





OAKLAND UNIVERSITY
Department of Art and Art History

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Department of Art and Art History

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Chair's Welcome

Part of an educative mission is service. In the case of an art education, whether in the field of making art or studying its history, the heart of our service is to seek out the truth. Artists and designers are attuned to see through the miasma of dissimulation to reveal a genuine record of their time. Sometimes they do this proactively for a particular purpose (think of Picasso's *Guernica*); other times they explore more general themes, but always they are seeking to make their critical view of the world accessible so it can be propagated universally and shared for all the world to see.

We encourage our students to be keepers of the truth and we prepare them for the exciting adventure and challenge of finding the best way to express their ideas into a genuine universal vision of their time.

Members of our distinguished faculty — practicing, exhibiting artists or published art historians — explore the contextual, philosophical, social and political ramifications of art from all epochs, past

and present. Our students learn how to best express themselves in their chosen areas of study, communicating through media or critical writing. In short, our nascent artists, designers and art historians are taking on the same ethical challenges as anyone concerned with the primacy of truth and justice.

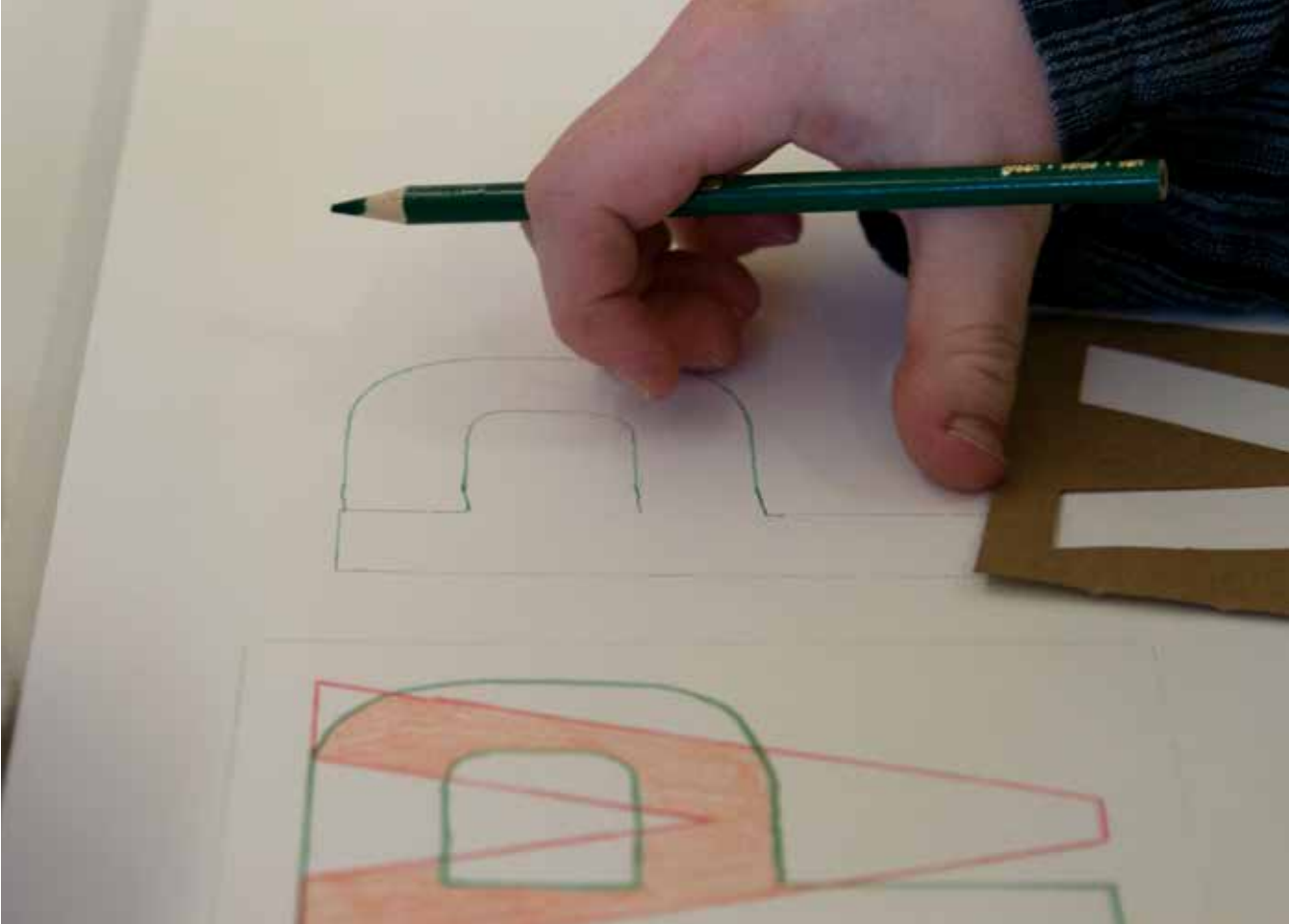
There are many options in art history and art production that can be shaped and blended to your needs. Whether you are confident about the concentration of art that you wish to explore or are seeking guidance to navigate the path of your art education, we are here to take the time to introduce you to all the possibilities and help you make the choice that is the best fit for you. With programs available in art history, contemporary art and graphic design, we have the faculty and resources for you to explore art in multiple contexts ranging from artistic, cultural, historical and critical. And we actively encourage our art history students to study abroad at our program in Volterra, Italy.

In addition to traditional drawing and painting studios, we have a versatile 1,500 square feet Makers' Studio with 3-D printers, laser cutters and an array of fabricating tools. Here you can truly explore new technological pathways as they apply to making art. Whether you want to experiment with coding, video art, performance art or robotics, we have the people and resources to make it happen. A recently added 16-seat MacBook suite gives us the resources to explore art and design in a cloud-based, state-of-the-art setting. Designers can expect to learn on the latest platforms with the newest software. Our etching and letter printing press facilities are also available for exploration of traditional and historical techniques. However, if your choice of image reproduction is more contemporary, digital technologies, via archival inkjet printers, are ready to print on a variety of materials from paper to vinyl to fabric.

Also combining traditional and new technologies, our photography area



Students of Foundations of Studio Art: 3-D, *Topographic Relief*, 2016



provides a full range of investigation into 19th-century analog processes, as well as photography as a digital art form. We have specialists and courses in the concepts, techniques and processes of the medium and in the history of photography.

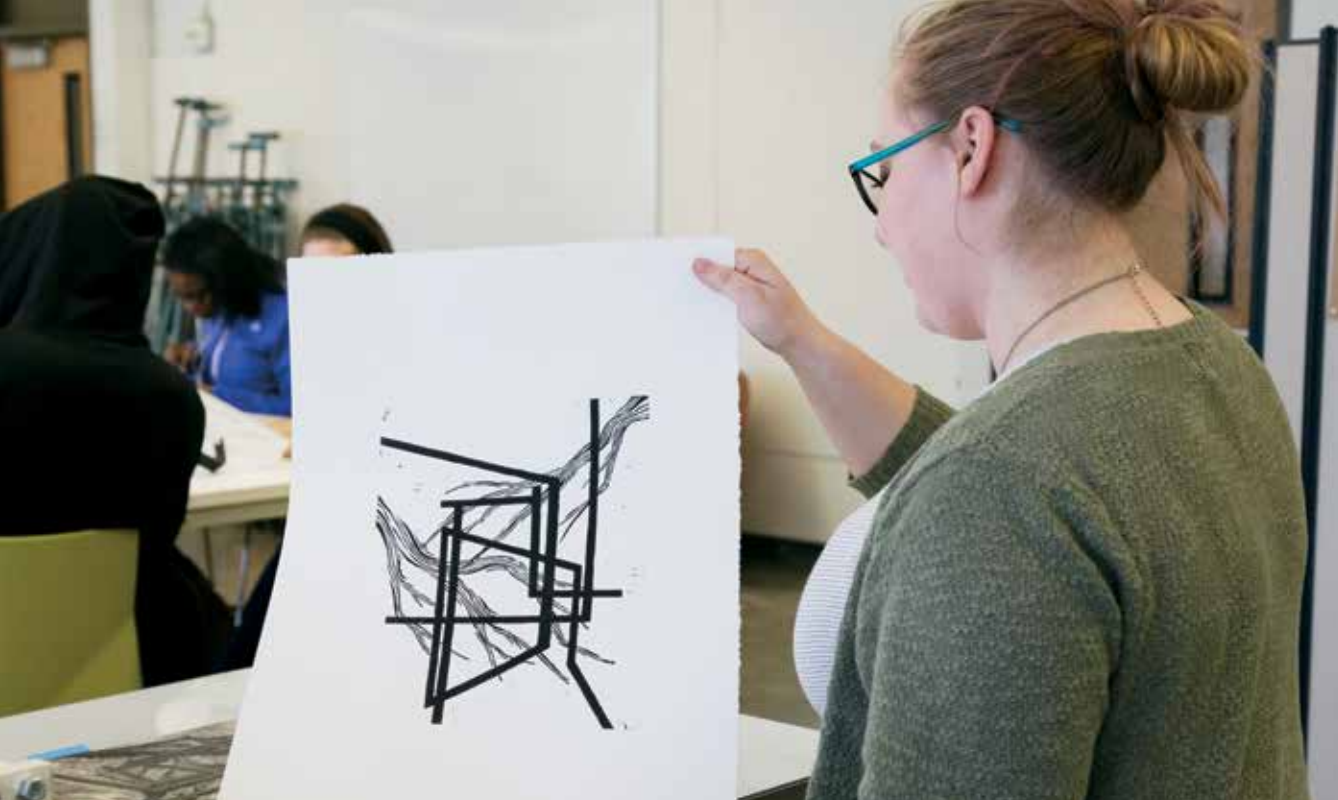
If experimental studio practices and using the latest fabrication technologies is the direction you wish to explore, our new media speculation will capture your curiosity and imagination.

From a freshly painted canvas in the studio, to the analytical deconstruction of a framed, varnished painting in the museum, we help you discover which path embraces your true passion for the study of art. And in our art gallery, you can take the time to discover how art and creativity

play a crucial role in understanding the complexity of a global world and your place in it.

Our 16 full-time professors and 25 part-time instructors ensure that class sizes are small enough to guarantee an ongoing one-on-one rapport with your teachers. From the study of objects from classical antiquity to the art of the modern period, your degree, whether historical or contemporary, whether writing or studio intensive, prepares you for a career in research, art production or design-based fields. Our advisers will help you design your future in art with either guided programs or a self-styled area of study. The intersection of art history and art making awaits your exploration.





Our Vision

The Department of Art and Art History's (AAH) curriculum encompasses art making as an aesthetic expression of intellectual vision, design as visual practice, and contextual study and research. Students can develop their knowledge and understanding of the history of the visual arts and design, gain a solid grounding in both aesthetic and critical theory, develop technical skills in a variety of media, and expand their abilities to conceptualize and communicate their own vision through aesthetic means.

Art is a significant avenue through which humanity experiences the world. Art is a measure of its times, a mirror, providing reflections of civilization that can be enlightening and insightful, disturbing and ironic, provocative and critical. Art of the past embodies a vital, visual connection with history, while contemporary art is a visceral testament to our moment in time. As aesthetic and intellectual disciplines, art

history, studio art and graphic design have the power to change perceptions of the world.

The goal of the AAH department is to produce articulate, knowledgeable graduates in art history, studio art and graphic design, whose critical thinking, communication skills and creative problem-solving abilities foster confidence and insight to further their careers.



News and Updates

Makers' Studio

Formerly the home to an engineering automotive club, the Art and Art History Makers' Studio opened in June 2016. This space is a unique, creative and productive place for the department and its students. The fully renovated studio hosts the department's new sculpture class, as well as classes in 3-D art and new media. It is a flexible space, with a spray booth, digital fabrication zone with 3-D printers/scanner and laser cutter, and a workshop housing traditional wood and metal working tools, and encourages collaboration with other University departments. Here molecular structure models are created to be used in chemistry classes and donor tiles are etched for installation in the O'rena Athletic Center. The Makers' Studio is also the home of the Makers' Club, a student organization supported by both art and engineering faculty.





Highlights on Study Abroad in Volterra, Italy

On June 11, 2017, a group of nine students accompanied by Special Lecturer Donna Voronovich embarked on the second annual six-week academic program in Italy. Representing a variety of majors, the students were enrolled in course AH 395: Visual Cultures of the Italian Peninsula, which satisfies a general education requirement as well as an elective requirement in the Department of Art and Art History. The course this year was formatted as a combination of classroom sessions and field trips, including four-day excursions to Florence and Rome, day trips to Siena, Pisa and San Gimignano, culminating in a four-day grande finale in Venice. While rigorous, the academic schedule allowed for free time as well, so students had the opportunity for other travel in Europe or to simply relax on the Mediterranean beach nearby.

Based in the beautiful Tuscan hill-town of Volterra, the program is housed in the Volterra International Residential College. The recently renovated 19th century building provides classrooms and living space for 22 students and two faculty members. Oakland University students shared the building with students from the University of Detroit Mercy School of Architecture, forming new friendships and trading travel tips along the way. Located within the medieval walls of the city, the facility provides an ideal atmosphere for learning while living as a local. From shopping at the weekly open-air market, to attending the wide variety of cultural events on the main piazza, Volterra offers a unique slice of Italy; its environment, its people, and its culture. In order to enhance their Italian experience, students also learned some Italian language and cultural



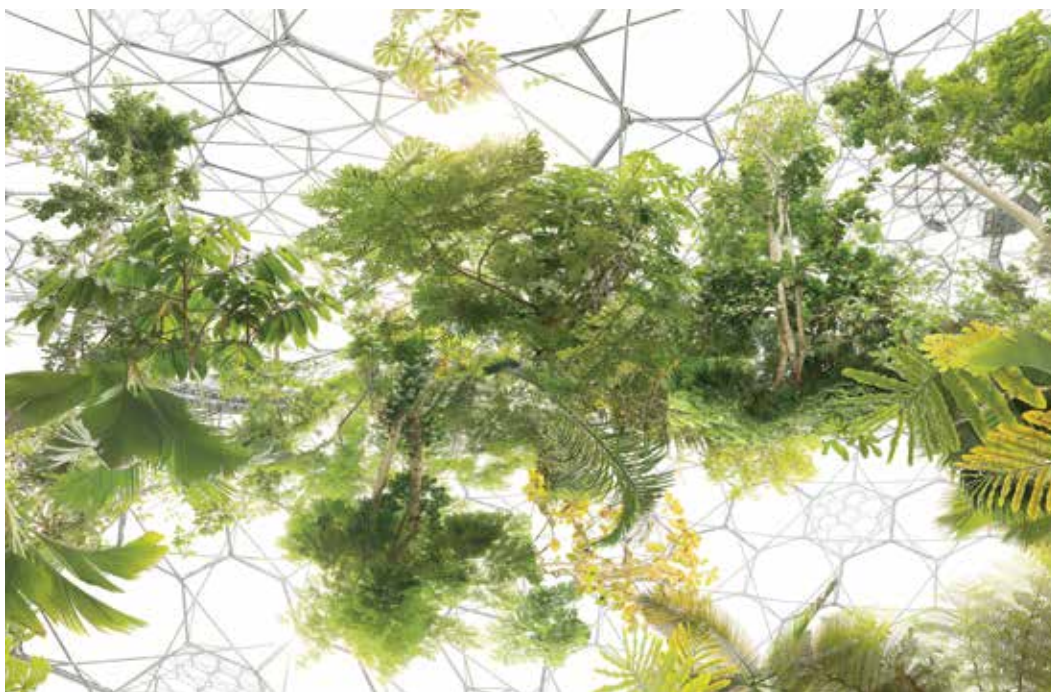
etiquette. When ordering in restaurants, interacting with shopkeepers, asking for directions or befriending the owner of the neighborhood café, they quickly learned that a little effort and a big smile go a long way.

The AH 395 course syllabus covered five chronological periods of Italian art and architecture; Ancient Etruscan, Ancient Rome, Medieval, Renaissance and Baroque. For each period, classroom lectures were paired with excursions to museums, monuments, historical sites, artist studio visits and performances.

In addition to the art history course, students had the opportunity to participate in an alabaster sculpture workshop, taught by a master sculptor in the traditional methods. Under the guidance of the master and his assistants, Oakland University students used centuries-old techniques to produce their very own alabaster masterpieces. Their works were displayed, alongside final projects of the architecture students, in a public exhibition in Volterra at the culmination of the program.

The Department of Art and Art History encourages students to participate in study abroad opportunities like this one to gain invaluable cultural and academic experiences. Grants and stipends are available from the department for this program and many others. For more information, please contact Dr. Galina Tirnanic at tirnanic@oakland.edu or Donna Voronovich at voronovi@oakland.edu.





Michael Najjar, *space garden*, 2013

hybrid photography, archival pigment print, diasec, custom-made aluminum frame, 52 x 80 inches

Courtesy of Benrubi Gallery, New York

OU Art Gallery News and 2017-18 Season Highlights

Oakland University Art Gallery's exhibition year begins in September 2017 with *Ethics of Depiction: Landscape, Still Life, Human*, which explores realism through an ethical lens. Gallery Director Dick Goody explained:



Over the last five years, when curating international contemporary art, I have surveyed various themes: collage, abstract painting, non-traditional sculpture, portraiture and art as social practice. I thought it was time to turn my attention to realism, but it's too broad an area. You have to whittle it into something manageable. So I thought I'd look at the nuances of whether an image can be said to be ethical. It's like looking at a cabinet of curiosities or a painting or photograph of objects, places or people and asking whether they can be good or corrupted. It's perilous territory, but to me it's fascinating and worth the journey.



Richard Renaldi
Craig & Gabe, 2011
24 x 20 inches
Courtesy of Benrubi Gallery, New York

Artists included in the exhibition are:
Matthew Albanese, Greta Alfaro Yanguas,
David Allee, Jasper de Beijer, Amy Bennett,
Julie Blackmon, Sharon Core, Roe Ethridge,
Richard Finkelstein, April Gornik, David
Hilliard, Alex Kanevsky, Patrick Lee,
Richard Mosse, Michael Najjar, Toyin Ojih
Odutola, Richard Renaldi, Hannah Starkey,
Becky Suss, Jörn Vanhöfen and Guido
van der Werve.



In January 2018, the gallery is organizing an exhibition exploring the biography and legacy of our University benefactor Matilda Wilson using a timeline and objects borrowed from the collection of Meadow Brook Hall. Wilson gave the tract of land, Meadow Brook Hall, and a \$2 million gift 61 years ago, and ground was broken a year later in 1958. This exhibition celebrates the 60th anniversary of Matilda Wilson's extraordinary largess.

March sees a special exhibition drawn from the Oakland University Art Collection curated by students from the Department of Art and Art History enrolled in a special topics course under the tutelage of Professor John Corso. This project gives both art history and studio art students the extraordinary hands-on opportunity to discover the intricacies of organizing an exhibition from discovering its thesis, choosing the objects, contextualizing them, designing the exhibition and presenting its educational agenda.

The gallery brings people and art together under the auspices of curiosity, analysis, inquiry and education. Visit us at ouartgallery.org and on Facebook.

Oakland University Art Gallery

Wilson Hall, Room 208 | ouartgallery.org | (248) 370-3005

Gallery Director Dick Goody | goody@oakland.edu | (248) 370-3008

Assistant to the Director Jacqueline Leow | jaleow@oakland.edu | (248) 370-3005

Gallery Hours | Tue–Sun: noon–5 p.m.

Evenings: during Meadow Brook Theatre performances

Wed–Fri: 7 p.m.–first intermission | Sat – Sun: 5 p.m.–first intermission

History of Braun Lecture

The Fred M. Braun Lecture in the Department of Art and Art History (AAH) is an annual event that draws both students and members of the art community to the beautiful Meadow Brook Hall to hear distinguished scholars and artists speak on topics ranging from contemporary environmental photography to the dynastic art of Pharaonic Egypt. Some of the speakers are world-renowned experts in their fields, others go on to great distinction in their areas of study. Professor Emeritus of Psychology Jean Braun endowed the fund for this event more than 30 years ago in memory of her late husband Fred Braun, to honor his life-long love of the visual arts.

2017 Lecture

There was standing room only at the 2017 Braun Lecture, where designer Aaron James Draplin, of the Draplin Design Co., presented his talk, "Pretty Much Everything." The audience was informed and entertained by this showcase of Draplin's work, which included case studies, road stories, lists, sketches, maps, how-tos and advice on design. Draplin works with high profile clients such as Nike, Esquire, Ford Motor Company and Patagonia.

Draplin is the author of *Pretty Much Everything: Draplin Design Co.*, which chronicles his life and career with a blend of wisdom and humor. A book signing and reception followed the lecture.



Other Lectures

The Department for Art and Art History is pleased to offer many other opportunities through the year for students and the community to learn from artists and designers; whether locally or internationally known, they are all leaders and innovators in their fields. Lectures last year included:

- The Judd lecture: a talk by Dr. Gennifer Weisenfeld, Dean of Humanities at Duke University, who spoke about transwar design in Japan.
- Dr. Natsu Oyobe, curator of the University of Michigan Museum of Art, spoke on graphic design in East Asia in conjunction with two exhibitions coming to the museum.
- Alumni talk with Sarah C. Blanchette, who just completed her MFA in photography at the Cranbrook Academy of Art.
- Detroit Artist Millee Tibbs spoke about her recent photographic work in the American west in her lecture, "Mountains and Valleys."
- John Corbin, professor and artist, shared his travel adventures to the Basque country of France.
- Dr. Claude Baillargeon shared his journey to Chernobyl in his lecture, "Spellbound by the Potency of the Invisible."

Images courtesy of the Oakland Post



All lectures are free and open to the public; future events can be found on our website and Facebook page.

"I am absolutely grateful for everything that the art program at OU has taught me, not only in technique and discipline, but also how to market myself as an artist. All of the professors in this program are top notch."

– AJ Kesler, Studio Art, 2015



Service-Based Learning in Graphic Design

During the winter 2018 semester, Oakland University juniors and seniors will work in teams in an operating graphic design studio pitching ideas, developing designs and following projects through to production for local nonprofit organizations. The class, entitled Community Design, is taught by Meaghan Barry, assistant professor of graphic design and will give students professional experience. This will be the fourth semester of students designing for their community. During the winter 2017 semester, students designed for The Michigan Urban Farming Initiative, National Alliance on Mental Illness (NAMI) and The Webster Community Center (a project by Micah6). Finished design work was utilized by the nonprofits in the “real world” soon after the conclusion of the class. Collateral that was created included logos, postcards, letterhead, social media images and t-shirts. Visit goodcommunitydesign.com to learn more.

Other nonprofits that benefited from the work of AAH design students were The Lighthouse in Pontiac, Michigan Vernal Pool and the Oakland Arts Review. An OU design student’s mark was selected to be used in alerting the public to an invasive species, the New Zealand Mud Snail. Finally a design by student John McCarthy was chosen to represent the Oakland University College of Arts and Science’s lecture series theme of Unity in Diversity.



“Studying at Oakland University gave me access to professionals who not only educated, but also supported me as an emerging artist and educator.”

– Nina Caruso, Studio Art K-12 Education with Design Minor, 2015



Alumni Updates

Sarah Blanchette

(studio art, 2015) graduated with an MFA from the Cranbrook Academy of Art (CAA) in May 2017. She says her time at Oakland University prepared her for the rigorous, studio-based curriculum at CAA. Continuing her research about young womanhood, Sarah spent the last two years creating photo-based fiber sculptures and quilts in response to her experiences growing up on the internet as a teen girl. Her work speaks to the fragmentation and exploitation that grows within female millennials as they come of age on the internet. She is currently the education communications assistant at the Flint Institute of Arts and recently opened a new studio in Detroit.

Mike Ferdinande

(studio art – photography, 2015) began taking freelance photos for *Detroit Metro Times* and *The Macomb Daily* before finishing his degree. He continues to work with both publications and especially enjoys taking photos at local concerts for *Metro Times*. He has photographed concerts performed by Dierks Bentley, Bruce Springsteen and Van Halen. He also started his own photography company, Ferdinande Fotography, LLC. He said that his time at OU gave him the confidence to seek out jobs and find himself as an artist.

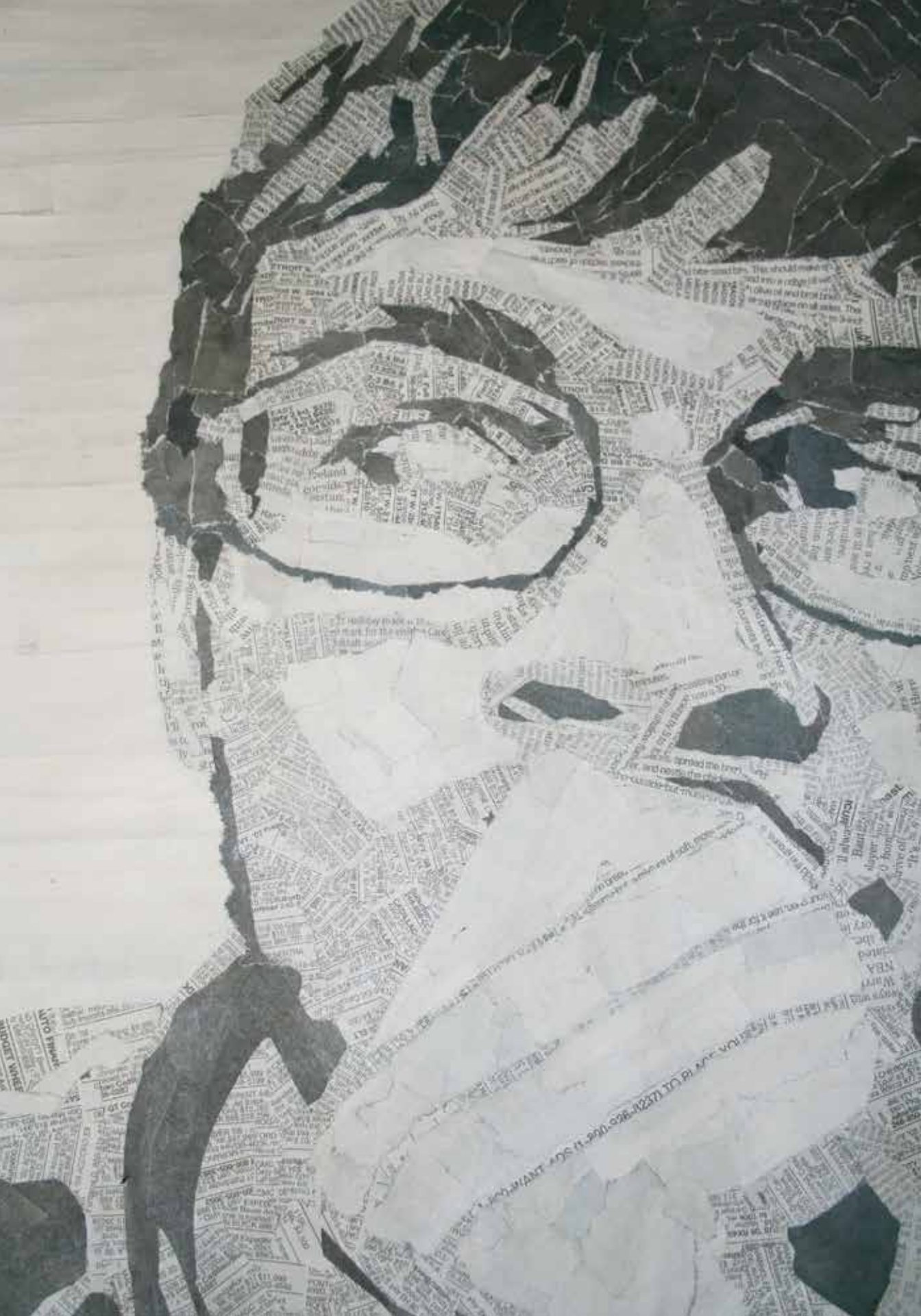
Kelley Foley

(art history, 2014) completed her M.A. in history of art and architecture at Boston University, and is now gallery manager of the Lee Gallery in Winchester, Massachusetts. She reported that the skills she learned at OU, especially the collaborative work between students and faculty, have helped her tremendously in her position, where she is responsible for coordinating with collectors, curators and auctioneers.

Jonathon Korth

(graphic design, 2017) is a software quality analyst at E7 Solutions in Troy, Michigan. He verifies the integrity of code and user interfaces that the developers and designers create. In addition to quality verification, he assists in user interface (UI) development and creation. Jonathon reported that ample knowledge of the arts is what drives him to create something visually appealing and stimulating that any user can fully engage and appreciate.

(right) Andrew Byers, 2016, *Value Study: Self Portrait*



Faculty Updates



Claude Baillargeon

Associate Professor of Art History

Claude Baillargeon is currently engaged in curating an exhibition featuring David McMillan's unparalleled work from the Chernobyl exclusion zone, where he traveled 20 times since 1994 to bear witness to the inexorable process of growth and decay permeating the area. A major Steidl publication, for which Baillargeon has been commissioned to write the introduction, will accompany the show to be launched at Oakland University in winter 2019. In January 2017, Baillargeon began a two-year mandate as chairman of the Society for Photographic Education (SPE), an organization devoted to understanding how photography matters in the world. This past year, he presented "Imaging Unseen Fallout: Autoradiography and the Denial of Atomic Radioactivity" at the Midwest SPE conference, chaired the panel "Nuclear Families: From Trinity to Nagasaki" at SPE's annual conference, and hosted a screening of Edward Burtynsky and Jennifer Baichwal's *Watermark* (2013) at the Detroit Film Theater under the aegis of the 2017 Association for the Study of Literature and the Environment Conference.



Meaghan Barry

Assistant Professor of Graphic Design

Meaghan Barry's interview "Race to the Long: Elliott Earls in Conversation with Meaghan Barry" was published in *Design and Culture: The Journal of the Design Studies Forum*, Volume 9 in 2017. Barry's Detroit-based design firm, Unsold Studio, has been active with new and returning clients in 2016-17. One ongoing project involves branding New Order Coffee Roasters, located in Midtown Detroit and opened Summer 2017. This work includes logo design, packaging design, menu layouts, wayfinding design and web design. Other current projects include promotional design for *Alexander Girard: A Designer's Universe* exhibition at Cranbrook Art Museum, identity design for Culture Lab Detroit's *Post Truth* 2017 event series, identity design and consulting for Lady of the House restaurant in Corktown Detroit, and brand and promotional design for Dlectricity, Detroit's nighttime festival of light-based art. Barry will be giving multiple presentations this year including "CreativeMornings/Detroit" on the topic of compassion in September 2017.

“My classmates and I found the mentoring that came along with the department’s student-to-faculty ratio to be absolutely crucial to our success.”

– Kelley Foley, Art History, 2014



Rebecca Bieberly

Visiting Assistant Professor of Art History

Rebecca Bieberly is currently a consulting curator of Chinese and Korean art for the reinstallation of the Asian galleries at the Detroit Institute of Art (DIA). The galleries are planned to re-open in fall of 2018. In August of 2017, she presented papers at two international conferences: the International Association of Buddhist Studies annual conference in Toronto, and the second conference of the European Association of Asian Art and Archaeology in Zurich. The material focus of both papers is a set of 11th century clay Buddhist sculptures located at Lingyan Temple in Shandong province, China. She has also completed two articles centered on this under-studied set of monastic sculptures.



Maria Smith Bohannon

Visiting Assistant Professor of
Graphic Design

Over the past year, Maria Smith Bohannon has continued to work on brand identity projects for local businesses and community-based organizations. Last year, she developed a special topics typography II course which allowed students to explore both informational and transformative use of typography. Her graphic design II class developed logos and brand graphics for four local organizations, as well as expanding the College of Arts and Sciences Unity in Diversity theme for the 2016-17 year. Her personal work and research is diverse, including research into new design software as well as graphic collages. Bohannon also continues to participate with The Brooklyn Art Library’s bi-annual challenges.



Bruce Charlesworth

Visiting Assistant Professor of Art

Bruce Charlesworth's early Polaroid photographic work is featured in the comprehensive exhibition, *The Polaroid Project: At the Intersection of Art and Technology*, which opened on June 3 at the Amon Carter Museum of Art in Fort Worth. This show ran until September 3, 2017 and will travel to the WestLicht Schauplatz für Fotografie in Vienna and other international venues during 2017-18. As an accompaniment to this exhibition, Thames and Hudson has published a book, under the same name as the exhibit. Work also continues on preparations for a retrospective of Charlesworth's work at the Frederick Weisman Art Museum in Minneapolis. He has donated his 1994 installation *Reality Street* to the permanent collection of the museum, where it will be reconstructed soon. Charlesworth is also working with Canadian writer and curator William Ewing on a proposal for a book on his work. Charlesworth's recent studio activities have included additional shooting and editing on his feature-length film, tentatively titled *Retraction*. This fictional project is about intertwining jobs within a police state bureaucracy, circa 1968. In connection with the film, Charlesworth is fabricating objects and furniture for a large-scale environment on the same theme. He is also working on a series of large digital photographs.



John Corso

Doris and Paul Travis Associate Professor of Art History

John Corso was awarded a 2016 URC Faculty Research Fellowship, during which he completed two chapters of his book manuscript, *Feminist Subjectivities in Fiber Art and Craft: Shadows of Affect*. His project looks at eight case studies in late modern and contemporary art from the U.S. and Latin America in which fiber art elicits a charged, affective response from its viewers. The book is under contract with the Routledge Research in Gender and Art series. In late 2016, his article, "Organicism Revisited: Politics and Biological Metaphor in Beverly Fishman's C.E.L. 109," was published in the *Bulletin of the Detroit Institute of Arts*. Also in the fall of 2016, Corso collaborated with professors Barry and Ludwig on a conference presentation, "The Gallery Walk as Ritual," as part of *Art as Ritual: A Conference on Lamentation in Contemporary Performance and Practice*, held at the Detroit Institute of Arts.



Susan E. Evans, *Kaiho* #23, 2013, permanent inkjet print mounted on Dibond

Susan Evans

Associate Professor of Photography

Susan Evans has been working with the College of Arts and Sciences to expand OU's photography facilities by adding a second darkroom. This new laboratory will be located in the Mathematics and Science Center and will be dedicated to advanced photography students and alternative processes. Currently, Susan is working on a re-photographic project directly referencing the mammoth-plate photographs made by Carleton Watkins for the California State Geological Survey. Additionally she has developed content, critical as well as deconstructive, for a long-term Instagram project that launched in late summer 2017.



Lynn Galbreath

Adjunct Assistant Professor of Art

Lynn Galbreath is working on several large scale series. "Light Aspects," a visual study of longitude/latitude locations, showcases the ordinary to the extraordinary, the banal to the distinctive. Aesthetic visual weights, they are a balance between harmony and content, and address the energy and tension of natural color. "MarkMaking," semiotic in nature, are large format drawing interpretations of marks, signs and symbols used throughout history. They take a look at some iconic communicative identifiers whose definition has changed — from the subtle to the drastic — over time. Galbreath was invited to exhibit her large format drawings in *Drawn Together*, a four-person show at Detroit's Scarab Club, in fall 2016. She presented in "Art Conversations On Drawing," at the Scarab Club, in Detroit, Michigan, September 2016. Galbreath had the privilege of mentoring Emily Duncanson, a graphic design honors student, on her independent honors thesis project titled "Exploration of the Urban Gardens in the City of Detroit." Galbreath received the 2017 Faculty Recognition Award for outstanding leadership, dedication to students and service to the Department of Art and Art History. She was also honored, for the second year in a row, with the College Experience Award, Member of the College of Arts and Sciences "Order of the Plume," in winter 2017.



Dick Goody

Professor of Art

Dick Goody is chair of the Department of Art and Art History and director of the Oakland University Art Gallery. He recently curated four exhibitions: *Works Progress: Administration Prints from the Collection of the Detroit Institute of Arts*, and *Gerald Brockhurst Prints from the Collection of Carl F. Barnes Jr. and Anna M. Barnes*; *The Berding Memorandum*, featuring painter Thomas Berding; *Hiberna Flores*, featuring botanical photographer Laurie Tennent and Lisa Waud; and *Terrestrial Celestial* featuring sculptor Cody VanderKaay. He also curated the exhibition: *Ethics of Depiction: Landscape, Still Life, Human* in fall 2017. In August 2017, he received a promotion to full professor.



Colleen Ludwig

Associate Professor of Art

Colleen Ludwig was invited to a residency at the Santa Barbara Center for Art, Science and Technology (SBCAST) in August 2016. She worked on the development of *Quiver*, an interactive robotic costume, and led a two-day workshop on wearable technology and sewable electronics.

Ludwig is currently developing SINEW, a long-term collaboration with Jon Lehrer and Lehrer Dance to expand an existing installation and performance into a touring evening-length work. SINEW is a water-themed work that includes choreography, sculpture, music and lighting. The creative assertion is that water and light are energies that interlock the body and environment. Every movement makes a rippling effect that reverberates through a subject and then onwards. Also, one of the most exciting new things to happen this past year was the Makers' Club. Ludwig was invited to collaborate with Dr. Khalid Mirza, director of the Chrysler Robotics Laboratory in the School of Engineering and Computer Science at Oakland University. Together they are leading art, design, engineering and computer science students in building innovative interactive robots for the Maker Faire Detroit, a national event held at the Ford Museum in Dearborn, Michigan every summer.



Alex Meiser

Visiting Assistant Professor of
Graphic Design

Alex joined the art and art history faculty fall 2017. He graduated with an MFA in 2-D design from the Cranbrook Academy of Art. He co-founded an artist residency within Cranbrook Academy's 2-D department, called d0t.biz. He is also an ongoing member of SiTE:LAB in Grand Rapids, which is a site-specific community arts organization. He was an artist-in-resident at the Elsewhere Museum in 2016 and attended the Santa Cruz Museum of Art and History's Museum Camp in 2017.



Kimmie Parker

Assistant Professor of Graphic Design

Kimmie Parker is new to Oakland University as of fall 2017. Her life has been spent oscillating between the practical and the theoretical, the intellectual and the emotional. She received a B.S. in merchandising from Michigan State University in 2005, a BFA in graphic design from Wayne State University in 2008, and her MFA in 2-D design from Cranbrook Academy of Art in 2016. Over the course of her nearly 10-year career, she has worked as an in-house environmental graphic designer and art director, a consultant and a freelancer. She has also taught graphic design at Wayne State University and Michigan State University. Currently, Kimmie is president of AIGA Detroit, the local chapter of a nationally-situated professional organization for visual designers. Her active studio practice challenges her more practical design skills through materials and process explorations.



Sally Schluter Tardella

Associate Professor of Art

Sally Schluter Tardella has focused recently on her series, *Plumbing*, a series that includes paintings, artist books, drawings and structures fabricated with plastic using a laser cutter and a hand-held 3-D printer. In fall 2016, she showed work at the Brooklyn Waterfront Artists Coalition (BWAC), in New York; at Coburn Gallery/Ashland University in Ohio; and at the A.D. Gallery/University of North Carolina Pembroke. Schluter Tardella was honored to be selected by BWAC Juror Lillian Tone, assistant curator of the Department of Painting and Sculpture at the Museum of Modern Art, to receive a certificate of recognition and stipend. In November 2016, Schluter Tardella's work was in an exhibition at the ARC Gallery and Educational Foundation, in Chicago, and in March 2017, at the Circle Gallery: Maryland Federation of Art in Annapolis. In summer 2017, Schluter Tardella showed work in Art of Engagement, at Touchstone Gallery in Washington, D.C. and 2017 Great Lakes Drawing Biennial, at University Gallery at Eastern Michigan University. She has paintings on exhibit for six months at the Honigman Law Firm in the First National Building in Detroit.



Galina Tirnanic

Assistant Professor of Art History

Galina Tirnanic joined the governing board of the Byzantine Studies Association of North America in 2016. She presented her research in public lectures at Lafayette University in October 2016 and at Wayne State University in February 2017. She took her Islamic Art students to the College Art Association conference in New York in February 2017 and on a study trip to Toronto in March 2017. In July, she participated in a panel on medieval emotions at the international conference organized by the Society for the Medieval Mediterranean held at Ghent University in Belgium. In July and August she was a scholar in residence at the Giorgio Cini Institute in Venice, Italy.



Cody VanderKaay

Associate Professor of Art

In winter 2017, Cody VanderKaay exhibited new sculptures, drawings and collages in a solo exhibition titled *Terrestrial Celestial* at Oakland University's Art Gallery. Shortly thereafter, VanderKaay was a visiting artist at Washington College in Chestertown, Maryland where he presented a public lecture about his work, met with studio art classes and conducted individual critiques with advanced studio art majors. Concurrent with his visit, he installed a temporary artwork at China Hutch Projects, an experimental artist-run exhibition space in downtown Chestertown. In summer 2017, Vanderkaay completed a new group of artworks featured in a two-person exhibition at Whittier College's Greenleaf Gallery in Whittier, California.



Susan Wood

Professor of Art History

Susan Wood's article "Hadrian, Hercules and Griffins: A group of statues from Latium and Pamphylia" appeared in the *Journal of Roman Archaeology* in the fall of 2016. Another article, "Klaudios Peison Anetheken: A Gift of Sculpture to the South Baths at Perge" was published in July in the *American Journal of Archaeology*. Susan Wood chaired three promotion review committees this year, including two for full professor, and taught the Senior Thesis Seminar for the first time, all of which were demanding but rewarding experiences.

Programs

B.A. in Art History

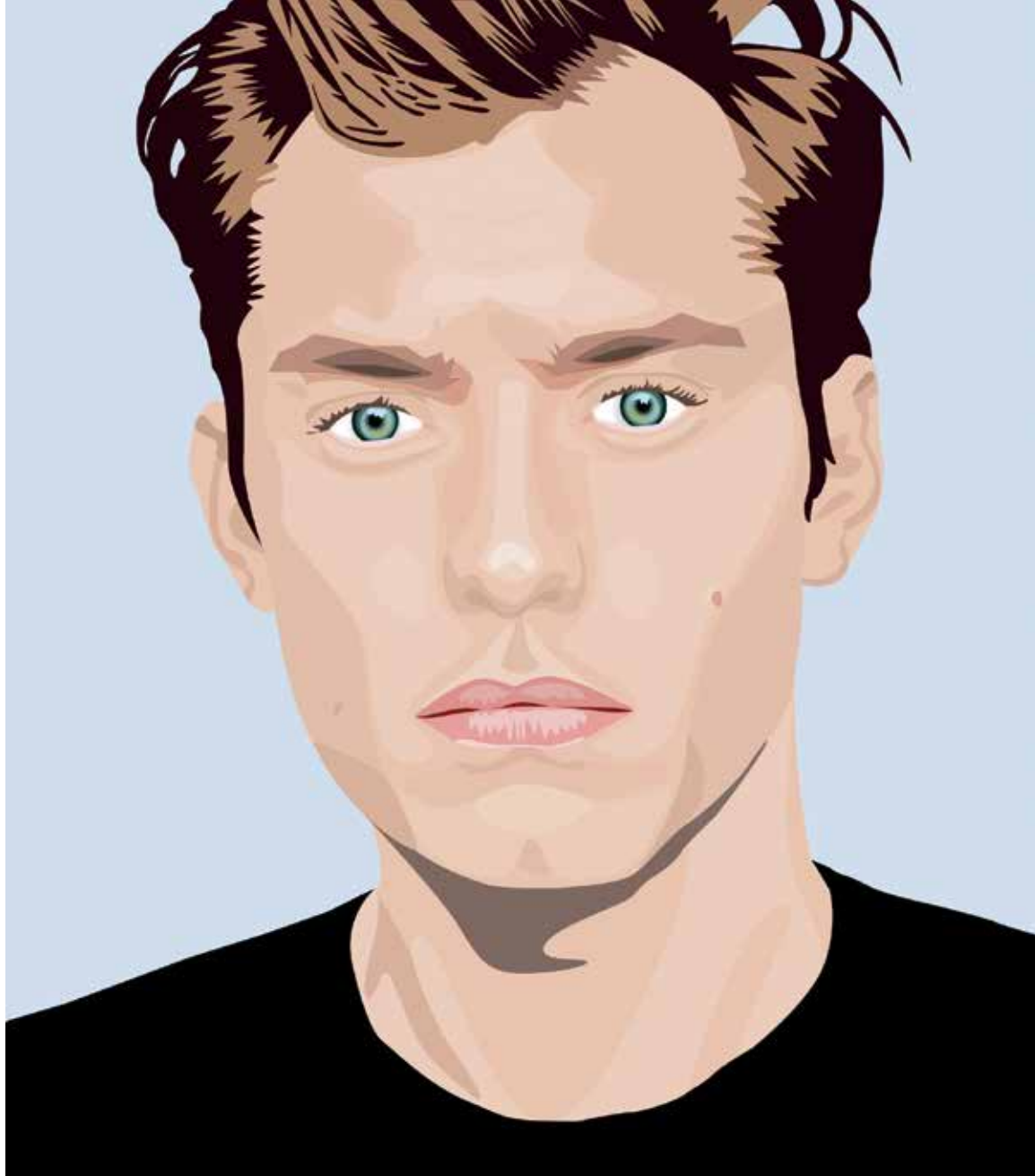
The study of art history is an interdisciplinary endeavor, encompassing diverse areas of the humanities. Art historians situate art, architecture and visual culture within historical contexts that determine content and form.

The program fosters global awareness of art and visual culture through the acquisition of visual literacy and transferable skills. By emphasizing visual analysis and scholarly criticism, the curriculum provides an excellent foundation in art history of both western and non-western cultures. With critical thinking and writing as cornerstones of the art history program, students acquire a sense of the various methodologies and theoretical issues that characterize the discipline itself.

Graduates with a degree in art history may pursue careers in the following fields:

- Archives
- Art administration
- Art appraisal
- Art criticism/writing
- Art history
- Collections management
- Conservation
- Curating
- Development for nonprofit and public art programming
- Law
- Management for private, corporate or public art programming
- Collegiate or secondary teaching
- Publishing
- Brand design



Piper Lehto, 2017, *Jude*, digital illustration

B.A. in Graphic Design

Graphic design uses problem-solving skills to organize typography and image to create visual representations of ideas and messages. The graphic design major covers design theory, design history, materials and processes, as well as graphic design studio and professional industry standards and practices.

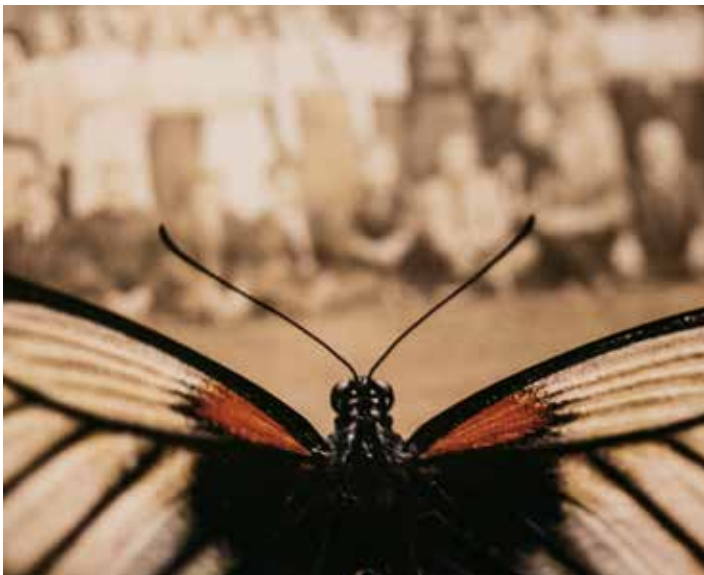
Possible careers include:

- Advertising
- Brand designer
- Creative director
- Conservator
- Design educator
- Exhibit and environmental designer
- Graphic designer
- Illustrator
- Interactive designer
- Motion graphics designer
- New media and web designer
- Package designer
- Typeface designer
- User experience designer
- Web developer



B.A. in Studio Art

Studio art is an academic discipline that embraces visual communication, innovation and intellectual expression. Students gain a solid grounding in visual principles, historical contexts and critical theory; develop technical skills with varied methods and media; and expand their abilities to conceptualize and communicate meaningful artistic agendas. Majors and minors in studio art choose from four specializations — drawing, new media, painting or photography.



Nikki Ray Chaffin, 2017, *Between Worlds*, digital photography

Possible careers include:

- Art buyer
- Art consultant
- Art critic/writer
- Artist-in-residence
- Cinematographer
- Commissioned artist
- Curator
- Exhibition designer
- Gallery owner/director/administrator
- Independent studio artist
- Museum preparator
- Photographer
- Professor/instructor/teacher
- Set designer
- Stylist



Blake Foster, 2016, *Doppelgänger*, pencil, ink, color pencil on paper

New Media

Oakland University's new media specialization fuses disciplines in fine art and technology to create interactive and responsive artworks. Students work in video, performance, installation, fabrication, kinetics, code and other digital and non-digital modes contingent with individual student interests. Audience participation is a primary consideration when conceiving artworks. Related critical themes include social interactions, human-machine relationships and the effect of technology on culture.

Drawing

The accurate observation of the physical world is emphasized, and techniques such as rendering, linear perspective, chiaroscuro and life drawing are learned using traditional tools. In advanced classes, students push the boundaries of established drawing techniques as they examine new methods of working and experiment with nontraditional materials. The exploration of media, alongside the study of contemporary art, propels students toward a conceptual and innovative application of drawing. As students enter advanced classes, they progress from assignment-based work to self-assigned projects. Drawing at Oakland University focuses on skill development, expressiveness and drawing as the fundamental manifestation of visual thinking.



Painting

Adopting expansive and inclusive strategies, the painting program embraces both historical and contemporary studio practices. Central to the specialization is the growth of each student's artistic independence, ultimately leading to the development of a sound critical discernment. Through the lens of painting, students explore the cultural context of their labor and production as it relates to contemporary art and creative thinking. Above all, the program positions painting as a vehicle from the development of an artistic practice, which crosses disciplines and synthesizes multiple possibilities. Painting at Oakland University takes each student on a journey of personal growth, artistic independence and intellectual curiosity.





Maddie Pederson, 2016, *Hot*, archival inkjet print



Photography

Incorporating methodology, history and theory, Oakland University's photography specialization is a hands-on program aimed at giving students a broad foundation in order to thoughtfully adapt and thrive in a variety of professional and creative environments. Blending traditional processes and the latest digital technology, students explore the expression of ideas through image-making as a means of communication. The project-based curriculum is designed to encourage students to develop their own style of photographic expression. The program is committed to a broad definition of photography and is open to a variety of expressive means.



Resources

Resource Library

The department's resource library houses books in all areas of art, art history and design, as well as the departmental slide collection. Students are welcome to study the materials and come by often as new books are added every year.

Oakland University Libraries

Additional art-related materials are provided by the Oakland University Libraries. Students are encouraged to contact Fine and Performing Arts Librarian Katie Greer for research assistance and any collection-related questions at greer@oakland.edu or (248) 370-2480.

Meadow Brook Hall

Meadow Brook Hall is a treasure on Oakland University's campus. Built between 1926 and 1929, it was the home of Matilda Dodge Wilson, who with her second husband, Alfred Wilson, donated their 1,400-acre estate to establish what came to be Oakland University. Meadow Brook Hall was named a National Historic Landmark in March 2012.

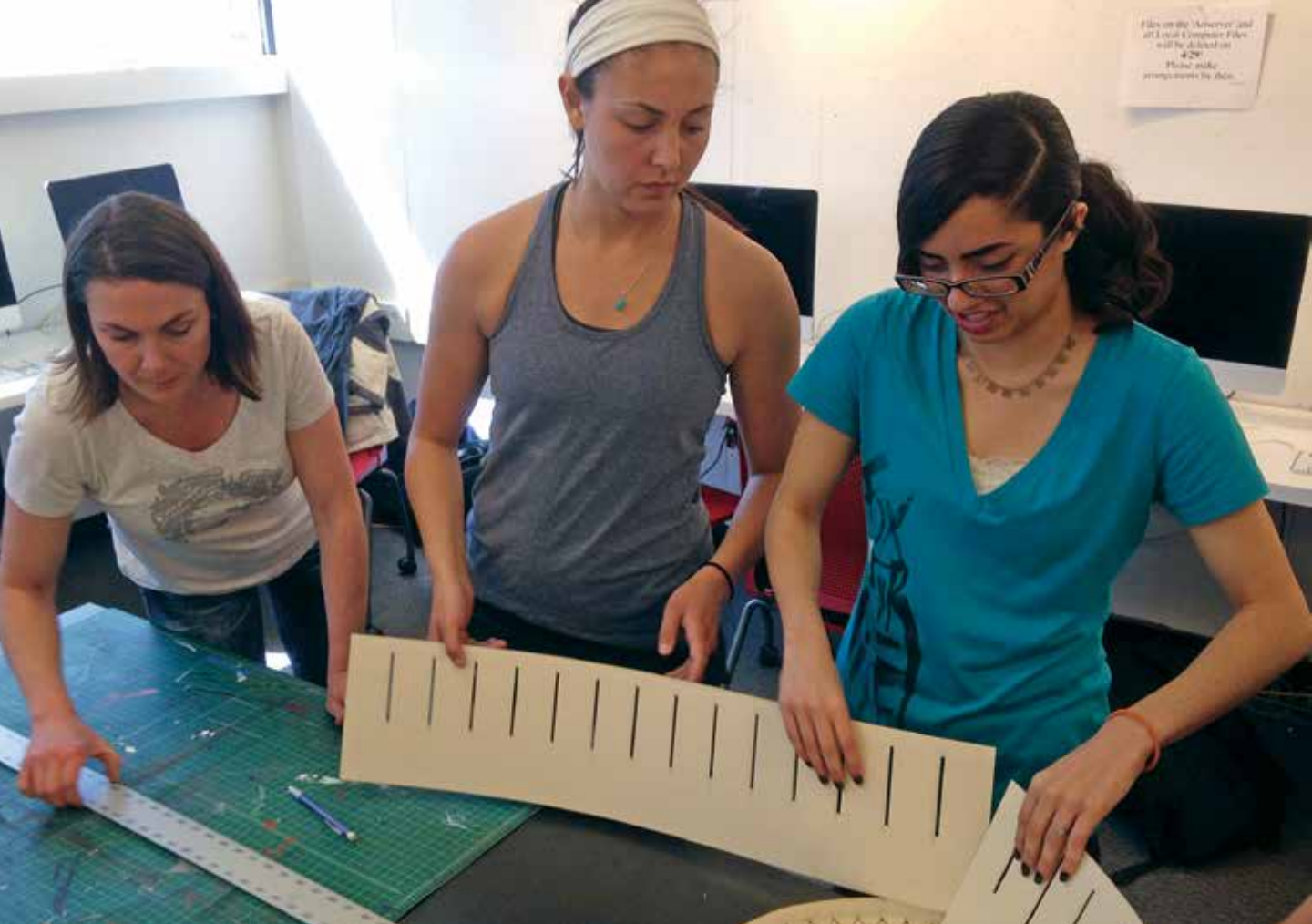
Carefully preserved with original family furnishings and art, Meadow Brook Hall is a 110-room mansion elaborately detailed with carved wood and stone, ornate plaster ceilings, Tiffany stained glass, custom-made hardware, and filled with fine and decorative art.

The department has established a number of exciting programs with Meadow Brook Hall including internships, research and positions in the museum and curatorial department. The hall also sponsors the Meadow Brook Hall Assistantship (see p. 42 for more details). Tours are free to all Oakland University students with a valid school ID.

“OU has provided me the knowledge and know-how that has boosted me into an ever-growing career.”

– Jonathon Korth, Graphic Design, 2017





Student Activities

The three distinct student organizations of the Department of Art and Art History are open to all Oakland University students. Join one or all.



La Pittura

La Pittura sponsors visiting artists and designers, art history lectures, student exhibitions, informal lunches with professors and field trips to local art attractions. They also coordinate a variety of special events throughout the year, such as the annual Dada Day, a tribute to the conceptual artist Marcel Duchamp. For more information, visit La Pittura's page on GrizzOrgs, or contact adviser Galina Tirnanic at tirnanic@oakland.edu.



Graphix OU

The graphic design club has a new look and unique name, as well as a refreshed social media presence. Graphix OU is a student organization on campus dedicated to the visual arts. From posters, books and magazine designs, to websites, fliers, signage and anything that communicates, we involve a highly creative process. Join us to discuss the work and styles of great designers, design material for our school and events, hold competitions, help each other grow as designers, do crazy projects, have fun, socialize and eat free food. For information on upcoming events and challenges, visit the Graphix OU Facebook page, GrizzOrgs page or contact adviser Kimmie Parker at kfparker@oakland.edu.



Makers' Club

Join the future in this interdisciplinary group where student artists, designers, engineers, programmers and makers of all kinds can collaborate on projects such as robots, interactive games and kinetic sculptures. Makers' Club began in the School of Engineering and Computer Science and last year expanded to include the Department of Art and Art History. We use technologies such as microcontrollers, camera vision, 3-D printing and laser cutting. We are a community learning these new skills together, so you don't need specific talents to join the group. We're looking for creative, hard-working, community-minded people who want to make innovative projects. All Oakland University students are welcome. Club projects are showcased every year at Maker Faire Detroit, an international event held at the Ford Museum in Dearborn, Michigan each July. In summer 2017, Our club won a blue ribbon. Faculty advisers are Colleen Ludwig, associate professor specializing in new media, and Dr. Khalid Mirza, director of the Chrysler Robotics Laboratory and special instructor in electrical and computer engineering. They can be contacted at ckludwig@oakland.edu or mirza@oakland.edu.



Field Experience and Internships

The department encourages all majors to include a field experience in their academic plans. Internships provide invaluable real-life involvement in the field, helping students explore and understand careers in the arts and design.

Past placements for students have included the Detroit Institute of Arts, the Henry Ford Museum and Greenfield Village, the Museum of Contemporary Art Detroit, Quicken Loans, Signal Return Press, Blue Wheel Media, Chelsea Antiques, the Oakland University Art Gallery, Meadow Brook Hall, Paul Haig Gallery, Arnold Klein Gallery, Birmingham Bloomfield Art Center, Paint Creek Center for the Arts, Creative Arts Center in Pontiac, Detroit Artists Market, Victor Associates, Gallery Nikko in Birmingham, The Print Gallery in Southfield and the Oakland County Office of Arts, Culture and Film.

Internships within the department include experience as a teaching assistant for a professor through AH 4997 or SA 4997, or students can speak to their advisor in DES for apprentice college teaching. Either option can be taken for two or four credits.

For more information on internships and field experience, visit oakland.edu/art-arthistory/current-students/scholarships-internships.



ART HISTORY
Field Experience Adviser

Galina Tirnanic
tirnanic@oakland.edu
Wilson Hall, Room 323
(248) 370-3389

STUDIO ART
Field Experience Adviser

Bruce Charlesworth
charlesworth@oakland.edu
Wilson Hall, Room 327
(248) 370-4382

GRAPHIC DESIGN
Field Experience Adviser

Maria Smith Bohannon
smithboh@oakland.edu
Wilson Hall, Room 106
(248) 370-2577

Jordan Leinenger, 2017,
Space Fish, colored pencil, sharpie,
india ink and glitter on paper



Opportunities

Departmental Honors

Graduating seniors with a GPA of 3.65 or higher in the major will be considered for departmental honors. The appropriate faculty will review capstone work and vote on whether to award honors. Departmental decisions are recommendations and are subject to approval by the dean of the College of Arts and Sciences.

Scholarships

Mildred B. Matthews Scholarship in Art History – \$500 tuition

Mark Murphy Endowed Scholarship in Photography – \$750 tuition

Werner Holzbock Humanities Award – \$1,500 to \$2,500

Grants and Stipends

Marion Adams Bunt Endowed Fund in Art and Art History

The department grants awards to majors in art and art history to support curricular and extracurricular activities relating to their major that will enhance their educational experience. This may include individual and group travel in the U.S. and abroad, conferences and symposia, internships or other types of field experience, and other research or creative activities.

Travel Stipend in Art and Art History

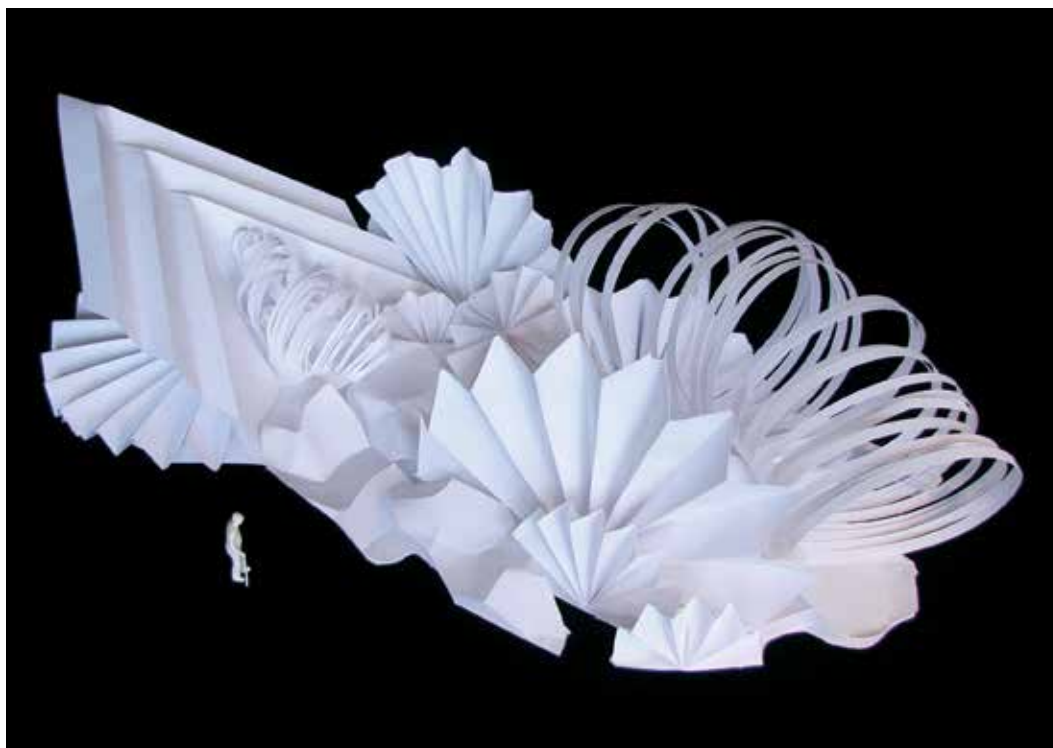
The department may sponsor departmental majors who travel abroad with an official Oakland University group tour under the leadership of a member of the art and art history faculty. The amount of the stipend depends upon available funds.

Study and Travel Grant in Art and Art History

The department may award grants of \$200 to departmental majors studying or traveling in countries other than the United States and Canada. Students may wish to enroll in a directed study abroad course in conjunction with their travel.

John B. Cameron Endowment in Art History

The department awards grants to art history majors and recent art history alumni to travel to Europe and Asia.



Student of Foundations of Studio Art: 3-D, *Scale Study: Cut/Fold/Crease*, 2017

For more information on scholarships, grants, stipends and awards, visit oakland.edu/art-arthistory/current-students/scholarships-internships.

Awards and Assistantships

Meadow Brook Hall Student Assistantship in Art History

Meadow Brook Hall annually awards a research and curatorial assistantship to a departmental major or minor. The assistant will work in Meadow Brook Hall.

Writing Excellence Awards in Art and Art History

The department gives annual awards up to \$150 to recognize Oakland University undergraduate students who show superior skills in research, writing and critical thinking in papers written for art and art history courses at the 200 level or above.

Student Service Award

The department gives a \$150 award annually to recognize an undergraduate student who has shown extraordinary citizenship in art during the academic year by working in a volunteer capacity to advance art either at Oakland University or in the community. Anyone at the university or in the community may nominate a student for this award.

Travel to Art Museums Grant in Art and Art History

The department supports small grants of \$25 to department majors and minors who travel to art museums as part of their academic study. The museum must be located in a city beyond a 3-hour radius from OU.

Graduate Study Grant in Art and Art History

The department may grant \$200 to provide a departmental major with textbooks or art supplies during his or her first semester as a graduate student in art history, studio art, graphic design or a related area.

Undergraduate Research Matching Grant in Art and Art History

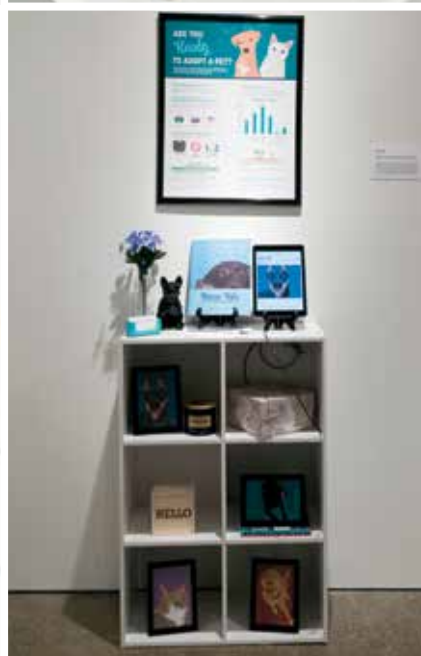
The department may award a grant not to exceed \$100 to a department major or minor who receives a university undergraduate research grant. This departmental grant is intended to supplement the initial grant. This grant can be used to cover appropriate, documented, unanticipated or overrun expenses incurred in connection with the approved research project or creative activity.





“Between the positive energy, hands-on projects, in-depth critiques and the great experienced professors in the Oakland University graphic design program, I now have the skill sets to make my passion my reality.”

– Erika Kamm, OU Alumni 2015, graphic design major



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4	5	7

1. John McCarthy, 2017, *Give Me My Sin Again: The Seven Deadly Sins*, digital printing on paper
2. Mitchell Waldorf, 2017, *Sovereign Men's Grooming*, digital high resolution graphics, prints, ephemera
3. Brian Butler, 2016, *Cored Out*, digital printing
4. Cecilia Nosek, 2016, *Lucid Lifestyles*, digital printing
5. Heather Nagy, 2017, *Rescue Tails: Adoption Stories from Michigan Shelters*, mixed media
6. Taihea Hurst, 2017, *Grind All Day Café*, digital high resolution graphics, ephemera
7. Reem Mossallam, 2017, *Neurodiversity Campaign*, digital printing on paper



Brandon Ash, 2017, *Good Do Up Skateboards*, digital high resolution prints, skateboards, ephemera

Production

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 Project Manager, Laura Phillips

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