

Local artists on display using variety of materials

By Carol Azizian
staff writer

A six-foot bass fiddle, with legs stretched out in a classic pose, wraps its arms around its strings, prepared to play a cool, soothing jazz melody.

Its musical counterparts — a trumpet, piano and saxophone — seemingly wait for just the right note to begin a jam session.

These animated sculptures, created by Livenia artist Phillip D'Agostini, greet visitors to the spacious Park West Galleries, 29469 Northwestern, Southfield.

They're part of an impressive collection of sculpture, painting, mixed media works and photography by 20 Detroit area artists.

The exhibition, called Detroit Summer Months III, runs through Aug. 21. And it represents another attempt by a local gallery to promote local artists.

"THERE ARE a lot of good artists here, and they should be supported," said Barbara Parker, assistant curator of the show. "We hope to display works by Detroit-area artists every year."

"The artists have one thing in common — they've exhibited their works before in the area.

Beyond that, each has his or her own individual style and medium. Sculptors such as Wendy McGaw of Lathrup Village use copper and glass to create cylindrical and square objects. Thin sheets of glass peek out from each work, emanating light in a seemingly compressed and dark space.

Nancy Mann of Farmington Hills uses fluorescent light to illuminate her Plexiglas creations. Layers of Plexiglas with jagged edges are enclosed in a mirrored space, inviting the viewer to look inside.

Troy artist David Adamson Scott constructs aluminum I-beam sculptures, some of which can be enclosed in mirrored cylindrical shapes. Traces of his background as a General Motors employee are evident in the heavy industrial constructions, but the works reveal much more than a mere translation of technology into art.

COMBINING SCULPTURE with painting, Darryl P. Stawinski of Rochester, creates box-like constructions. One, entitled "Unemployment Office," is painted gray, and another, "Atlas, Rendezvous, New York," has splashes of bright colors with almost feather-like wood objects jutting out from the sides and top of the box.

Diverse styles also can be seen in the paintings.

Shades of "super-realism" are evident in the "Night Series" by David S. Tyndall, Franklin. One painting, "To Montmartre by Night," shows the quiet, almost eerie reflection of neon and incandescent lights on cars stalled in a traffic jam. All the paintings are designed to "study the effects of light that create the atmosphere of night," said the artist.

Barry Avedon paints cityscapes in a more abstract way. He depicts populated areas, graffiti and colors and shapes of city life. Mixing "personal images,

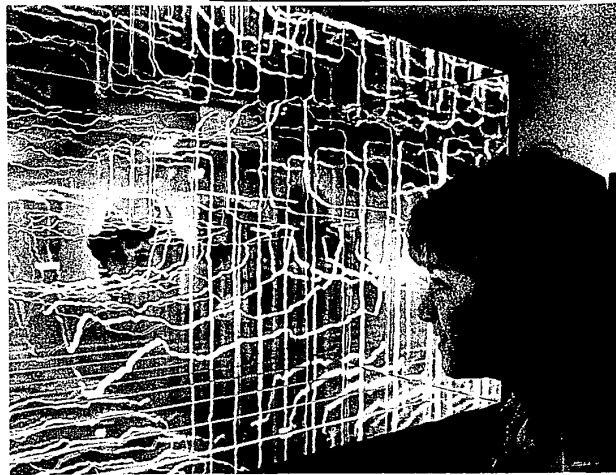
memories and some narrative qualities," the artist said he "hopes to express opposites that can co-exist on a two-dimensional surface."

CERAMIC WORKS such as those by Cristina Carver have a distinctly sculptural quality. Sculpting together layers of hand-thrown clay in a flowing form, she creates an illusion of aquatic life — some giving the appearance of corals and shells.

Handmade paper and watercolor are combined in paintings that look like quilts. Called "The Pond-American Quilt Series," the works were created by Carole Wethering Petersen to "further enhance an ancient, relatively feminine folk art by allowing it to cross over into a fine art medium."

Photographers such as R. Robert Kangas capture haunting images in black and white. There's one of a tire rolling in a desolate lot, another of a lone park bench in a dark forest, and still another of a boy whose jacket covers his head as he leans against a fence in a deserted city street.

Peter Glendinning creates "neon" forests with color photography in his "Baker Woodlot Series" of photos.



Layered Plexiglas, fluorescent light and mirrors make up a sculpture called "Inner Landscape" made by Nancy Mann of Farmington Hills. Barbara

Parker, assistant curator of Park West Galleries, peers inside it. CRAIG GAFFIELD/staff photographer

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