



# Hospitals Color them bright

By Corinne Abatt  
staff writer

**I**MAGINE BEING wheeled into the radiology lab at Beaumont Hospital and looking up to see a bright, cheerful still life by Jerrine Habsburg, Farmington artist?

It's bound to help lift the spirits and the brighten the outlook.

A large painting by Charles McGee of Detroit, "Jubilee 2," from the Noak's Ark Series, hangs behind the main reception desk of Mount Carmel Hospital and a huge fiber sculpture by Suzanne Dalton of Detroit hangs from the ceiling in the hospital's main two-story lobby. Together they give the new entry area at Mount Carmel an aura of warmth and welcome.

Only recently have hospitals separated hygienic sterility from atmospheric sterility.

When the idea of bright color in hospitals finally caught on, it triggered an avalanche of changes. Greens, grays and whites in corridors, gathering areas and patients' rooms were replaced with cherry golds, reds, salmon, purples and a flock of pleasant earth tones.

With color came art, not tired institutional art, but real, honest to goodness, exhilarating, original art.

**THE RESULTS** of this change are evident in many area hospitals, the most noteworthy of which is Detroit Receiving which has an outstanding collection of modern masterpieces.

That collection was assembled through the efforts of a special committee headed by Irene Wall. All the funding for that particular and spectacular collection was raised through donations.

The late art patron dealer, Peggy deSalle, gave part of her collection to Beaumont Hospital of Royal Oak. She had been a patient there and thought her gifts would help make the surroundings more attractive — which indeed they do.

Beaumont's resident interior designer, Dorothy Clements, said as she led a small group of visitors around the hospital, "I'm always thinking art. It gives people something pleasant to look at."

Patricia Evans of the Providence Hospital public relations staff, saying that the Catholic church has historically supported the arts, added, "This hospital and the people who run it, continue that support of the arts."

Providence is on a long range program of interior design improvement with the patient floors next on the list. As Evans pointed out there is art sprinkled throughout the hospital. All three hospitals have been working with art consultants Edie Joppich and Marjorie Chellstorp of Farmington Hills whose firm is Wall Art.

As corporate art consultants, they specialize in Michigan artists. The two are also active, versatile artists.

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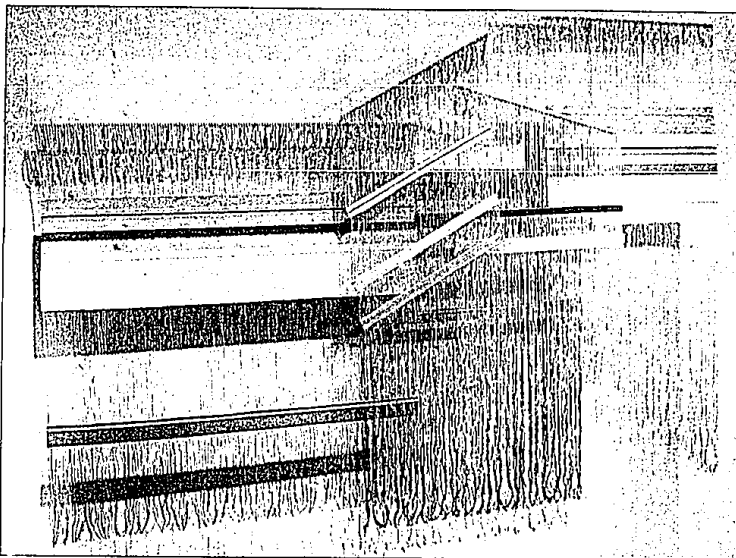
budget was for posters and prints. We were able to give them original Michigan art and stay within the budget limitation. We've been working for a year with Mount Carmel."

In all three hospitals, art can be found in unlikely and welcome places. There are, for instance, watercolors in each of the labor rooms at Beaumont as well as in the fathers' waiting room, the birthing room, children's waiting rooms, eating areas and along the halls where patients may be waiting for treatment.

At Beaumont, Clements works with an interior design committee that is involved in the decision-making process for the art.

When asked if she gets much feedback from the art, she said with a smile, "If they don't care for the art, they're really verbal."

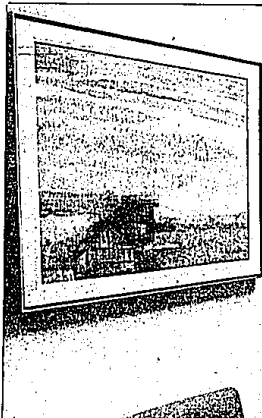
But, the art which Joppich and Chellstorp and other consultants choose is far from controversial in practically all instances. The idea is to create a pleasant atmosphere, not a disturbing or overly thought-provoking one.



Major fiber sculpture in the new lobby at Mount Carmel Hospital by Suzanne Dalton is titled "Stripes: Red/Neutrals 1." Dalton is now doing a companion piece which will hang near the escalator in the lobby.

Staff photos by  
Jerry Zolynsky

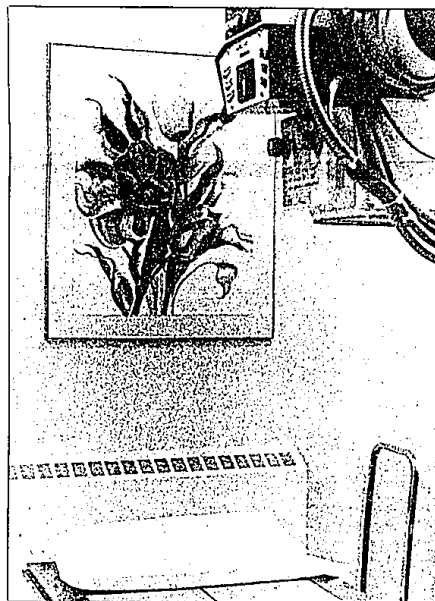
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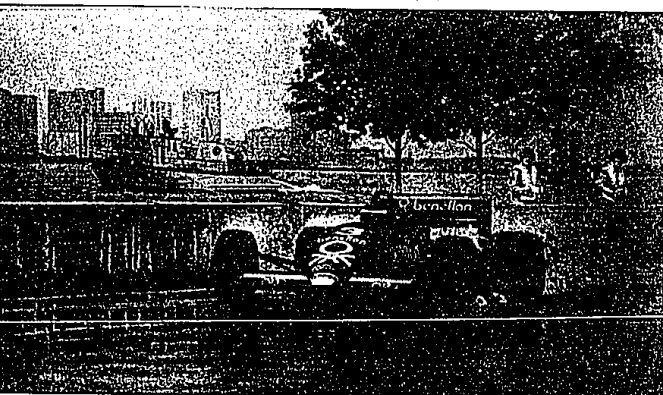
Medical receptionist for Dr. Eldred G. Zobl in the Providence Medical Building walks by a painting by Margaret Kelleher of Birmingham on her way to the recep-



tion area. At right is a painting by Jerrine Habsburg of Farmington in a radiology lab at Beaumont Hospital.



# Grand Prix art: precision plus impression



Jim Bisognano's painting of the 1984 Grand Prix with the Detroit River in the background is exciting in detail but is designed to be an impression rather than a reproduction. It belongs to Edsel Ford II.

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Jim Bisognano, Birmingham's fine art link to Grand Prix racing, is fast becoming as much a track tradition as the cars, drivers and pit crews.

The color pictures he takes at the race next Sunday will be resource material for three paintings already commissioned by Beatrice, the Chicago-based corporation that sponsors driver Mario Andretti, Detroit publisher Keith Crane and USF&G, a corporate sponsor.

Bisognano, 46, internationally recognized Grand Prix and cart racing artist, always documents on film every possible detail with exacting care. That's part of the appeal of his acrylic paintings which are in the collections of the some of the top drivers as well as corporate sponsors and racing enthusiasts.

After every detail of locale, climate, car design and actual environment is checked, Bisognano designs his paintings to capture the moment which he visualizes as having the greatest aesthetic appeal and being the most symbolic of a particular race.

This year's Detroit race may be particularly important, for the location of the 1986 Detroit Grand Prix is uncertain. Because of the continuing construction in the downtown area, which could interfere with the track, there is a group who would like to see the race moved to Belle Isle.

Bisognano, recently returned from a trip to Italy and the Grand Prix at Monaco, said, "Detroit won an award for being the best organized of the 16 races on the circuit."

He said the out of towners liked the fact that the hotels are right beside the track "and they don't have to negotiate any distance — that also exists in Monaco."

"The biggest problem Bob McCabe (Detroit Grand Prix director) would have," said Bisognano, "is moving everybody in the city to Belle Isle."

Bisognano said the track must be put down three months before the race so the surface stabilizes.

"The Belgian Grand Prix track was put down only six weeks before the race and it turned to gravel from the down force of the cars and the race had to be cancelled."

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He said that time period might interfere with expensive construction projects or necessitate undesirable changes in the course.

While he doesn't make all the races on the Grand Prix circuit every year, and it was four years since he had been to Monaco, no matter where the Detroit race eventually lands, the Birmingham artist will be there to catch the action and translate it into memorable art.

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