ELECTRICITY

TELEGRAPH

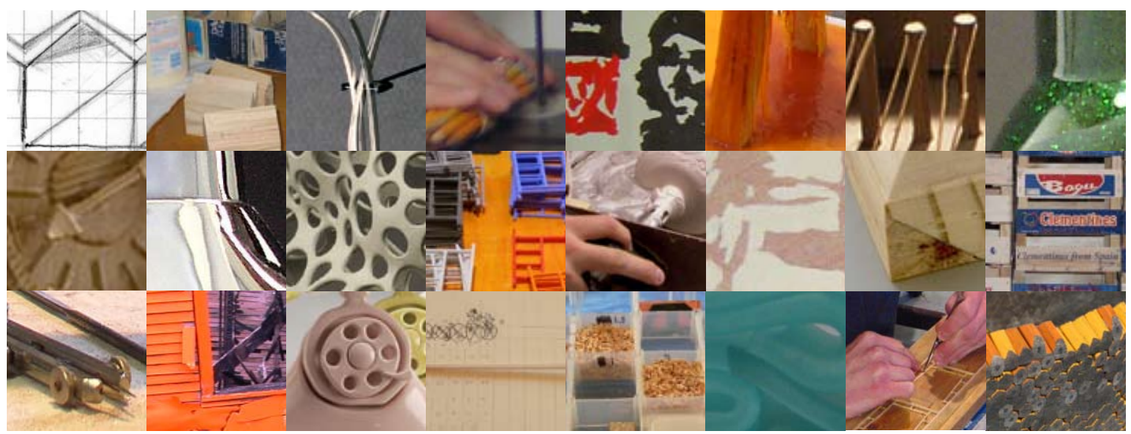
Oakland University Art Gallery is excited to host *Telegraph* in their Detroit debut. Successful artist collectives are invariably fluid and dynamic but not always unified by the cohesive bond of a particular critical platform. The artists comprising *Telegraph* present a catholic variety disciplines and approaches. Roughly of the same generation, most of them studied at Cranbrook Academy of Art at the beginning of the new millennia. What chiefly keeps them together is camaraderie and the opportunities of mutual support afforded by the internet, for rarely, if ever, are they physically together in the same space that's showing their work. The common thread, if they have one, is a shared sensibility for architectonic form, craft and design, and this is what is most often articulated in their internal dialogues. They flourish as a collective for tactical rather than strategic reasons and it is the policy of showing together that has yielded success both critically and commercially. Being *Telegraph* provides positive opportunities for their work to travel collectively to national venues. At the same time, each artist is determinedly pursuing his or her own personal trajectory.

When we were deciding the structure of this exhibition, particularly the exhibition catalogue, there was excited discussion about what form it would take and whether I should write a catalogue essay. I wondered how I could force a group of such diverse artists underneath the umbrella of suitably unifying argument. While I was able to perceive certain trends I could not construe a philosophy. However there are commonalities. They tend to make objects rather than images and seem chiefly interested in the three-dimensional. Also, a formalistic rather than a polemic approach dominates their creative processes, although the more one delves, the greater the allegorical depth in their work, but the initial thrust is decidedly formalistic. There is not a neo-expressionist amongst them, although Hartmut Austen can be painterly and Christian Tedeschi impulsive. For the most part, the process in their work is designed, careful, and steadily and accurately achieved.

Having settled it that I was not going to construct a unifying argument, or write an extended speculative article, there was a collective sigh of relief. Instead, we have chosen to provide a glimpse into the world of *Telegraph* by reproducing an edited version of a recent internet conversation amongst the group. However, before we do that, a few subjective observations from me about Telegraph, which resist a purely formalistic reading, are useful in illuminating the diversity within the collective. For example, I am drawn to their work not so much for its immaculate crafted look, but rather for its associations. Whether a metamorphic sawhorse, life-size cardboard grand piano or deconstructed chest of draws these objects are loaded with allegory and metaphor - and I actually prefer to refer to these objects as *things* because I don't see them as primarily sculptural in a metonymic sense. Of course, a shaped block of wood by Fabio Fernandez is just *that*, but it's so much more.

Encountering a cardboard Bell 47D helicopter or British phone box, circa 1950, by Shannon Goff, I am excited by their scale, audacity and formal dynamism, but I am equally seduced by the sense of history and memory these non-contemporary things project. They are historical - Goff is interest in the history of design - but more than this I am captured by associations with Fellini, swinging London and by the sheer boldness of the appropriation, which isn't merely appropriation of a particular form, it is a recapturing history in an immediate non-photographic, non-literary format. A helicopter is not just an interesting shape. It's loaded and burned into our psyches; it can be playful and whimsical, but it can also be militaristic and threatening.

Fabio Fernandez's adoration of basic factory forms, to me, is also an admiration of architectural austerity encapsulating nostalgia for the first half of the early twentieth century with all its bricks and skylights – the warehouses and factories of political turmoil and industrial unrest. As for his suitcases, they operate on many levels: formalistic, conceptual and absurdist, but I cannot help but perceive them an elegy to Ellis Island and it ascendants – or as something heartbreaking, some residual gathering from the Holocaust. He states: *Our work will at times more directly correspond with or respond to the problems of our time…*



Certain works are riddled with the tugging poignancy of art history. I am thinking particularly Brent Sommerhauser's deconstructions and the accompanying affecting wrench of Gordon Matta Clark, long dead, but reverberating with his quasi-comic Situationists' rhetoric.

Hartmut Austen, the only painter, makes exuberant images integrated with grids and other device possessing a cinematic resonance conjuring the divided Germany of the post wars years, affluence on one side of the wall, severity on the other. There is also a rich collusion of irony, image and color providing a foil for some of the more reductive work of *Telegraph*.

Christian Tedeshi seems interested in entropy as he slows time down to a standstill. He entombs furniture in a sort of chaotic amber, as if passive things can only be arrested by violent intervention. Thus preserved - entropy - history - is lassoed and suspended.

And what could be more reassuring than the canonic design of one of Haley Renee Bate's spoon forms – the spoon with all its socio-historical associations and metaphors. As if to underline this, in 2006 there was a fascinating exhibition at the National Design Museum in New York City: Feeding Desire: Design and the Tools of the Table, 1500–2005. I could not help but look at the array of silverware and recall Bate's work, which I had thought had an air of repose until I encountered so many spoon variations with all their uses and back-stories.

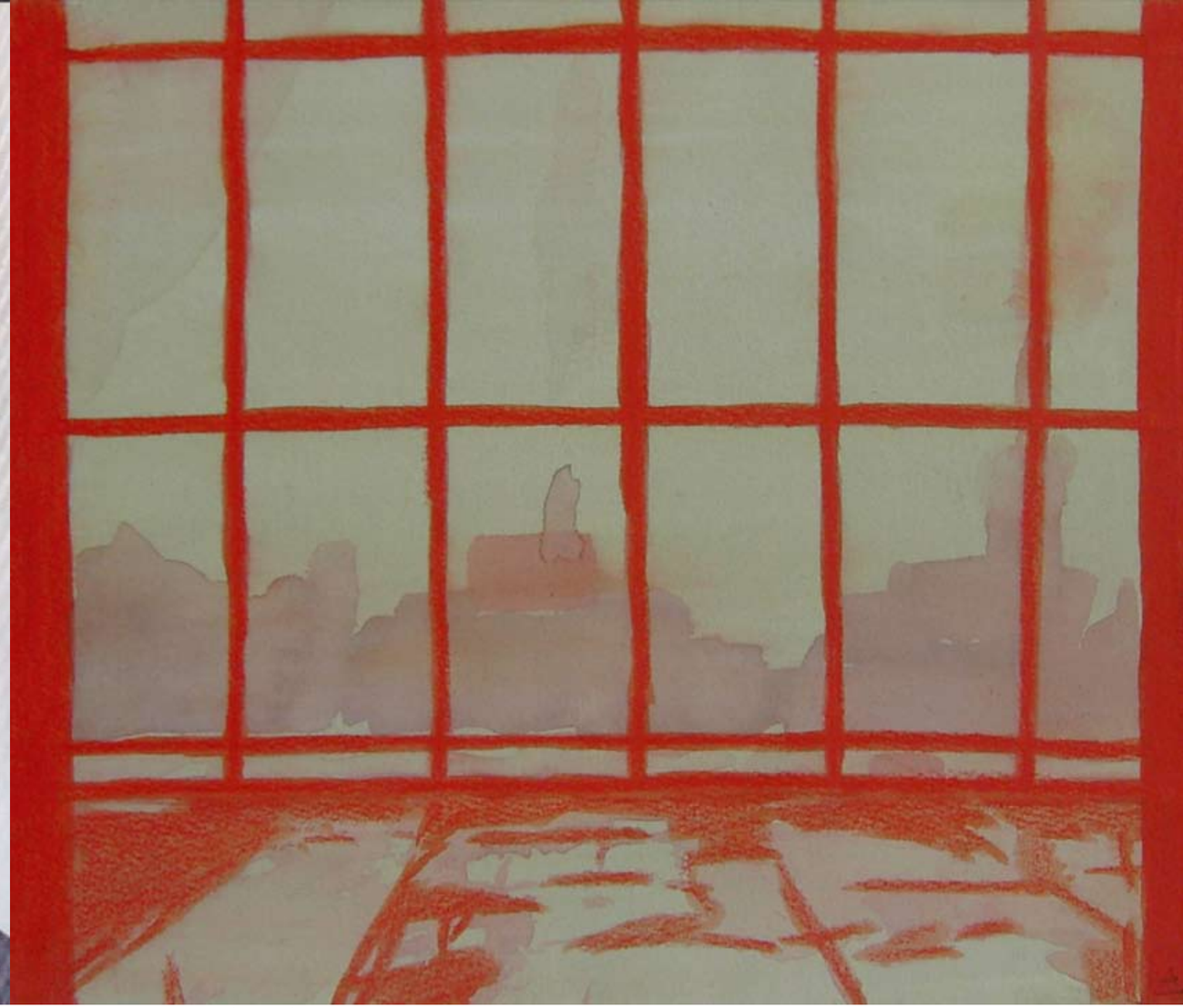
Tom Lauerman, in many ways the founding father of the collective, is the staunch craftsman/purist in the group. His idealism is the glue that binds them together:

I think all of us have been influenced by conceptual approaches to art, particularly as those ideas mingled with Minimalism. I'm thinking of the visually spare and intellectually sharp work of the 60's -70's, for instance the work of Sol LeWitt. However, all of us are compulsive makers who very rarely if ever contemplate working in a "post studio" or "outsourced" manner. For me there is concept and craft, both of which are fascinating, and there is the collision of the two which is messy, compromised, and occasionally sublime.

All the artists have come under the sway of conceptual and minimal art. There work is strikingly contemporary and immaculately executed, but there is also this fascinating undercurrent of history running through most of the work. This, and the diverse trajectory of each artist as they broaden the scope and range of their individual work, is what makes Telegraph notable.

Dick Goody

Photo credit: Geka Heinke, Berlin



Volkspalast, 2006, 6 1/2" x 9 1/4"
Mixed media on paper

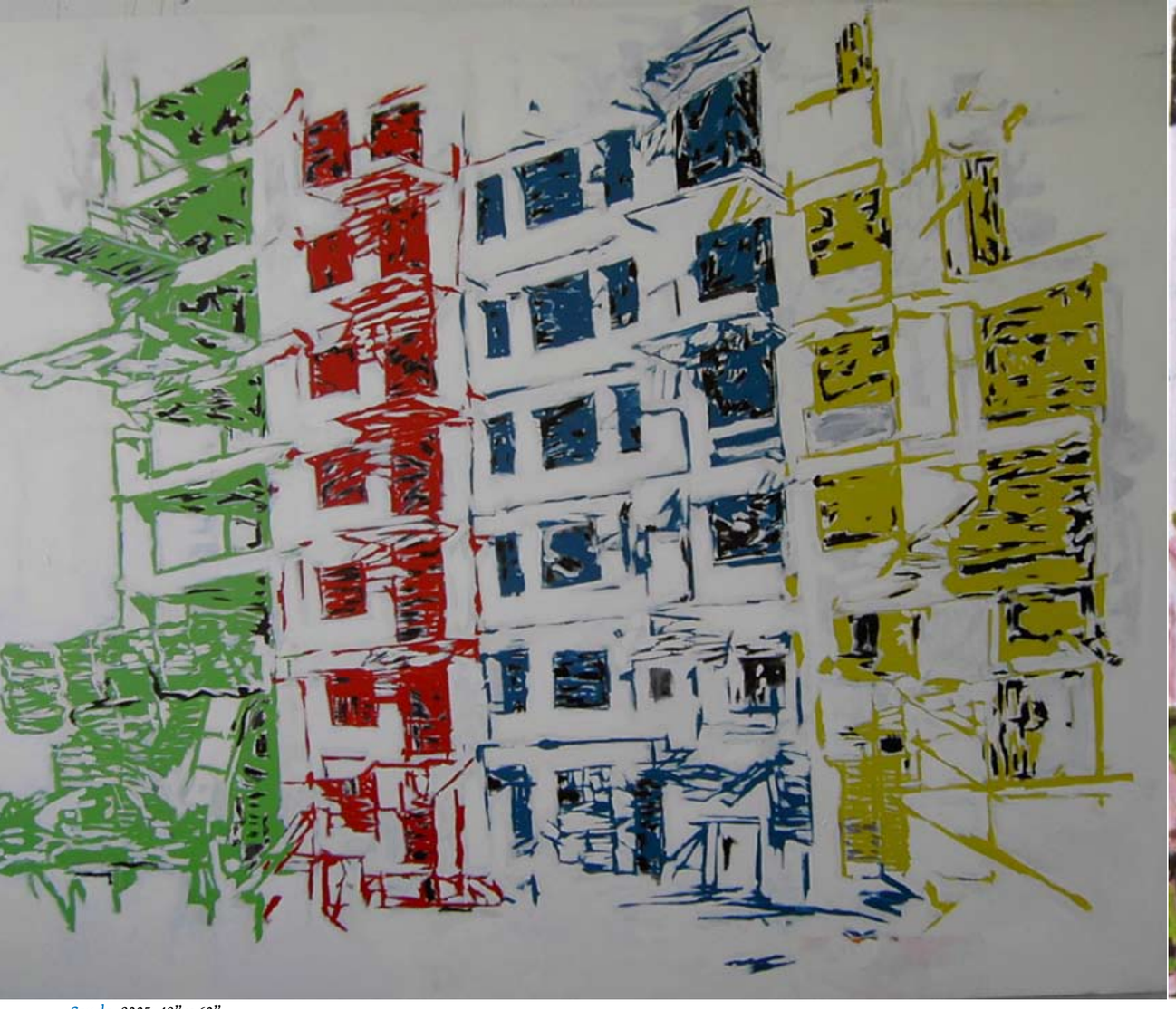
The following essay was written collaboratively by the seven artists of Telegraph through an evolving and interactive series of internet correspondence.

(Haley) Initially, Telegraph was a front; it was a way to legitimize the work of a small group of Detriot-based artists including myself, Tom Lauerman, Fabio Fernandez, and Christian Tedeschi so we could apply for a space at the 2004 Stray Show in Chicago. At the time, I don't think any of us had intentions of continuing with it, but our success at the Stray Show added energy and momentum to what might otherwise have been an isolated event.

(Tom) We needed a name for our (fictitious) gallery and chose Telegraph, which

described our means of collaboration, and was also an homage to the ubiquitous Detroit thoroughfare. Right away I think we wanted to avoid creating a group entirely made up of Cranbrook alums; instead, we tried to connect with artists outside of the very tight academic community we had been a part of. In that spirit Fabio invited Hartmut Austen to participate, and Christian invited Chido Johnson. We were all recent or current Detroiters, and our idea was to present "Recent Works from Detroit".

(Hartmut) There is this notion that while Detroit has to offer a lot in music, the visual arts are overall neglectable, or provincial. I came here (and still am) from Berlin, looking for silence and concentration. I felt the need to stay on the periphery of the art world, develop my own artistic voice, far away from anything that smelled like N.Y., L.A., Berlin, or even

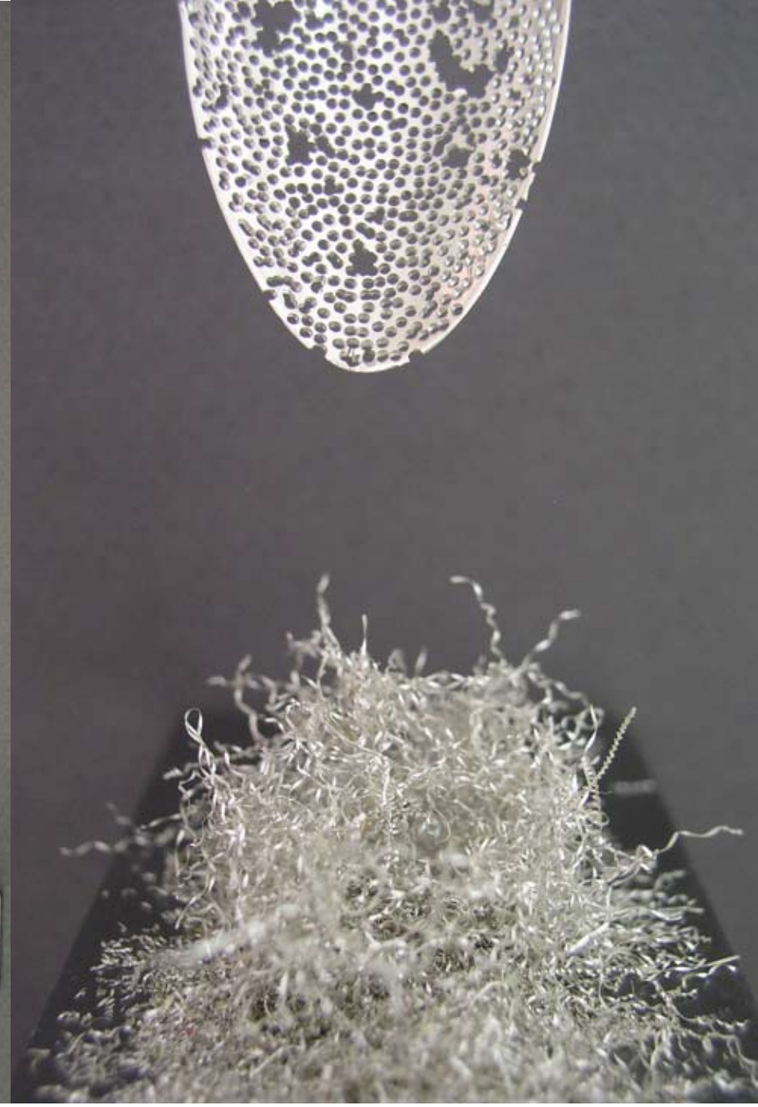


Condo, *2005, 48" x 60"*
Oil on canvas, private collection

Momart, *2005, 18"x24"*
Oil on linen

Chicago - at least for two years. Well, it took a bit longer. Of course, I began to miss city blocks full of galleries, inspiring and boring shows, preposterous artists and drunken nights after a while, but what I really missed was talking to people who speak the same language - artistically. So it was natural that I would begin orienting myself towards Cranbrook; it's library, where I began to hang out on my way back from the studio; its shows, which were the closest thing to contemporary art in Southeast Michigan; and artists, who I felt could challenge the "common sense" of Detroit art.

(Brent) I'd moved around a lot and eventually landed in Detroit. Teaching there, I became acquainted with many artists and saw this was a different scene that I'd ever been a part of—there was nothing timid about it. From Inner Detroit all the way up to Cranbrook, there was something good going on, a network of art and communication. Detroit could be a rough place, heartbreaking in many ways. The arts culture was a bright spot. Specifically, I recall admiring the work ethic there. We would often end up at some watering hole somewhere and inevitably discuss something current, exciting and vital. Within a few hours, I was quite sure that this small band of artists would scurry back to various spaces, tucked away in the shadows of Detroit to work. It was a great counter vision to the crumbling Detroit I had become familiar with...artists everywhere, working through the night.



Pierced, *2005, 11" x 2-1/2" x 3" including shelf*
Sterling silver, steel

At some point, Christian asked me if I was interested in showing with Telegraph for TAAFI, the Toronto Alternative Art Fair International, and I was very excited to join this group that I'd seen leap into such an ambitious endeavor and come out unscathed. I think that the first time we actually all met each other was at the NOVA show in Chicago back in 2005.

(Tom) That was the first time we were all in the same room, and the last time we were all in the same room! By the way, nobody ever had the idea of forming a collective or group. We really just wanted to do the one show in 2004. We were happy to finally have an outlet for presenting the work in a context we had created, as opposed to being lumped into a group show where you really don't have an opportunity to define your context. So while

the impetus was just to get the work into a show somewhere, now the driving force is (for me) the idea of defining the look and feel and presentation of an entire show--a degree of authorship which might only otherwise be possible in a solo show. The success of the booth at Stray Show 2004, and the continued interest of people who commented on and even collected works from that exhibit is what led to the creation of a website as a sort of document of the thing, which then led to other shows.

(Fabio) I have a deep admiration for Airstream trailers, they can be home and car. Exhibiting in the now ubiquitous art fairs (Miami, Chicago, New York, Toronto) offers similar benefits, especially when we are able to, as Tom says, "author" the content of our

Double Spouted Oil Burner, 2005, 8" x 6" x 10"
Powdercoated copper

Single Spouted Oil Burner, 2006, 6" x 6" x 11"
Nickel plated copper

Single Wick Lard Lamp, 2006, 9" x 4-1/2" x 4"
Nickel plated copper

exhibitions. An added bonus of working in a collective (one that has, quite unexpectedly, gained entry into the sub-culture of Art Fairs without having a "bricks and mortar" gallery), is that we are able to invite artists to exhibit with us. We have done this infrequently and more often than not the invitees have become "full members." What is gratifying about this is that we are able to recognize and promote the work of artists whom we respect. Another added benefit is that, as authors, we are able to select and show work that is strong and that makes sense together regardless of what it may be labeled. It is rare when artists are also able to don the hats of curator, critic and gallery director.

(Brent) That's true. We've managed to make some very sound decisions while wearing these many hats. I recall, when I moved from Detroit to Kansas City, a high priority was to bring Telegraph with me somehow. That opportunity presented itself through the Urban Culture Project, a very respectable organization that hosted "In, Around, and Through: Observations and Interventions in the Built Environment" at The Bank, an unused urban space turned temporary exhibition venue. This was far different than proposing a solo show, different than a booth at an art fair and held a different level of satisfaction when all was said and done.

(Haley) Having that much control over our exhibitions is one thing that makes Telegraph unique. I still find it totally remarkable that there has only been one instance when all members of Telegraph were physically present at the same place at the same time. Such simultaneous gatherings are rare, and yet the physical distances have in no way limited the trajectory of Telegraph as a functioning, evolving collective. Telegraph is ambidextrous; it is fluid. I see it as a constantly morphing structure that allows for a group of artists to make work, exhibit, communicate, collaborate, promote and support one another, even drop out for a while if necessary, and then be fully reabsorbed into the process all over again.

(Tom) The ability to drop out is important. We haven't set goals and we don't have set expectations. Dissolving the group would be as easy as not picking up the phone, yet somehow Telegraph persists. From the get go I think we decided no one would have a stronger voice, no one has a title or job description, and there has been general aversion to any kind of hierarchy. If we ever did have a mission statement, it has certainly changed over time. We've considered being an actual (physical) gallery space, a curatorial team, an artist collective, a purveyor of inexpensive editions and works on paper, and a design group. There have been periods of intense discussion and activity, and lengthy stretches of silence.

FABIO FERNANDEZ

Untitled (House 2), from the Contemporary Tramp Series, 2005, 2 5/8" x 3" x 4"
Wood from clementine crates, Collection of Karen Hufnagle

(Fabio) In 1892, while working in his New Jersey studio, Thomas Alva Edison patented the two-way telegraph. The internet owes a great deal to the telegraph, although both technologies capitalize on our need to communicate, the internet allows us to do this with a facility and frequency unimagined by Edison…or perhaps he had imagined it.

(Shannon) Telegraph Road is named for the main telegraph lines that ran along what was once a two-lane road. Now it has grown into an eight-lane divided highway. Similarly, our collective, which not so long ago was all in Detroit, now finds itself sprawled across the States. I think in some way it raises questions of what truly brings us together…place? Attitude? Interests? I've concluded that it is a language. As long as we can communicate, we can thrive--both on our own and at times together. Michigan folk joke about the two seasons, winter and construction. I'd like to think that our collective is always under construction, always expanding and improving in some way.

(Brent) In that sense, Detroit is not so much a place where we are all from, or even based; it is more of a place where our paths crossed.

(Christian) I really enjoy the ability for Telegraph to exist in a non-site/cyber-space format, then materialize and collect within the real world every so often.
Detroit was and still is a fine analog for potential--a lawless, steaming manhole of creative potential. There is always something seething beneath the surface. This lawlessness allows for a certain amount of freedom to explore and create in what may be considered a dangerous environment. This is good preparation for the 'art world.' To me, it feels quite natural that we met surrounded by these circumstances. It's like the old saying, you can take the artist out of Detroit but never the Detroit out of the artist.

Untitled (hip roof III), from the Contemporary Tramp Series, 2005, 2" x 6 1/5" x 4"
Wood from clementine crates

(Hartmut) We made a point of not writing a pompous manifest because we believed that the work speaks for itself. We convene to create exhibitions for us and for an audience because we like to discover those little things that would not be there if we'd not brought the works in one physical space. For example, this spring Tom brought his punctured cloud sculptures to Art Chicago and I showed the painting "Park", which is kind of reduced to two basic white-ish tones and shapes which also made the surface appear punctured somehow. This wasn't obvious to me before. Tom noticed it.

(Brent) Many people look for a connection between our works. We've tried to narrow that down on several occasions. If I were asked right now, I'd say that it is that our work involves the hand to a very high degree. That involvement is in the service of a concept or in the service of design. These intersections make each of our works highly personal and relevant, while mysteriously tying our exhibitions together in quite surprising ways. There's an artistic sincerity to the work. There's also this highly experimental aspect to our studio practice...working through materials and process in our own studios (or laboratories) allows

Untitled (Butterfly Building), from the Contemporary Tramp Series, 2005, 2 7/8" x 5 1/2" x 3 1/2"
Wood from clementine crates, Collection of Elizabeth Fields

more room for discovery. It's often the stopping points that get shown.

(Haley) The question of how, or if, our work is connected does come up fairly often, and I am always interested in everyone's individual responses. I'd have to say I agree with Brent, and also congratulate him on a concise explanation without use of the term "craft!" From my perspective, craft (broadly interpreted) is the singular element that threads throughout everyone's work. It is a respect for process, product, and thought, and for the very disparate approaches toward making artwork that we all take. I might be taking liberties here, but I look at the work that Christian makes compared to, say, Tom's pieces, and my initial response is to note the obvious aesthetic differences; in speaking with them both, however, it becomes completely evident that although their approaches are radically different, there are underlying interests that bring their pieces into some strange visual symbiosis. Both artists are extremely invested in conceptual and material exploration, and both are meticulous when it comes to deciding at what point their work is "finished."

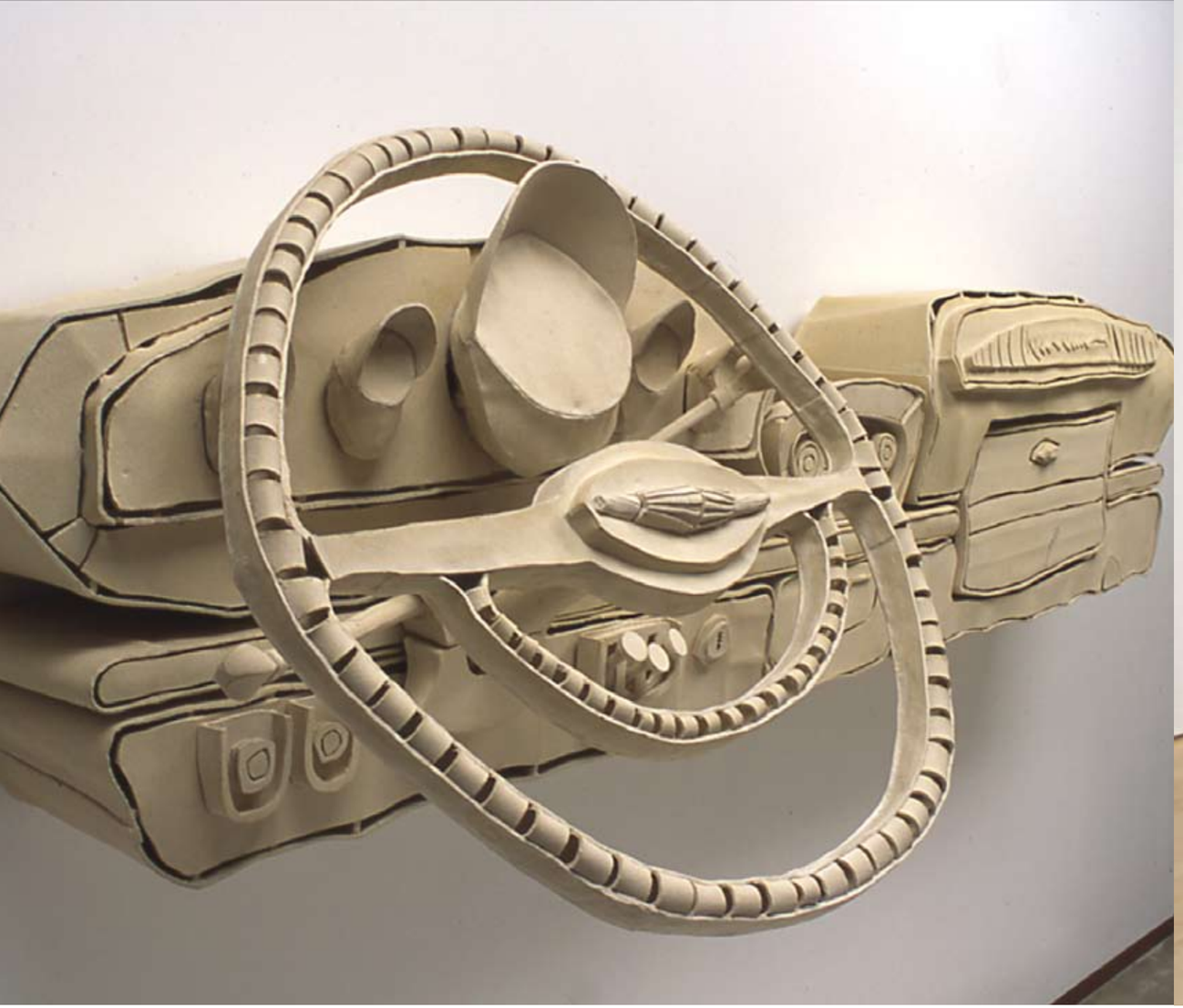
(Tom) I think all of us have been influenced by conceptual approaches to art, particularly as

Helicopter, 2005, 165"x378"x81.5"
Corrugated cardboard and adhesive

those ideas mingled with Minimalism. I'm thinking of the visually spare and intellectually sharp work of the 60's -70's, for instance the work of Sol Lewitt. However, all of us are compulsive makers who very rarely if ever contemplate working in a "post studio" or "outsourced" manner. For me there is concept and craft, both of which are fascinating, and there is the collision of the two which is messy, compromised, and occasionally sublime.

In Christian's work I see this illustrated in "Joseph," a sawhorse methodically covered in many layers of glue. It starts out simply, beginning with a very mundane object and subjecting it to a controlled process of repetitive accumulation. That sounds clinical enough, but I don't believe for a minute that the glue is applied in a dispassionate or arbitrary way. He's set up a situation that allows him to look intensely at the object as it is forming itself, and he intervenes. The material is directed as paint might be applied to a canvas: with great consequence, but not necessarily with great precision. It becomes a gestural abstraction, and the work takes on an emotive aspect. The seduction of material struggles with and perhaps overcomes the clarity of the concept, and some hybrid thing is born.

(Haley) The idea of the hybrid is always appealing to me, and I see subtle evidence of it in much of Telegraph's output. I remember walking into Fabio's studio on the Cranbrook campus in early 2002 and on the one side, being faced with this towering wall of brightly colored, mismatched luggage dramatically backlit by a huge window. Opposite that was



Dashboard, *2003, 88" x 22" x 24"*
Ceramic, Private collection

Piano, *2005, 62" x 77" x 90"*
Cardboard, Private collection

an entire wall and corner filled top to bottom with a structured grid of small, simple line drawings: coffins, cigarettes, suitcases, appliances, and a whole host of others. It was difficult not to construct some overarching narrative, or to consider them as a deconstructed self-portrait. The total effect was overwhelming: I was pinned between two contradictory visual experiences that combined to create this environment of powerful sensory overload. You can see it operating in perhaps a more deliberate way in his current work as well (his architectural studies executed in Clementine crates, for example).

(Tom) I look at Fabio's drawings and I understand better how he sees the world. That makes me think about the importance of drawing amongst us. Drawing, of course, means something entirely different in each case. I think of Shannon's work as drawing in space, the line quality in her drawings is translated directly into her objects, even when the objects are physically huge and/or structurally complex.

(Fabio) A recovering alcoholic friend of mine, who traveled frequently on business, once told me he felt that recovering alcoholics had an unfair social advantage over everyone else. He said that no matter where he was traveling in the country, he could always find an Alcoholics Anonymous (AA) meeting to attend, where he was sure to encounter friendly people with similar issues and concerns who could and did offer support and encouragement. Having recently moved to Boston, after 5 great years in Detroit, I have

found that Telegraph has likewise offered me a base of dialogue, activity and support that has sustained me as I seek entry into the Boston art community.

(Haley) Telegraph has inadvertently created its own version of Manifest Destiny. We have all scattered across the continent, and I can't help but think that these changes of locale will ultimately affect the work we make and the audiences we reach. So far, Telegraph has become stronger and more stable as a result of those changes. It does beg the question, though, of how Telegraph will continue to adapt to the demands of its members, and what form our future interactions and activities might take.

(Shannon) Our own line of underoos?...what will become of the Superfriends of Telegraph?... I see it in cartoon form: Perhaps we all live in different places, but the opening clip to our

Cumulus Fractus #4, *2006, 15"x 1" x 9"*
Porcelain

30 min show is all of us leaving our areas in suit and cape. We all meet up in the sky and survey from a Google earth's view.

Where will Telegraph show next? Typo in Toro with Fabio? Vegas with Brent? LA with Christian? Haley in the CO mountains? Will Hartmut take the collective to Germany? Will Shannon get us to Japan? What does Tom have lined up next in Chicago? What would everyone's suits look like? Would we also have special powers if we were a 'toon? Now that we are scattered all about, the collective will survive on the energy each of us brings to it.

(Fabio) As artists we make what we want, or more precisely, what we feel compelled to make. However, our individual studios are not insulated from the goings on in the world.

Lexis, *2000, dimensions variable*
Ceramic, Collection of the Museum of Art and Design, NY, NY

Phrase, *2004, 8”x8”x34”*
Ceramic

Fire Escape, *2004, 18”x4”x180”*
Wood, metal, plastic, paint,

Consider art as a commentary on the NOW, the political, socio-economic, environmental NOW. Up until now our collective work has not overtly addressed the “NOW”s I mentioned, but my hunch is that in the near future our work will at times more directly correspond with or respond to the problems of our time. I think the upcoming Presidential election will ensure this.

(Brent) Our paths crossed because we were all moving towards something. Telegraph, however defined, is and was no accident. It is something that happened born of mutual respect, hard work and desire. Those things are absolutely relevant. This sheer privilege we have of making things that we can call our own is magnetized by sharing a dialogue and context for those creations. Somehow, we found that something was missing from our options, so we created our own alternative. Not to replace, but to really enhance this experience of creating and participating in art NOW.
We aren’t doing this because we have nothing better to do. We continue this because it’s one of the better things we can be doing.

BRENT SOMMERHAUSER

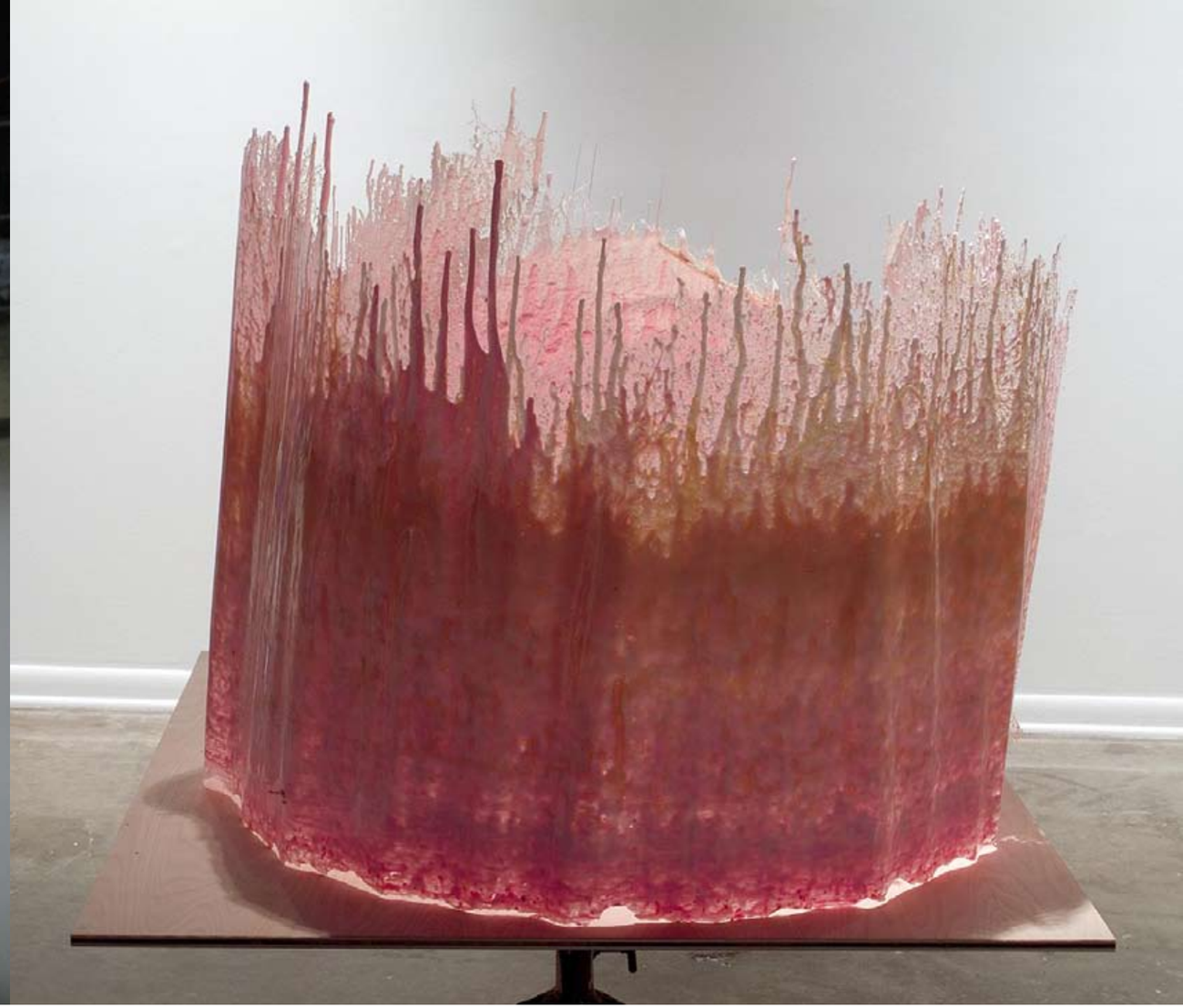
Table describing itself, 2006, 30” x 36” x 33”
Wood

Swell, *2006, 36” x 11” 13”*
Salvaged drawers, cut and assembled

Placemark, *2006, 11” x 8.5” x 4*
Wood flooring

Salvaged drawers, cut and assembled, *2005, 20” x 17” x 15”*
Wood

CHRISTIAN TEDESCHI



Agitator Spray, *2006, 11” x 8.5” x 4*
Wood flooring

Ceiling fan, 2006, 11" x 8.5" x 4
Wood flooring

Chair, 2006, 11" x 8.5" x 4
Wood flooring

FABIO J. FERNANDEZ

fernandezfabio@hotmail.com

Born: Montevideo, Uruguay
Residence: Boston, Massachusetts
Current position: Exhibition Manager, The Society of Arts & Crafts, Boston, MA

Education

2002 MFA in Sculpture, Cranbrook Academy of Art, Bloomfield Hills, MI
1999 MA in Sculpture, Montclair State University, Upper Montclair, NJ
1992 BS in Business, Seton Hall University, South Orange, NJ

Selected exhibitions since 2000

2007
Sculptures in Love, with Architecture, Sasaki Associates, Watertown, MA

2006
Group Design Show, Spacecraft Studio, San Diego, CA
Telegraph Collective, Stray Show/Art Chicago 2006, The Merchandise Mart, Chicago, IL

2005
In, Around, and Through: Observations and Interventions in the Built Environment, An exhibition by Telegraph Art Collective, The Bank at the Urban Culture Project, Kansas City, MO
Actual Size, Contemporary Art Institute of Detroit, Detroit, MI
Contemporary Tramp, (solo show) DeWaters Art Center, Mott Community College, Flint, MI
Summer Packet 1, Susanne Hilberry Gallery, Ferndale, MI
Telegraph Collective, NOVA Young Art Fair, Network of Visual Art, Chicago, IL
Member's Invitational, Detroit Artists Market, Detroit, MI

2004
Telegraph Collective, Toronto Alternative Art Fair International (TAAFI), The Gladstone Hotel, Toronto, Canada
Ordinary Things, Johansen Charles Gallery, Detroit, MI
Telegraph Collective, The Stray Show, Thomas Blackman Associates, Chicago, IL

2003
Precincts, Buckham Gallery, Flint, MI
Detroit Now, Detroit Contemporary, also traveled to the Urban Institute of Contemporary Art (UICA), Grand Rapids, MI
Inside Design Now, Cooper-Hewitt National Design Museum, New York, NY
12 and Under, Revolution Gallery, Ferndale, MI

2002
Critical Mass, Museum for New Art (MONA), Detroit, MI
Issues of Containment, Lansing Art Gallery, Lansing, MI
Valmiina Kiertoon-- Ready for Circulation, Poleeni Cultural Center, Pieksämäki, Finland
Pas de Deux, Revolution Gallery, Ferndale, MI
Graduate Degree Exhibition, Cranbrook Art Museum, Bloomfield Hills, MI
14 Seats/Seats 14, Forum Gallery, Bloomfield Hills MI, and detroit contemporary, Detroit, MI
Chromophobes, Forum Gallery, Cranbrook Art Museum. Bloomfield Hills, MI
Reactions, Exit Art, New York, NY

2001
Science Fair: Grade 18, Forum Gallery, Cranbrook Art Museum, Bloomfield Hills, MI
Cranbrook Video Festival, Cranbrook Art Museum, Bloomfield Hills, MI
Cranbrook Trash, Forum Gallery, Cranbrook Art Museum, Bloomfield Hills, MI

2000
Constructed Images, DeWaters Art Center, Mott Community College, Flint, MI
Arrange + Re-Arrange, Forum Gallery, Cranbrook Art Museum, Bloomfield Hills, MI
Employee Art Show, Metropolitan Museum of Art, New York, NY

HARTMUT AUSTIN

haust@hotmail.com

Born: Germany
Residence: metro Detroit, MI
Current position: Lecturer in Painting and Drawing in the Department of Art and Art History, Oakland University, Rochester Hills, MI and Instructor, Foundations Department, College for Creative Studies, Detroit, MI

Education

1991 - 97 Hochschule der Künste, Berlin, Germany

Selected Exhibitions

2007
Telegraph Collective, Meadowbrook Art Gallery, Oakland University, Rochester Hills, MI

2006
Paintings, Giola Gallery, Chicago, IL (with Joerg Coblenz)
Telegraph Collective, Stray Show/Art Chicago 2006, The Merchandise Mart, Chicago, IL

2005
Berlin - Detroit, P.F. Galleries, Clawson, MI (with Geka Heinke)
In, Around, and Through: Observations and Interventions in the Built Environment, An exhibition by Telegraph Art Collective, The Bank at the Urban Culture Project, Kansas City, MO
Actual Size, Contemporary Art Institute of Detroit (CAID), Detroit, MI
Telegraph Collective, NOVA Young Art Fair, Network of Visual Art, Chicago, IL
Drawings, District Arts Gallery, Birmingham, MI

2004
Telegraph Collective, Toronto Alternative Art Fair International (TAAFI), The Gladstone Hotel, Toronto, Canada
Wit, Wisdom and Invention: Reflecting on Benjamin Franklin, Lawrenceville Sch., Lawrenceville, PA
Telegraph Collective, The Stray Show, Thomas Blackman Associates, Chicago, IL

2003
Paintings from the Studio (solo show), P.F. Galleries, Clawson, MI
Detroit Now, Detroit Artist Market, Detroit, MI; traveled to Urban Institute for Contemporary Art, Grand Rapids, MI
Small Works, Washington Square East Galleries, NY, NY

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

1999
Paintings (solo show), Old Network Gallery Space, Pontiac, MI

1998
Void - Seven Artists from Berlin, Unfinished Gallery, NY, NY

HALEY RENEE BATES

ultrahaley@yahoo.com

Born: McKinney, Texas
Residence: Fort Collins, Colorado
Current position: Assistant Professor of Art, Colorado State University, Fort Collins, CO

Education:
2002 MFA in Metalsmithing, Cranbrook Academy of Art, Bloomfield Hills, MI
1994 BFA in Metalsmithing and Jewelry, University of North Texas, Denton, TX

Selected exhibitions since 2000

2007
Timeless Vessels, The Society of Arts and Crafts, Boston, MA
Telegraph Collective, Meadowbrook Art Gallery, Oakland University, Rochester Hills, MI

2006
Telegraph Collective, Stray Show/Art Chicago 2006, The Merchandise Mart, Chicago, IL
Mentalmetal, Function + Art, Chicago, IL
Critical Mass: Metalsmithing at Cranbrook under Gary Griffin, Network Gallery, Cranbrook Art Museum, Bloomfield Hills, MI
Polished: Three Decades of Metal at UNT, UNT artspace FW, Fort Worth, TX
Untitled Exhibition, President's Gallery, Colorado State University, Fort Collins, CO

2005
In, Around, and Through: Observations and Interventions in the Built Environment, An exhibition by Telegraph Art Collective, The Bank at the Urban Culture Project, Kansas City, MO
Flatware=Function+Fantasy, in conjunction with Metalsmith magazine 2005 Exhibition In Print at SOFA Chicago, Chicago, IL
Introductions: Stacie Chappell and Haley Bates, J Crist Gallery, Boise, ID
Mezi Jednou a Jednou (Between One and One), Galerie Václava Spály, Prague, Czech Republic, and Colorado State University at Pueblo Art Gallery, Pueblo, CO
Telegraph Collective, NOVA Young Art Fair, Network of Visual Art, Chicago, IL
Cranbrook to Lancaster and Back: Work from the Robert L. Pfannebecker Collection, Network Gallery, Cranbrook Art Museum, Bloomfield Hills, MI

2004
Haley Bates: New Work, Directions Gallery, Colorado State University, Fort Collins, CO
The Intuit Show, Chicago, IL. Represented by J Crist Gallery
Telegraph Collective, Toronto Alternative Art Fair International (TAAFI), The Gladstone Hotel, Toronto, Canada
Tea and Company, Linda Ross Contemporary, Next Step Studio, Ferndale, MI
Telegraph Collective, The Stray Show, Thomas Blackman Associates, Chicago, IL

2003
CSU Faculty Art Exhibition, Colorado State University at Pueblo Art Gallery, Pueblo, CO
Formed to Function, John Michael Kohler Art Center, Sheboygan, WI
Faculty Art Exhibition 2003, Evanston Art Center, Evanston, IL
Living Art 3, Centerspace Gallery, Chicago, IL
SlopArt 2003, Center of Contemporary Art, St. Louis, MO

2002
Amalgamate, Slocumb Galleries, East Tennessee State University, Johnson City, TN
Valmiina Kiertoon-- Ready for Circulation, Poleeni Cultural Center, Pieksämäki, Finland
Graduate Summer Exhibition, Cranbrook Art Museum, Bloomfield Hills, MI
MFA Degree Show, Cranbrook Art Museum, Bloomfield Hills, MI
Metalwork From Around the Midwest, Western Illinois University Art Gallery, Macomb, IL
Metals 2002, Exhibit A, Birmingham, MI
Periodic Metals, Cranbrook Art Museum Forum Gallery, Bloomfield Hills, MI
2001
Demo, Cranbrook Art Museum Forum Gallery, Bloomfield Hills, MI
Hi-Jinx, a dual-venue show at the Arlington Museum of Art, Arlington, TX, and the University of Texas at Dallas
Science Fair: Grade 18, Cranbrook Art Museum Forum Gallery, Bloomfield Hills, MI
Jewelry+Objects, Ann Arbor Art Center, Ann Arbor, MI

2000
Multiples 2000, NFA Space, Chicago, IL
Four Baptists and Six Sinners, Cranbrook Art Museum Forum Gallery, Bloomfield Hills, MI
NMSU Annual Juried Competition, New Mexico State University Art Gallery, Las Cruces, NM

SHANNON GOFF

shannongoff@mac.com

Born:	Detroit, Michigan
Residence:	Chicago, Illinois
Current Position:	Instructor, The School of the Art Institute of Chicago, Chicago, IL

Education

2003 MFA in Ceramics, Cranbrook Academy of Art, Bloomfield Hills, MI
1997 Research Student in Ceramics, Kyoto Seika University, Kyoto, Japan
1996 BFA in Ceramics and Printmaking, The University of Michigan, Ann Arbor, MI

Selected exhibitions since 2000

2007
63rd Ceramics Annual, Scripps College, Claremont, CA
Palm Beach 3, Franklin Parrasch Gallery, West Palm Beach, FL
Telegraph Collective, Meadowbrook Art Gallery, Oakland University, Rochester Hills, MI

2006
Moved by the Machine: Art Inspired by the Automobile, Dubuque Museum of Art, Dubuque, IA
Telegraph Collective, Stray Show/Art Chicago 2006, The Merchandise Mart, Chicago, IL
Shannon Goff, New Work, Franklin Parrasch Gallery, New York, NY

2005
In, Around, and Through: Observations and Interventions in the Built Environment, An exhibition by Telegraph Art Collective, The Bank at the Urban Culture Project, Kansas City, MO
Summer Pack, Susanne Hilberry Gallery, Ferndale, MI
New Views from the Arts / Industry, John Michael Kohler Arts Center, Sheboygan, WI
Telegraph Collective, NOVA Young Art Fair, Network of Visual Art, Chicago, IL

2004
The Literary Print in the 21st Century, Network Gallery, Bloomfield Hills, MI
"Introductions", Judi Rotenberg Gallery, Boston, MA

2003
Cranbrook Ceramics, General Motors CO. Design Center Gallery, Warren, MI
Graduate Summer Exhibition, Cranbrook Museum of Art, Bloomfield Hills, MI
MFA Degree Show, Cranbrook Museum of Art, Bloomfield Hills, MI

2002
Xchange, Wayne State University, Detroit, MI

2001
Works of an Eastern Nature, Media Gallery, Boston, MA

2000
Shigaraki Togeiten, Shigaraki, Japan

TOM LAUERMAN

lauerman@gmail.com

Born:	Chicago, Illinois
Residence:	Chicago, Illinois
Current Position:	Instructor / Ceramics Studio Coordinator, School of the Art Institute of Chicago, Chicago, IL

Education

2000-2002	M.F.A. Cranbrook Academy of Art, Bloomfield Hills, Michigan
1992-1996	B.F.A. Southern Methodist University, Dallas, Texas

Selected Exhibitions since 2000

2007
Sculptures in Love, with Architecture, Sasaki Associates, Watertown, MA
Telegraph Collective, Meadowbrook Art Gallery, Oakland University, Rochester Hills, MI

2006
Scaffold, Perimeter Gallery, Chicago, IL
Tom Lauerman: Captured Dissipations, Illinois Institute of Technology, Chicago, IL
Telegraph Collective, Stray Show/Art Chicago 2006, The Merchandise Mart, Chicago, IL

Spring / Summer Group Show, Lemberg Gallery, Ferndale, MI

2005
Tom Lauerman: Field Guide to the Atmosphere, The John Michael Kohler Arts Center Sheboygan, WI
In, Around, and Through: Observations and Interventions in the Built Environment, An exhibition by Telegraph Art Collective, The Bank at the Urban Culture Project, Kansas City, MO
Telegraph Collective, NOVA Young Art Fair, Network of Visual Art, Chicago, IL

2004
Chaos/Control, Perimeter Gallery, Chicago, IL
Telegraph Collective, Toronto Alternative Art Fair International (TAAFI), The Gladstone Hotel, Toronto, Canada
The Literary Print, The Network Gallery at Cranbrook Art Museum, Bloomfield Hills, MI
Telegraph Collective, The Stray Show, Thomas Blackman Associates, Chicago, IL
Lauerman, Lindahl, Prisble, Open-End Art, Chicago, IL

2003
Recent Pilchuck Hauberg Fellows and Emerging Artists in Residence Exhibition, Center On Contemporary Art, Seattle, WA

2002
Valmiina Kiertoon-- Ready for Circulation, Poleeni Cultural Center, Pieksämäki, Finland
Cranbrook Academy of Art 2002 Degree Show, Cranbrook Academy of Art Museum Bloomfield Hills, MI

2001
The American Craft Museum 2001 Horizon Award Exhibition, Presented at SOFA New York, Seventh Regiment Armory, New York, NY
Echo – Ryan Logan and Tom Lauerman, Forum Gallery, Cranbrook Academy of Art Bloomfield Hills, MI

BRENT SOMMERHAUSER

brently@hotmail.com

Born: Winfield, Kansas
Residence: Las Vegas, Nevada
Current Position: Instructor, Department of Art, University of Nevada, Las Vegas

Education

2003 MFA in Glass, The Ohio State University, Columbus, OH
1997 BFA in Glass and BS in Psychology Emporia State University, Emporia, KS
1993 Associate of Arts and Associate of Science, Butler County Community College, El Dorado, KS

Selected Exhibitions since 2000

2007
Telegraph Collective, Meadowbrook Art Gallery, Oakland University, Rochester Hills, MI

2006
Artist to artist event, Final night of the Stardust, Stardust Hotel and Casino, Las Vegas, NV
Me Bike Project (collaboration with Christian Tedeschi), Gallery Chiellerie, Amsterdam, Netherlands
Review Studios Group Exhibition, Review Inc., Kansas City, MO
Telegraph Collective, Stray Show/Art Chicago 2006, The Merchandise Mart, Chicago, IL

2005
In, Around, and Through: Observations and Interventions in the Built Environment, An exhibition by Telegraph Art Collective, The Bank at the Urban Culture Project, Kansas City, MO
Kansas City Flatfile Invitational, H & R Block ArtSpace, Kansas City, MO
Instructor/TA exhibition, Pilchuck Gallery, Pilchuck Glass School, Stanwood, WA
Group Exhibition, CityArts: The Wichita/Sedgwick County Arts & Humanities Council, Wichita, KS
Operation: HealDetroit, strategic intervention in the Cass Corridor w/ Christian Tedeschi, Detroit, MI
Telegraph Collective, NOVA Young Art Fair, Network of Visual Art, Chicago, IL
Detroit Artists Market Members' Invitational, Detroit Artists Market, Detroit, MI

2004
Telegraph Collective, Toronto Alternative Art Fair International (TAAFI), The Gladstone Hotel, Toronto, Canada
Arts in the City, presented by Detroit Synergy/Detroit Artists Market, The Detroit Club, Detroit, MI
Windsor Biennial 2004, Art Gallery of Windsor, Windsor, Ontario
Threshold (solo show), Front Street Gallery, Urban Institute for Contemporary Art, Grand Rapids, MI
Hastings College Benefit Auction and Exhibition, Bemis Center For Contemporary Arts, Omaha, NE
Michigan Glass Artists Exhibition, Janice Charach Epstein Gallery, West Bloomfield, MI
unCAGEd: the exploration of non-intention, Contemporary Art Institute of Detroit/Dance Gallery Studio, Ann Arbor, MI
City, Town & Village, The Scarab Club - Detroit, MI
Reflection in our Eyes, Invitational exhibition, The Schumacher Gallery, Capital University, Columbus, OH

2003
Actual Size Biennial, detroit contemporary, Detroit, MI
Glassmakers, Penland Gallery, Penland School of Crafts, Penland, NC
Specify Glass, J. L. Camera Center Building, OSU Medical Center, The Ohio State University, Columbus, OH
This is not now... (solo show), Hoyt L. Sherman Studio Art Center, Columbus, OH
Ohio Art League 92nd Annual Juried Member Exhibition, Acock Architect's Building, Columbus, OH
Cut, Blown and Slumped, CityArts: The Wichita/Sedgwick County Arts & Humanities Council, Wichita, KS
Dept. of Art Graduate Student Exhibition, Hopkins Hall Gallery & Corridor, The Ohio State University, Columbus, OH

2002
Great Glass Auction, Bay Area Glass Institute, SRI International, Menlo Park, CA
Recycled Karma, CityArts: The Wichita/Sedgwick County Arts & Humanities Council, Wichita, KS
Emerging Artist Annual Show, Marta Hewett Gallery at Glassworks, Louisville, KY
Dept. of Art Graduate Student Exhibition, Hopkins Hall Gallery & Corridor, The Ohio State University, Columbus, OH
2001
Wichita National 2001, Wichita Center for the Arts, Wichita, KS
Approximations-Brent Sommerhauser & Laura Ward, The Passing Space (A Brief Gallery), Danville, KY
The Face and the Figure, National Juried Exhibition, gallery on the square, Danville, KY

2000
Centre College Art Faculty Exhibition, AEGON Gallery, Danville, KY
The Year of Young Glass, International juried exhibition, Marta Hewett Gallery, Cincinnati, OH
The Subtle and the Sublime (solo show), Millennic Glass, Kansas City, MO
Absentia (solo show), AEGON Gallery, Danville, KY

CHRISTIAN TEDESCHI

christiantedeschi@hotmail.com

Born: Philadelphia, Pennsylvania
Residence: Long Beach, California
Current position: Full Time Lecturer In Sculpture California State University At Long Beach

Education

2001 M.F.A. Cranbrook Academy of Art, Bloomfield Hills, MI
1998 B.F.A. University of the Arts, Philadelphia, PA

Selected Exhibitions since 2001

2007
Telegraph Collective, Meadowbrook Art Gallery, Oakland University, Rochester Hills, MI

2006
(the coffee was slow in coming.) Paul Kotula Projects, Ferndale, MI
Christian Tedeschi - New Work, Vertigo Project Space, Denver, CO
Nest, Paul Kotula Projects, Ferndale, MI
Making the Net/ Work, Vertigo Project Space, Denver, CO
Telegraph Collective, Stray Show/Art Chicago 2006, The Merchandise Mart, Chicago, IL
Object Orange (2 person exhibition), Paul Kotula Projects, Ferndale, MI
Object Orange - Detroit Demolition Disneyland, Billboard Project, Ferndale, MI

2005
Art Show, Throbbing Wall Gallery, Haddonfield, NJ
Christmas Is For Wrapping (solo show), Detroit Brewing Works, Detroit, MI
In, Around, and Through: Observations and Interventions in the Built Environment, An exhibition by Telegraph Art Collective, The Bank at the Urban Culture Project, Kansas City, MO

Past And Present, 101 Up Gallery, Detroit, MI
Cheers! Revolution Gallery, Ferndale, MI
“Liberation, ”Billboard Project, Ferndale, MI
3x3xChance, Revolution Gallery, Ferndale, MI
Sound Art Exhibition, Juris Gallery, Detroit, MI
Telegraph Collective, NOVA Young Art Fair, Network of Visual Art, Chicago, IL
M.O.R.E. - Manufacturers Of Real Excellence, Detroit Artists Market, Detroit, MI
Urban Edge Show, P-4 Gallery, Milan, Italy
Bevy, Revolution Gallery, Ferndale, MI

2004
Five Shows In Five Days, Detroit Artist’s Market, Detroit, MI
Telegraph Collective, Toronto Alternative Art Fair International (TAAFI), The Gladstone Hotel, Toronto, Canada
Atomic Cocktail, Detroit Art Space, Detroit, MI
Mike Kelley Selects, Detroit Artist’s Market, Detroit, MI
FreeFall, Revolution Gallery, Ferndale, MI
Atomic Cocktail - Mad About Science, Detroit Art Space, Detroit, MI
Telegraph Collective, The Stray Show, Thomas Blackman Associates, Chicago, IL

2003
Thinking Green- CO-LAB* Marygrove College, Detroit, MI
Actual Size, Detroit Contemporary. Detroit, MI
Cranbrook Ceramics, General Motors Technical Center, Detroit, MI
Back Alley Bikes Bike-Art Benefit, Tangent Gallery, Detroit, MI
Detroit Now, Detroit Contemporary, also traveled to the Urban Institute of Contemporary Art (UICA), Grand Rapids, MI
Regional Drawing Exhibition, Elaine L. Jacob Gallery, Wayne State University, Detroit, MI
Inside Design Now, Cooper-Hewitt National Design Museum, New York, NY
Seating Arrangements - CO-LAB* Forum Gallery, Bloomfield Hills, MI & Tangent Gallery, Detroit, MI
Collaborating with Tony Hepburn , co-curator, Center Gallery , Detroit, MI
Critical Mass, Museum for New Art (MONA), Detroit, MI

2002
Around the Coyote, Square One Gallery, Chicago, IL
Valmiina Kiertoon-- Ready for Circulation, Poleeni Cultural Center, Pieksämäki, Finland
Dealers Select - exhibition for emerging artists, Hill Gallery, Birmingham, MI

2001
Graduate Degree Exhibition, Cranbrook Art Museum, Bloomfield Hills, MI
Verifying Holy Cow, Forum Gallery, Bloomfield Hills, MI
Seven Up - ceramics symposium, Forum Gallery, Bloomfield Hills, MI

ACKNOWLEDGEMENTS

DONOR - TITLE PAGE