813



Between Sun and Geography, 2018, Susan Chrysler White, acrylic on plexiglass with stainless steel
HUMAN NATURE: Selections from the Kim Fostsr Gallery, Elaine L. Jacob Gallery, 2018



Logo design and billboard at Woodward Avenue / Forest Avenue, Detroit

***INSTRUMENTAL*, October 6-7, 2017**

DETROIT, MI, August, 2017 – The Detroit Institute of Arts (DIA) and James Pearson Duffy Department of Art and Art History, Wayne State University, Detroit, hosted *INSTRUMENTAL*, a multi-media performance series featuring local and national artists who work in a variety of genres.

Performances by the following artists were included in the symposium: Lisa Rybovich Crallé and Sophia Wang, Jimbo Easter, Naysayin, Angelo Conti, Katie Grace McGowan and Dave Toorongian with Rudy Lauerman, Bushwick Bill, jessica Care moore with John Bunkley, Joseph Ravens, Christy Gast, Jason Furlow, Beverly Fre\$h, DJ Woounz, Kuperus & Miller (aka ADULT.), ESHAM, Beili Liu, Cooper Holoweski, Richard Haley, Felecia Chizuko Carlisle, Biba Bell with Sowande Keita, Anna Rose, Jessica Wildman, and Russ Orlando.



18" x 24" INSTRUMENTAL poster designs

INSTRUMENTAL SCHEDULE: FRIDAY, OCTOBER 6, 2017 (RIVERA COURT, DIA)

Lisa Rybovich Crallé and Sophia Wang: 3:20PM

Jimbo Easter: 3:40PM

Naysayin: 4PM

Angelo Conti: 4:20PM

Katie Grace McGowan and Dave Toorongian with Rudy Lauerman: 4:40PM

Bushwick Bill: 5PM

Jessica Care Moore with John Bunkley: 5:50PM

Joseph Ravens: 6:10PM

Christy Gast: 6:30PM

Jason Furlow: 6:50PM

Beverly Fresh: 7:10PM

DJ Woounz: 7:30PM

Kuperus & Miller (aka ADULT.): 8:15PM

ESHAM: 9:10PM

INSTRUMENTAL SCHEDULE: SATURDAY, OCTOBER 7, 2017 (RIVERA COURT, DIA)

Lisa Rybovich Crallé and Sophia Wang: 10AM - 11AM

Beili Liu: 11AM - 12PM, 2PM – 3PM, and 3:30PM - 4:30PM

Cooper Holoweski: 11:10AM

Richard Haley: 11:30AM

Biba Bell with Sowande Keita: 12PM – 12:50PM

Felecia Chizuko Carlisle: 12PM - 4PM

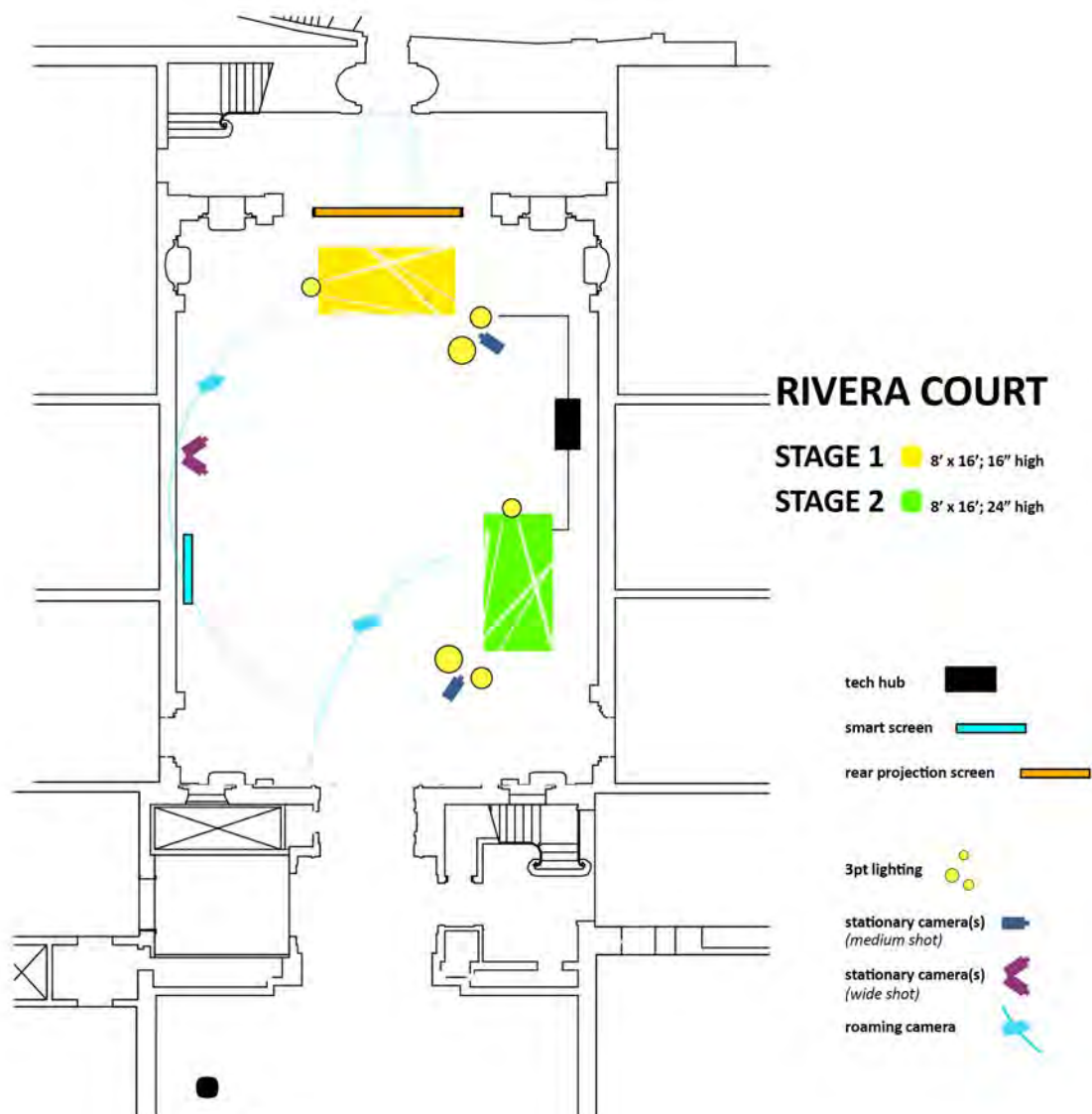
Lectures: 1:10PM - 2PM

Anna Rose: 2:50PM

Jessica Wildman: 3:10PM

Russ Orlando: 3:30PM

INSTRUMENTAL FLOOR PLAN, RIVERA COURT, DIA



VIMEO: <<https://vimeo.com/channels/1396147>>

FACEBOOK: <https://www.facebook.com/pg/artatwayne/photos/?tab=album&album_id=466663877052539>

INSTRUMENTAL PRODUCTION



ESHAM, October 6, 2017, Rivera Court, Detroit Institute of Arts, Detroit



ADULT. (Kuperus and Miller), October 6, 2017, Rivera Court, Detroit Institute of Arts, Detroit

Sculpture X Symposium, 2015

DETROIT, MI, July 30, 2015 -- The James Pearson Duffy Department of Art and Art History, Wayne State University (WSU), hosted the *Sculpture X Symposium 2015: Value Added*, with co-sponsorship by the Frostic School of Art, Western Michigan University, the Penny Stamps School of Art and Design, University of Michigan, and the Cranbrook Academy of Art. More information about the symposium programming, including the schedule, can be found at the following link: <http://sculpturex.art.wayne.edu>.



Sculpture X Symposium 2015 program sponsors

Sculpture X Symposium 2015 marketing designs, including: billboard, website, and social media



JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

Wayne State University
James Pearson Duffy Department of Art and Art History
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Detroit, MI 48201
Telephone: (313) 577-2423 Fax: (313) 577-3491

FOR IMMEDIATE RELEASE

Conference: Mid-America Print Council Conference
Dates: September 24-27, 2014
Website: <http://www.art.wayne.edu/MAPC2014/>
Contact: mapc2014@wayne.edu

PRINT CITY DETROIT
2014
MID-AMERICA PRINT COUNCIL CONFERENCE

The James Pearson Duffy Department of Art and Art History, Wayne State University (WSU), Detroit, MI, is pleased to host *PRINT CITY Detroit 2014*, the Mid-America Print Council Conference, September 24-27, 2014. The conference will include panel discussions, demonstrations, lectures and more. Keynote speakers will be artists Enrique Chagoya and Judy Pfaff, and editor-in-chief of *Art in Print* Susan Tallman.

Conference exhibitions at WSU include *ReCurrent Histories: Enrique Chagoya's Editioned Work* at the Elaine L. Jacob Gallery, curated by Sarah Kirk Hanley; and *Mary Manusos: 2014 MAPC Outstanding Printmaker* and the *2014 MAPC Members' Juried Exhibition*, juried by Marilyn Symmes, both featured at the Art Department Gallery.

In addition to activities on the campus of WSU, area galleries, museums, letterpresses, colleges and universities, and other cultural venues will host conference events. Eighteen galleries and venues will exhibit selected MAPC member's curated themed print portfolios. Selected portfolios will also be on display in WSU's studio areas.

For more information, please visit www.art.wayne.edu/MAPC2014/index.html.

PRINT CITY Detroit 2014 marketing designs, including: billboard, website, and social media

PRINT CITY DETROIT 2014 MID-AMERICA PRINT COUNCIL CONFERENCE



Logo design and billboard at Woodward Avenue / Forest Avenue, Detroit



PRINT CITY DETROIT 2014 MID-AMERICA PRINT COUNCIL CONFERENCE

PRINT CITY PROGRAMMING



PRINT CITY 2014, printmaking demonstrations, Department of Art and Art History print studios, WSU, Detroit



PRINT CITY 2014, *ReCurrent Histories: Enrique Chagoya's Editioned Works*, opening reception, Elaine L. Jacob Gallery, WSU, Detroit

ReCurrent Histories:
Enrique Chagoya's
Editioned Work

August 1 – October 4, 2014

Enrique Chagoya's highly sophisticated work elevates the cultural dialogue of our times with sharp-witted humor. Whether calling attention to the cyclical nature of historical events, questioning the hegemonic narrative of American history, or lampooning contemporary political figures, Chagoya's practice follows the example of great political artists such as Callot, Goya, Daumier, Cruikshank, and Posada (each of whom are influences). And, like them, Chagoya expresses some of his most important ideas in his prints.

History is the wellspring for Chagoya's printmaking, both thematically and technically. He has frequently borrowed from historical compositions, materials, and formats to shed light on current events; likewise, his use of traditional media and superior skills of execution harken to the past. Meanwhile, he has pushed the medium forward, exploring new materials and techniques. For over three decades, Chagoya has created a rich body of work that enlivens and extends the distinguished tradition of political printmaking for a contemporary audience; this selection of over 80 works provides an unprecedented opportunity to explore his exceptional contribution to date.

—**Sarah Kirk Hanley**

Elaine L. Jacob Gallery

The Elaine L. Jacob Gallery features regional, national, and international artworks. The gallery invites exhibiting artists and curators to participate in the installation of work, conduct studio visits with graduate students, lecture, and provide demonstrations, all within the context of the Department of Art and Art History, Wayne State University.

Enrique Chagoya

Editioned Works

Elaine L. Jacob Gallery



Political Satire

Road Map (2006)

Jacquard tapestry from digital matrix, 75 x 76 in.
Edition of 8, published by
Magnolia Editions, Oakland,
California. Image courtesy
the artist and Magnolia Editions.
© Enrique Chagoya
2006.

DETROIT
INSTITUTE
OF ARTS

5200 Woodward Avenue (313) 833.7900
Detroit, Michigan 48202 www.dia.org

November 23, 2015

James Pearson Duffy
Department of Art and Art
History, Wayne State University
5400 Guller Mall
150 Art Building
Detroit, MI 48202



Dear Mr. Pyrzewski,

On behalf of the Board of Directors of the Detroit Institute of Arts, I have great pleasure in thanking you for the gift of:

Wayne State University Print Portfolio

2014

Various artists

Overall: 16 × 20 × 2 inches (40.6 × 50.8 × 5.1 cm)

Accession Number: 2015.296

Donor Stated Value: **\$4,500.00**

Date of Gift: November 18, 2015

Your generous gift to the collection of the Detroit Institute of Arts has been accepted with deep appreciation.

Sincerely,

Salvador Salort-Pons
Director



Mobile Arts 2019, Butzel Family Recreation Center, Detroit (group photo with WSU President Roy Wilson)

ANNUAL MOBILE ARTS WORKSHOP EXHIBITION

Mobile Arts held abstract art workshops at ten community sites, July 29 through August 12, 2019. Participants explored design fundamentals with emphasis on shape, color, and texture. Each workshop included warm up exercises followed by extensive collaborative projects using plywood, paint, and reclaimed materials. Local musicians working in a variety of genres also performed throughout the duration of each workshop.

The completed artworks were collected and installed for the annual *Mobile Arts Workshop Exhibition* at the Art Department Gallery, September 6 through October 4, 2019, and returned to each site. Artworks in the exhibition were created by participants ranging from youth to seniors at the following centers and parks: Roberto Clemente Recreation Center, Clark Park Coalition, Bushnell Congregational Church, Patton Recreation Center, Adams Butzel Recreation Complex, Butzel Family Recreation Center, Farwell Recreation Center, Mack Alive, and Detroit Police Department 10th Precinct.

MOBILE ARTS

JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

www.art.wayne.edu



2018 MOBILE ARTS WORKSHOP EXHIBITION, Art Department Gallery, WSU, Detroit



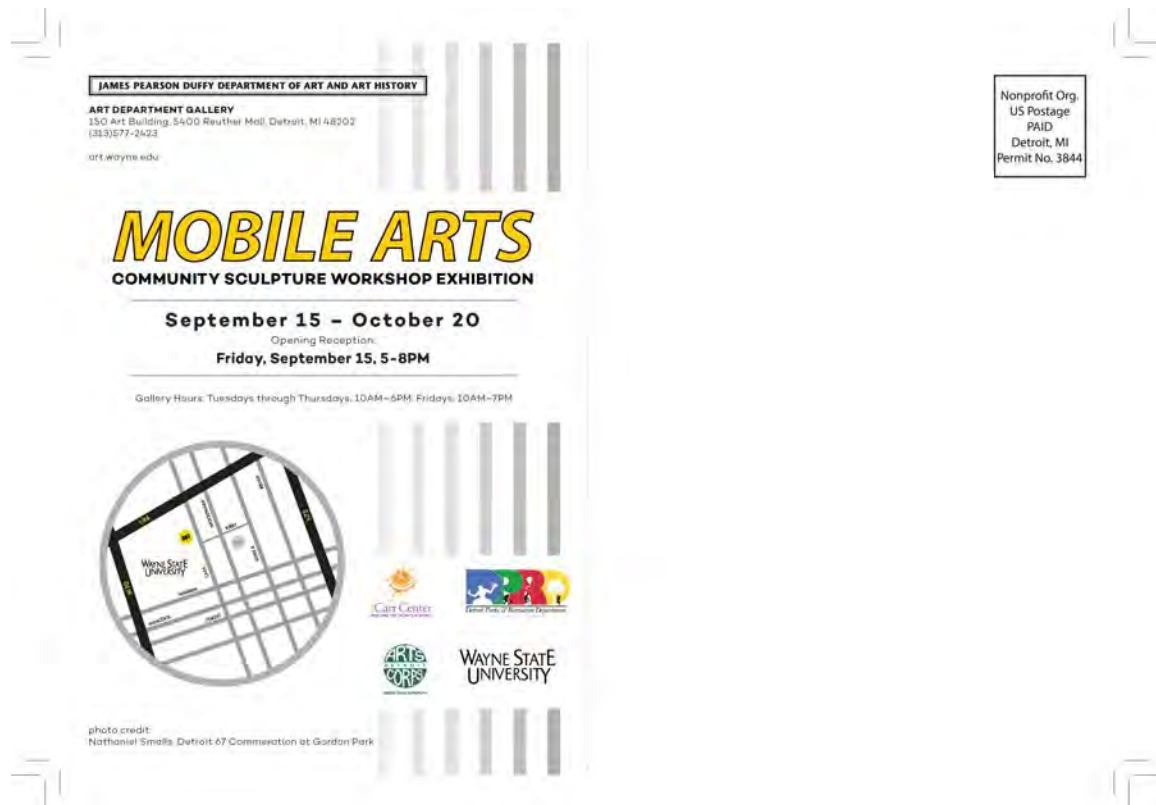
2016 MOBILE ARTS DETROIT, Butzel Family Recreation Center, Detroit



2016 MOBILE ARTS DETROIT, Clark Park Coalition, Detroit



2017 MOBILE ARTS WORKSHOP EXHIBITION postcard front design
(Detroit 67 Commemoration, Gordan Park, Detroit)



2017 MOBILE ARTS WORKSHOP EXHIBITION postcard back design

 (<http://www.ixiti.com>)

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Mobile Art Workshops Pop Up Throughout Detroit (/20150810469/stories/mobile-art-workshops-pop-up-throughout-detroit/)

Published: Aug 10, 2015, 6:57 pm

How to get or keep kids engaged in the arts during the summer months? That challenge is familiar to any parent or educator who competes with the Internet and video games. Thomas Pyrzewski, curator at Wayne State University's Elaine L. Jacob Gallery (<http://art.wayne.edu/jacob-gallery/index.php>), took matters into his own hands, bringing one-day-only arts workshops to seven recreation centers across Detroit, thus giving a sense of urgency and connectivity to these site-specific projects.

With the WSU Mobile Art Workshop, through the The James Pearson Duffy Department of Art and Art History (<http://art.wayne.edu/>), Pyrzewski says that "we started changing up the environment to bring artwork to the sites as a recreation rather than sports." In conjunction with last year's Print City 2014 (<http://art.wayne.edu/MAPC2014/index.html>) conference, co-hosted by WSU, Pyrzewski brought a printing press to the site to make prints with local students. Since this year, the department is hosting the Sculpture X Symposium 2015 (<http://sculpturex.art.wayne.edu/>), October 9-10, he decided to do a series of three-dimensional, sculptural workshops.

Held at seven community centers around Detroit between July 20-31, these one-day mobile sculpture workshops invited high school students from the tri-country to learn about art and make their own sculptures for an exhibit opening September 11. The Carr Center (<http://www.thecarrcenter.org/>) Jazz Ensemble performed during these mobile visits for a diverse and engaging arts experience, setting the mood, as Pyrzewski describes for "an optimal environment for creation."

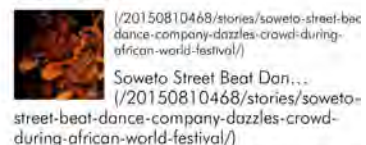
Locations included the Butzel Family Recreation Center, the Farwell Recreation Center, Mack Alive (<http://www.mackalive.org/>) and the Patton Community Center. Karla Williamson from the Detroit Recreation Department (<http://www.detroitmi.gov/recreation>) (DRD) helped organize the logistics of the various centers.

At the beginning of each day, Pyrzewski gave a PowerPoint presentation educating the students about abstract art prior to them beginning to create their own sculptures. Siobhan Gregory, a professor of Industrial Design, spoke later in the day at some of the sites, after the students had worked for a bit. Another way he chose to educate them was about their choice of materials. The sculptures are made from materials that were donated, recycled or bought in bulk, as Pyrzewski believes that "it is important for them to work with materials that are really cheap and see what possibilities are there for making artwork out of almost anything."

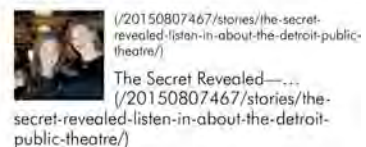
At the end of each day, the sculptures were all painted one color. "Each site is designated a different color, so that when they're on display in the gallery, they'll be able to tell whose work is from what site based on the color."



How to get or keep kids engaged in the arts during the summer months?



An assortment of cultural art, music and history will be taken over the...



<http://www.ixiti.com/20150810469/stories/mobile-art-workshops-pop-up-throughout-detroit/>

Page 1 of 4

IXITI | Mobile Art Workshops Pop Up Throughout Detroit

8/11/15, 11:23 AM

After two successful summers, Pyrzewski now sees the Mobile Art Workshop as an annual program, having established community partnerships for years to come. Additionally, the WSU Art Department plans to work with the DRD and invite youth to their facilities for workshops throughout the year, maintaining these relationships beyond summer programming.

View the embedded image gallery online at:

<http://www.ixiti.com/20150810469/stories/mobile-art-workshops-pop-up-throughout-detroit/#sigProId324601d27>
<http://www.ixiti.com/20150810469/stories/mobile-art-workshops-pop-up-throughout-detroit/#sigProId324601d27>

Written by: Hillary Brody

Email: hbrody@culturesource.org (<mailto:hbrody@culturesource.org>)

For months, it was a pretty well-kept secret. Rumors swirled hushed...

Find experiences at:

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Tags: [Art \(19/444\)](#) [Educational \(1/10/7\)](#) [IXITI \(25/10/1\)](#) [Walter \(1/1/1\)](#) [University \(1/1/1\)](#) [124-walter-1/1/1](#)

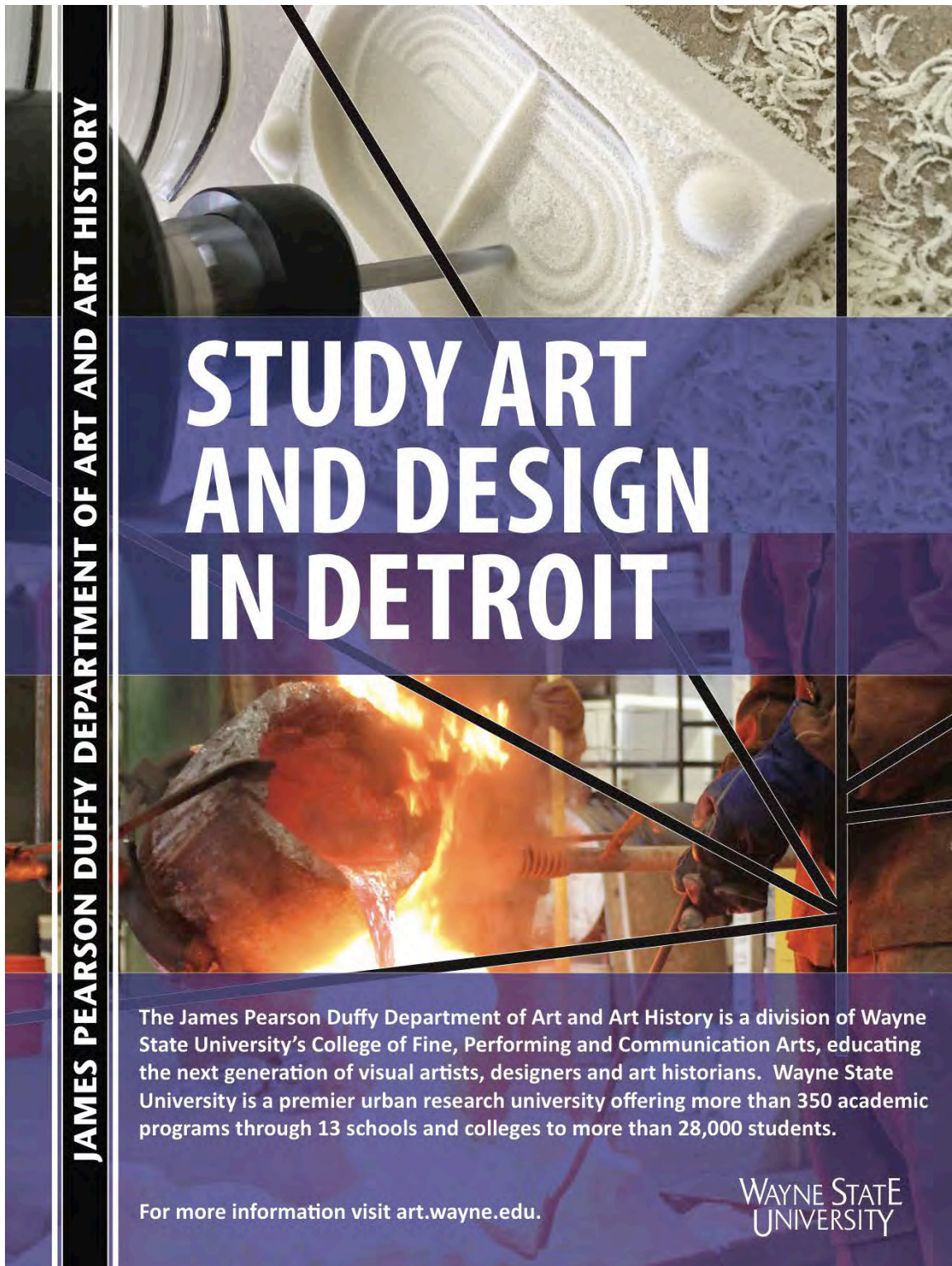
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<http://www.ixiti.com/signup>

Like 0 Retweet 0 Share 0 Tweet 1



2019 MOBILE ARTS WORKSHOP EXHIBITION opening reception, Alberta Tinsley-Talabi and artwork created by participants at Mack Alive, Detroit, 2019





JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

STUDY ART AND DESIGN IN DETROIT

The James Pearson Duffy Department of Art and Art History is a division of Wayne State University's College of Fine, Performing and Communication Arts, educating the next generation of visual artists, designers and art historians. Wayne State University is a premier urban research university offering more than 350 academic programs through 13 schools and colleges to more than 28,000 students.

For more information visit art.wayne.edu.

WAYNE STATE
UNIVERSITY

18" x 24" department poster design, 2017

Metals 2019: Sponsored by the Michigan Silversmiths Guild

The James Pearson Duffy Department of Art and Art History, Art Department Gallery, Wayne State University, Detroit, is pleased to present *Metals 2019: Sponsored by the Michigan Silversmiths Guild*, January 11 through February 1, 2019. The opening reception will be held on Friday, January 11, 5-8PM.

Metals 2019, organized by Katie MacDonald, Lecturer of Core, Sculpture, and Metals at Wayne State University, features works from ten regional jewelry and metalsmithing programs affiliated with the Michigan Silversmiths Guild.

Participants include students, faculty, and alumni from the following schools: Bowling Green State University, College for Creative Studies, Cranbrook Academy of Art, Eastern Michigan University, Edinboro University, Grand Valley State University, Northern Michigan University, Wayne State University, Western Michigan University, and University of Michigan.



Metals 2019 (installation view), Art Department Gallery



Metals 2019 identity

Tuesday, December 31, 2019 at 6:08:42 PM Eastern Standard Time

Subject: 2019 TRI-COUNTY HIGH SCHOOL EXHIBITION, ADG, Wayne State University, Detroit, Press Release
Date: Tuesday, March 12, 2019 at 10:58:33 AM Eastern Daylight Time
From: Wayne State Galleries
To: Thomas Pyrzewski

[View this email in your browser](#)

JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

Wayne State University
 James Pearson Duffy Department of Art and Art History
 Art Department Gallery
 150 Art Building
 5400 Reuther Mall, Detroit, MI 48202
 Telephone: (313) 577-2423; Fax: (313) 577-3491

Exhibition: 2019 *TRI-COUNTY HIGH SCHOOL EXHIBITION*
 Dates: March 22 through April 5, 2019
 Opening Reception: Friday, March 22, 5-8PM, with awards presentation at 6:30PM
 Gallery Hours: Tuesdays through Thursdays, 10AM-6PM; Fridays, 10AM-7PM
 Contact: tpyrzewski@wayne.edu

Detroit, MI, March 11, 2019 – The James Pearson Duffy Department of Art & Art History is pleased to present its annual *Tri-County High School Exhibition*, March 22 through April 5, 2019. The opening reception will be held on Friday, March 22, 5-8PM, with an awards presentation at 6:30PM.

This exhibition features approximately 70 artworks created by high school students from Macomb, Oakland, and Wayne counties. At the opening reception, seven awards will be given to students for their outstanding artworks in the exhibition. The awards include First Place, Second Place, Third Place, Teacher Award, and three Honorable Mentions. This year's guest juror is Siobhan Gregory, Senior Lecturer in Industrial Design at Wayne State University, Detroit.

Artworks by students from the following high schools are included in this year's exhibition: Arts Academy in the Woods, Bloomfield Hills High School, Center for Advanced Studies and the Arts, Cesar Chavez Academy High School, Clawson High School, Detroit Country Day School High School, Edsel Ford High School, Grosse Pointe South High School, Henry Ford II High School, International Academy East, Lake Orion High School, Lakeview High School, L'Anse Creuse High School, Richmond High School, Sterling Heights High School, Stoney Creek High School, South Lyon High School, Utica Academy for International Studies, and Waterford Mott High School.

This event is free and open to the general public. The Art Department Gallery is located in the Art Building on the campus of Wayne State University, near the intersection of Cass Avenue and Kirby Street.



Thank You, Christina Krysiak, 2019, colored pencil, Center for Advanced Studies and the Arts

The James Pearson Duffy Department of Art and Art History is a division of Wayne State's College of Fine, Performing and Communication Arts, educating the next generation of visual artists, designers and art historians. Wayne State University, located in the heart of Detroit's midtown cultural center, is a premier urban research university offering more than 350 academic programs through 13 schools and colleges to more than 28,000 students.

GLC

GALLERY LEARNING COMMUNITY

WSU GALLERY LEARNING COMMUNITY, 2015-18

The Gallery Learning Community (GLC) offers a larger sense of art professions by providing students with opportunities to network within and outside of Wayne State University's (WSU) James Pearson Duffy Department of Art and Art History's art galleries. Students are exposed to gallery and museum fundamentals in relation to social practices at art institutions and organizations that vary in scale and budget, including the following types: galleries, museums, community-based centers, and various outdoor site-specific locations on the campus of WSU and throughout Detroit.



GMC/GLC students with Terry Birkett at Detroit Institute of Arts, underground storage facilities, 2019

2019 GLC LEARNING OUTCOMES

1) Research: (met)

CV/resume, exhibition proposal, portfolio development; including: artwork/writing presentation, documentation, and cataloging

2) Gallery / Museum: (met)

exhibition design, season design, site-specific facility operations training; and artwork handling and installation

3) Community: (met)

professional program development for diverse audiences, including assisting with art-related workshop instruction for youth, seniors and directors at local recreation centers

4) Performance Expectations: (met)

professional exhibition of personal research, proper artwork management, and professional articulation of art—literally and visually

5) Time Investment: (met)

student members, along with the GLC Peer Mentor and Coordinator work together to ensure gallery and special program activities are on track, while beneficial to GLC student learning experiences

6) Diversity: (met)

students studying in various disciplines instruct art-related workshops for audiences who are not familiar with the arts, or who do not have access to art-related program



GMC/GLC students with President M. Roy Wilson and First Lady Jacqueline Wilson, Art Department Gallery, WSU, 2017

FUSE: 2019 WSU UNDERGRADUATE EXHIBITION

The James Pearson Duffy Department of Art and Art History, Wayne State University (WSU), is pleased to present ***FUSE: 2019 WSU UNDERGRADUATE EXHIBITION*** at the Art Department Gallery, April 19 through May 10, 2019. The opening reception will be held on Friday, April 19, 5-8PM, with the annual departmental scholarship awards presentation at 6PM.

Art, Art History, and Design students come together to showcase their works at the Art Department Gallery for its annual undergraduate exhibition. This exhibition, featuring approximately 250 works created through a variety of disciplines and approaches, celebrates their outstanding achievements during the 2018-19 academic year.

FUSE has been organized by the following students from the department's Gallery Management Course / Gallery Learning Community: Evelyn Christie, Kulsuma Fahima, Kathryn Goffnett, Noura Hadjeba, Hailey Hayward, Brooke Johnson, Sarah Kowalski, Shannon Kurzyniec, Laura Lapastora, Julia Lasak, Sydney Richards, Theresa Riviera, and Abigail Turner.



FUSE
Wayne State Undergraduate Exhibition
April 19 - May 20

ART DEPARTMENT GALLERY
1500 N. Building, 5430 Rochester Mall
Detroit, MI 48202
(313) 577-7473
art@wayne.edu

WAYNE STATE UNIVERSITY
Wayne State University is an Equal Opportunity Institution

The James Pearson Duffy Department of Art and Art History is pleased to present **FUSE: 2019 WSU Undergraduate Exhibition of the Art Department Gallery**, April 12th to May 10th, 2019. An opening reception will be held Friday, April 19 from 5-8PM with the annual scholarship awards presentation at 6:30PM.

The goal of **FUSE** is to bring people together from all different backgrounds to enjoy art while being able to learn about various media that is showcased. This exhibition is a walking tour of the different programs found within the Wayne State Art Department.

Wayne State Art Programs

Art History

Students learn about past and present artistic traditions and practices that have shaped our world and gain the critical tools to interpret works of art, architecture, print media, photography and all forms of visual culture.

Ceramics

The program and course of instruction emphasizes critical thinking, a strong work ethic, artistic research and critical thinking. Graduate students are directed toward a vibrant exploration of individuality, studio investment and are encouraged to explore both historical and contemporary ideas in all media.

Care Studio

Care Studio provides a base of knowledge that students will use in all disciplines of art and design such as the use and discussion of formal elements and principles of design, composition skills, research and ideation methods, material handling, craftsmanship, and visual language.

Digital Arts

The students of the Digital Art concentration will investigate several modes of digital media production, including animation, game design, user experience art and design, video production, digital drawing and painting, 3D modeling and digital imaging.

Drawing

The Painting and Drawing program, which has a long history of producing nationally prominent artists, offers a diverse array of courses designed to prepare students pursuing careers in art. It is based on providing a solid foundation in painting and drawing fundamentals through a rich exploration of traditional techniques and techniques.

Fashion Design and Merchandising

The Fashion Design and Merchandising program offers a professional concentration in fashion design. The Apparel Design and Fashion Merchandising, the Apparel Design curriculum enables student development in conceptual and technical aspects of clothing design from material testing and ideation to finished garment.

Fibers

The Fibers Program will train students to acquire technical skills in weaving and fiber arts education. To become familiar with materials, sources, and major current developments in the fiber field.

Graphic Design

Graphic Design deals with visual communications: the interaction of words and images to inform, educate, persuade or advocate. It seeks to inform, educate, persuade and advocate through the interaction of words and images.

Industrial Design

Industrial Design determines the look and the function of new manufactured consumer items. This curriculum is the synthesis of the fine arts core program that addresses the methodology of problem-solving and presentation skills, design.

Interior Design

The Interior Design Program at Wayne State University prepares design professionals concerned with improving quality of life, increasing productivity and protecting the public safety and welfare of the public in interior environments.

Metalcrafting

The metalcrafting facilities support a wide range, from jewelry making to sculpture. Students are encouraged to develop students for jobs that are not only integral to the discipline but also cross disciplinary boundaries.

Painting

The Painting and Drawing program, which has a long history of producing nationally prominent artists, offers a diverse array of courses designed to prepare students pursuing careers in art.

Photography

We consider the photographic image as both language and craft. The language of the photographer addresses how signifiers, symbols and metaphors are used to create meaning within the photographic frame.

Printmaking

Printmaking is four separate studios, print a definition and historical "job," printmaking is able to offer highly specialized modern facilities. The recent addition of new presses and rebuilding of the long-abandoned students' ability to work with new media or approach their choice.

Sculpture

Facilities, along with their faculty and staff, form a dynamic learning environment where a diverse range of book, graphic, fabric, and prints are explored, discussed, and given shape.

Have You Seen It?

Wayne State Art Collection



1. Fine Arts Center, 5430 Rochester Mall, Detroit, MI 48202

2. Grand Hall & Belle Isle Tower, 5430 Rochester Mall, Detroit, MI 48202

3. School of Art & Design, 5430 Rochester Mall, Detroit, MI 48202

4. School of Art & Design, 5430 Rochester Mall, Detroit, MI 48202

5. School of Art & Design, 5430 Rochester Mall, Detroit, MI 48202

6. School of Art & Design, 5430 Rochester Mall, Detroit, MI 48202

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Dear Tom –

I cannot thank you enough for your support and encouragement these past few years. When I first met you, I felt very lost and unsure as to how I should break into a career in the arts. I had no idea of the possibilities. I felt very honored when you accepted me into your gallery management course and offered me a job to work at the galleries. The latter half of my college career – which I mark to begin at the time I started working at the galleries – really shaped my achievements and aspirations. Working with and learning from you was pivotal in my personal and professional development. I appreciate all you have done not only for me, but also for all the students and artists you come across. Your commitment to the sort of education you've brought to Wayne State is truly valuable, and I feel privileged to have encountered it!

Thank you x a million.

I look forward to staying connected with you, and to see what comes of the programs you've implemented.

Sincerely,

Daniel Bidigare



GMC/GLC students at the Art Department Gallery with Els Hoek, visiting curator of *James Lee Byars: Back in Detroit*, 2019

FREUDENBERG PICS

(PARTS INSPIRED CREATIVE SOLUTIONS)

AN EXHIBIT AT THE FREUDENBERG NORTH AMERICA REGIONAL CORPORATE CENTER

Artists
 Brooke Breckner
 Alex Buzzalini
 Dan Cicchelli
 Joe Culver
 Laurie D. D'Alessandro
 Kyle Dill
 Ani Garabedian
 Irina Haralambis
 Julie Howells
 Matthew Hunt
 Khaalida Jefferson
 Hiroko Lancour
 Laura Makar
 Nicole Richards
 Samantha Russell
 Kathryn Whitlock
 Jessica Wildman



ANCHOR HWY

E ANCHOR CT

HALYARD DR

47690 E ANCHOR CT,
PLYMOUTH TOWNSHIP, MI
48170

EXHIBITION

RECEPTION

OCTOBER 24, 2013

6-8PM

Freudenberg, a global conglomerate of 16 highly specialized businesses, sponsored an art competition for Wayne State's James Pearson Duffy Department of Art and Art History students. Seventeen students entered the works inspired by and created from materials representing Freudenberg's manufacturing processes and products. The three best works plus two honorary mentions were awarded monetary prizes in support of student's further academic and creative development.

The department is one of the largest and most comprehensive departments of art in the United States with 800 majors, 30 full-time faculty, 30 part-time faculty and 10 staff. The department is an active community of students, staff, and faculty that advances the study and practice of art history, design, and fine art. The department sustains and furthers these disciplines through rigorous research, creative production, instruction, and community engagement in Detroit, Michigan and beyond.

The Freudenberg Group is a family-owned company offering customers technologically advanced and support-intensive products and services. The Group develops and manufactures seals, vibration control technology components, filters, nonwovens, surface treatment products, release agents and specialty lubricants, medical technology and mechatronic products. Freudenberg also develops software solutions and IT services primarily for small and medium-sized enterprises. Consumers enjoy Freudenberg's state-of-the-art household products marketed under the vileda®, O-Cedar®, Wettex®, Gala® and SWASH® brands. In 2012 the Freudenberg Group had 37,453 employees in 57 countries and generated revenue of more than 6.3 billion euros. More information about Freudenberg is available on the internet under www.freudenberg.com.

Freudenberg North America Limited Partnership is the North American holding company for Freudenberg & Co. of Weinheim, Germany that owns a family of companies which operate 15 unique businesses at 58 locations in North America. Together, these companies provide innovative products and solutions to customers in industries ranging from automotive, aerospace, and medical to chemical, oil and gas, and construction. For further information, please visit www.freudenberg.us.



JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY



JAMES PEARSON DUFFY DEPARTMENT OF ART AND ART HISTORY

Freudenberg North America Corporate Center
 47690 E. Anchor Ct.
 Plymouth, MI 48170-2455

Exhibition: *Freudenberg PICS* (Parts Inspired Creative Solutions)
Reception: October 24, 6-8PM
Contact: tpyrzewski@wayne.edu

The James Pearson Duffy Department of Art and Art History is pleased to present

Freudenberg PICS (Parts Inspired Creative Solutions)

An exhibit at the Freudenberg North America Regional Corporate Center

Plymouth, October 22, 2013. Freudenberg, a global conglomerate of 16 highly specialized businesses, sponsored an art competition for Wayne State's James Pearson Duffy Department of Art and Art History students. Seventeen students entered the works inspired by and created from materials representing Freudenberg's manufacturing processes and products. The three best works plus two honorary mentions were awarded monetary prizes in support of student's further academic and creative development.

"Supporting education and art and promoting cultural richness of our communities is a long-standing Freudenberg tradition. That is why we are delighted to partner with Wayne State University and provide our support to its art program," says Leesa Smith, Freudenberg North America president and regional representative and adds, "Creativity expressed through the artwork resonates with Freudenberg's employees because it largely resembles innovation and entrepreneurship so important for success of our business."

"Working on this project with Wayne State Art Department was an absolute pleasure. Enthusiasm with which the students approached this project is contagious. Their work has sparked a lot of interest with our employees; we now have a challenging task of finding a creative way of sharing it with almost 8,000 Freudenberg employees in the U.S. Canada and Mexico," says Indira Sadikovic, Freudenberg North America communications manager who coordinated the project together with Tom Pyrzewski, Director of Art Galleries at Wayne State University.

Wayne State University greatly appreciates the ongoing support of Freudenberg and is pleased to present art and design works by the following graduate and undergraduate students: **Brooke Breckner, Alex Buzzalini, Dan Cicchelli, Joe Culver, Laurie D. D'Alessandro, Kyle Dill, Ani Garabedian, Irina Haralambis, Julie Howells, Matthew Hunt, Khaalida Jefferson, Hiroko Lancour, Laura Maker, Nicole Richards, Samantha Russell, Kathryn Whitlock, and Jessica Wildman.**

As he guided and assisted the student participants, Mr. Pyrzewski found the project to be a "significant opportunity that challenged our students to create artworks out of non-traditional art materials, resulting in new concepts and unexpected discoveries, and culminating in an extraordinary exhibition. We are very grateful for all that Freudenberg has provided to us, including materials and supplies, generous awards, and an experience that is invaluable."



Freudenberg PICS artwork installation by Hiroko Lancour, MFA Painting '14, Wayne State University



Freudenberg PICS artwork installation by Julie Howells, BFA Graphic Design '14, Wayne State University

PROFESSIONAL RESEARCH AND CONSULTATION

I have installed my large-scale sculptures at galleries, coordinated multi-media group performances at non-traditional venues, and have been commissioned to install sculpture that can sustain fluctuating weather conditions. My experience creating and installing artworks in environments to complement surrounding architecture and landscape has been beneficial for personal research and academic instruction. I observe and perform proper etiquette for personal exhibition opportunities, with an awareness of conflicts of interest, and continuously show my work in juried, curated, two-person, and solo-exhibitions.

Artist Statement

Discarded objects with curves and diagonals are collected – natural deadfall and human-made. Bend, cut and assemble - the armature is constructed. Muscle is applied, similar to a body. Cloth that has been soaked in paint is placed onto the structure, providing durability, skin and color.

Resonance from the objects influence application and determine the overall composition, often described as visceral. The sculpture is organic in form but contains mostly industrial materials within. This attribute implies an interconnection between humanity and nature, aiming to reverse memes associated with function.

The form isn't specific in content, yet tangible enough to provoke a response from the viewer, whose experiential reaction plays an integral role in completing the sculpture. Along with the viewer's interpretation, connotations embedded in the materials are combined with the working process and a collaborative formulation is conceived.



Mary Beth, 2011, Tom Pyrzewski, mixed-media
St. Clair County Community College, Port Huron, MI, (completed installation with bioswale, 2013)

Mary Beth, fabrication and installation, 2011



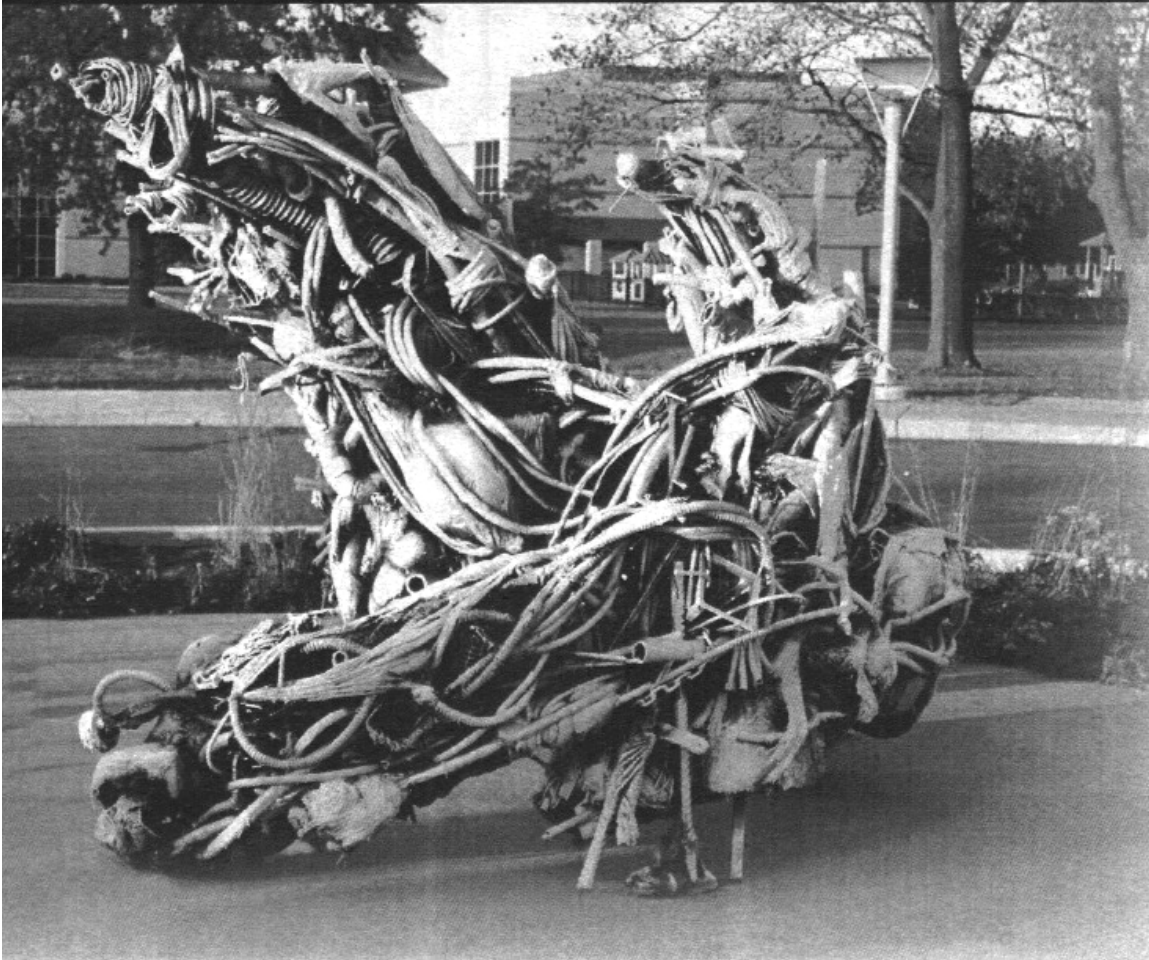




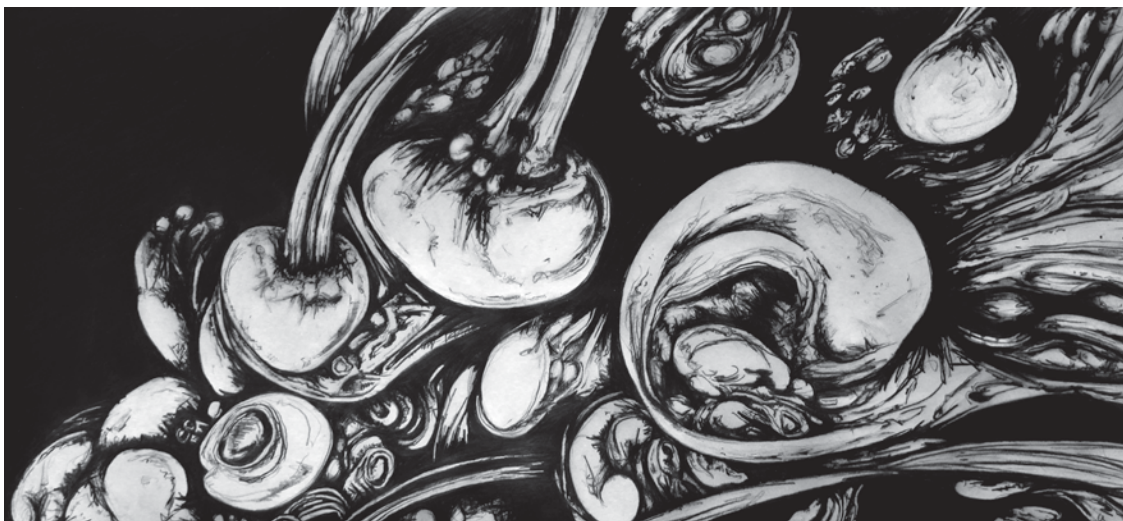
St. Clair County
Community College

FriendsArts

of the
Membership Information



St. Clair County Community College Friends of the Arts membership guide



Selected mixed media drawings, 2016-2018





Selected mixed media drawings, 2016-18 cont.



Evaline, mixed media, 2015, *EVALINE* (solo-exhibition, 2015), HATCH Gallery, Hamtramck, MI

Ménage à Detroit

*Three Generations of Expressionist Art
In Detroit 1970-2012*

Selected by Dennis Nawrocki

April 27 - July 21, 2012

"Ménage à Detroit" presents three generations of artists for whom an expressionist aesthetic has been either foundational or ongoing through their careers. Whether executing painterly canvases, three-dimensional sculptures, or some combination of both paint and structure assembled from virgin or salvaged materials, the twenty-two artists featured here share an approach to their work marked by a strong emotional quotient. Not for these expressive practitioners the formalities of the grid or a less-is-more sensibility. Rather, more is more—and better! - D.A.N.

First Generation Second Generation Third Generation

Gordon Newton	Gilda Snowden	Scott Hocking
John Egner	Paul Webster	Thomas Pyrzewski
Ellen Phelan	Kurt Novak	Stephanie Sturton
Nancy Mitchnick	Lois Teicher	Steven McShane
Allie McGhee	Gary Eleinko	
James Crawford	John Rowland	
Nancy Pletos	Matthew Blake	
Michael Luchs	Cay Bahnmler	
Robert Sestok	Yolanda Sharpe	

Artist Talk Series

Introduction to Ménage à Detroit

by Dennis Nawrocki

Saturday May 5, 2012 at 2PM

First Generation

Saturday June 2, 2012 at 2PM

Second Generation

Saturday June 9, 2012 at 2PM

Third Generation

Saturday June 16, 2012 at 2PM

*N'Namdi Center for Contemporary Art / 52 E. Forest Detroit MI 48201
313-831-8700 / nnamdicenter.org / Tues-Sat 12-6pm*



Evan, mixed media, 2012, Menage a Detroit, N'Namdi Center for Contemporary Art, Detroit



Evan, mixed media, 2012 (detail), Menage a Detroit, N'Namdi Center for Contemporary Art, Detroit



Papa, mixed media, 2018, studio, Hamtramck, MI



Sculpture Performance, Dally in the Alley 2014, Anthony Wayne Drive / Second Avenue, Detroit

Detroit Free Press News Sports Michigan Business Entertainment

ENTERTAINMENT
BY: CHRIS BETEA

Chris Betea / Special to the Free Press

The 37th edition of the Dally in the Alley welcomed thousands of street revelers to enjoy five stages of local music and vendor tents spread throughout a square of streets near Hancock, Forest, Anthony Wayne and Second, on Saturday, Sept. 6, 2014.



Dally (completed sculpture), mixed media, 2014, *EVALINE* (solo-exhibition 2015), HATCH Gallery, Hamtramck, MI