Art center members offer an exhibit worth attending

By HELEN ZUCKER

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One of the area's overlooked local
assets is the Pontiac Art Center at 47
William Street in Pontiac.
The center is in a large, handsome
mansion, and the board of trustees
have been wise to keep the gracious
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The Members Show — is well worth
seeing.

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Mary Beard, who served as exhibition chairman of the center in past years, and a woman who has hung many fine shows, came back to jury the Members Show this year. Twenty-nine members submitted 80 works, and Ms. Beard, who went through each entry without looking at the names of the artists, said she "found if difficult to choose among the many interesting pieces."

She chose 46 works, and her choices are an absorbing medley of acrylics, sculpture, photography, jewelry, and drawings.

FIRST PRIZE WENT to Jo Linsala-ta for her very finished acrylic/can-vas/wood painting, "Turquoise Comes From Copper Mines." A lovely, burn-ished, rust-colored canvas framed by two vertical turquoise strips bolted firmly to the sides. The painting works from the inside out. Despite the ab-straction into pure color, the viewer

comes away feeling he has been down inside a copper mine, gleaned the richness of the final, burning product that comes from these mines, and watched the transformation, the cooling process in the artist's mind. The burning copper in the artist's mind. The burning copper cools toward the turquoise edges, the large silver bolts. It's a rich painting.

Second prize went to Sue Hegenbarth's "A rose is . . "The title, I take it, comes from Gertrude Stein's "A Rose is a rose is a rose," but it might just as well have come from Shake-speares "A Rose By Any Other Name Is Still A Rose."

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Ms. Hegenbarth captures the essence of a full blown rose in a very clever collage/watercolor. In the manner of Romare Bearden, Ms. Hegenbarth builds petals out of cutouts. Her petals work inward toward the center — a center filled with stippled buds, pollen, the stuff of spring's miracless. It's a fresh, clean, open work.

Constance Flechig, took third prize for "Rushing Waters," a multi-colored glass sculpture. Set on short aluminum poles, the blue-green-yellow cascade of glass remitted me of those small waterfalls that dot the mini-parks scattered throughout middown New York. Ms. Flechsig's work is glittery, playful, well-constructed. It seems to work as a pun, a comment on mammoth skyscrapers and gignatic sculptures that seem to glower over our cities. The idea of catching rushing water in so

neat a form, and on so diminutive a scale, is a neat one.

THE PHOTOGRAPHY EXHIBIT was impressive. I especially liked "Yellow Tree" by Robert Hawkes. It's a thoroughly professional treatment of a tree in foll autumnal flower. The trunk is black, the leaves varying yellow the professional treatment of the THE PHOTOGRAPHY EXHIBIT

in March, the feel of new seasons.

The "Lid" is a manhole cover someone has moved aside. The hole is filled with winter's leaves. Jane Jacobsen's winter's leaves. Jane Jacobsen's of "Sun On Wester No.6," and "Mottoh at Stanley Lake." Robert Hawkes had at Stanley Lake." Robert Hawkes had photos bung among the paintings as well, and I liked a large Cibachrome of baling wire very much.

William Stelzer, a gentleman who has been paintings teadily at the center for three years, (a very short time to learn the craft), has a fanciful land-scape filled with yellow, pink, and white ballons floating over mountains. It has a nice, folk-art quality.

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