

Excerpts from Nick Sousanis' art reviews on [www.thedetroiter.com](http://www.thedetroiter.com)

## **Detroit, Detroit @ Susanne Hilberry Gallery Jan 24 - Feb 22, 2003**

In “Detroit, Detroit”, Susanne Hilberry Gallery brings together a collection of the differing facets that make up the Detroit art scene. While the genres included may come off as a bit disorienting, it is at the same time a testament to the amazing range that this city has produced.

...Scott Hocking and Clinton Snider continue this lineage of the use of non-traditional materials. The two have collaborated before in “Relics” in ["Ten Artists Take On Detroit"](#) turning derelict objects from Detroit into a temple to our past. (A smaller version of “Relics” is currently showing at The Gallery at Marygrove College.) Both artists share a commitment to find beauty and rebirth from the midst of urban decay.



Scott Hocking “The End.”

Hocking is an artist who feels that new paints and canvases are more of a privilege than a right for an artist. Therefore his method is to make art from whatever is on hand. Using scrap metal, filled with rust and chipped paint, somehow, (and no doubt the photo here can't do it justice) Hocking creates ethereal, beautiful landscapes. It is no small compliment to state that he accomplishes more with this rust and tarnished metal, than many a painter has achieved through a cadre of expensive paints and linen canvases. To take one example, in “Nuages” Hocking creates a vibrant, shifting, convincing cloudscape that is simultaneously the unmistakable wear of entropy on metal.



Scott Hocking “Nuages”

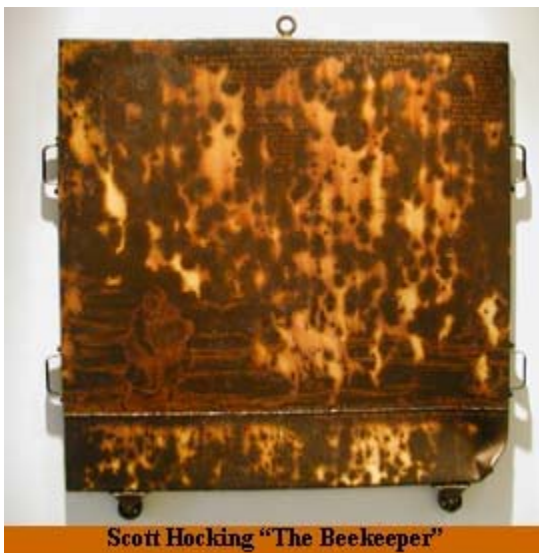
Besides their appearance, the pieces function on another level as well – commentary through his use of materials. The meaning of the materials, and the memory it holds adds to its significance. The thought is beautiful too, the attempt to turn something we hold as so ugly, as wasted and then to turn it into art, it's truly touching and something to behold.

Detroit offers a wealth of possibilities for artistic expression. Be sure to check out “Detroit, Detroit” as it offers a great examination of where art has been in this city and where it will go in the future. –nick

### **Shadows of Humanity @ The Detroit Artists Market Sept 12 - Oct 19, 2003**

In his exhibition statement, Curator Hugh Timlin, noted Detroit area sculptor, writes of the necessity of art making and that this is no more of a luxury than are eating and sex. Art came about as a way of understanding our reality. Through art we found a means of creating something of permanence to outlast our brief lives, as is evident by hand prints on cave walls and ancient megaliths around the world.

Timlin describes the context for the show and discusses how the different artists he selected fit into this theme. His observations are really something and the whole thing would make for a fascinating catalogue (note: a run-through of the text with spell check before printing the catalogue is a good idea.) “Shadows of Humanity” searches for the depths of art in order to get at its primal quality, its immediacy. The artists are for the most part exactly what he was looking for. What isn't exactly clear is whether they were in on the theme behind the show, which might have made for an even stronger showing.



Scott Hocking and Clinton Snider often get lumped together and with good reason – they both confront the ruins that are Detroit, try to make sense of it, and find beauty and optimism in this decay. Their methods though tend to differ. For this exhibition Hocking works with found objects, rusting away and paint chipping. He has modified them in some way, either by scratching in words or pictures or attaching images to the piece. Hocking elevates objects destined for the scrap yard to relics of beauty, and he alters a viewers perspective in such a way that even outside the gallery we will never look at rust on an overpass, or an aging billboard in the same way again.

Timlin makes a valiant attempt to get to art's primal roots. The conditions that make this city what it is, fosters a body of artists in search of such fundamental ideas. Check out the work, read what Timlin has to say, and then look deep into your own means of creating. – Nick Sousanis

### **5 Year Anniversary: Sight;Sonic @ Detroit Contemporary**

September 13 through October 26, 2003. Closing Reception: October 18, 2003

Armed with only a credit card and a vision of art and music side by side, Aaron Timlin turned a once abandoned storefront into a thriving art and performance space. Five years later, the space has seen and heard a lot and become a fixture in the Detroit art community. detroit contemporary filled a unique gap at a time when the city sorely needed a new outlet for culture and creativity. Today, new galleries are opening up at regular intervals, following the trail that detroit contemporary blazed.

This show reflects that history by putting nearly all the original exhibitors back together again to mark the occasion. By its very nature, it's a mixed show which certainly is in keeping with the spirit in which dc was created. detroit contemporary's existence provided an opportunity for artists to make a significant first mark on the scene. Many have since made a lasting mark, and can command solo shows. While it is nice to juxtapose different styles and levels of craft, the effect can be jarring.



...It might also have been interesting and informative to have provided some image of the artist's work from five years ago alongside the work they exhibit today. Scott Hocking current work transforms rust, peeling paint, and other signs of decay into objects of beauty. For those of us who don't know, where did this evolve from? ...detroit contemporary has accomplished much in its first five years worth celebrating. See and hear where they've been and look forward to what the next five years will bring! –Nick Sousanis