

# Creative Living

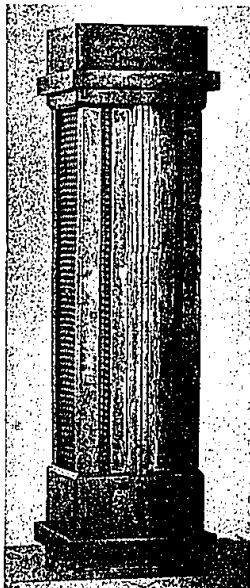
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Tower (left) by Wendy MacGaw of Farmington Hills is two feet high, steel covered with a bronze skin. MacGaw, Southfield-Lathrup High and Cranbrook Academy of Art graduate, has taught at CCS-College of Art and Design, Wayne and Detroit Institute of Arts.

STEPHEN CANTRELL/staff photographer

## Art Center revitalized

By Manon Malignard  
special writer

With its elegant fin de siècle architecture, spaciousness, parquet floors and variable daylight streaming through the huge windows of the clerestory gallery, the Pontiac Art Center is not only one of the most charming in Michigan, but one of the liveliest.

This venerable institution, which provides a large and varied selection of classes in art, dance, music and creative writing, is also fortunate in having dedicated James Gilbert, exhibitions director, on the staff.

"We are not a museum, and in terms of an art gallery we are not a dungeon," quipped the modest, softly spoken Gilbert, who since his appointment in 1981 has reorganized the programming with the zeal of a Renaissance entrepreneur.

Although the center was far from moribund before he took over the position, Gilbert admitted that some of the programs were sorely in need of updating. He should know. Gilbert has been associated with the center for the last 10 years and while a member of the faculty, taught weaving and silk-screening.

ONE OF HIS many innovations has been to combine art shows with music, lectures, dance programs and poetry readings. "I think it is very important," he said, "to incorporate programs where the arts are mixed."

Bravo! His endeavors have led to diverse and stimulating programs (carefully planned a year ahead), including the popular "Lunch With Art," which takes place the third Tuesday of each month, accompanied by music or other forms of entertainment.

This month's exhibition (through January) is an eclectic blend of mixed media, with a collection of large, powerful and colorful oil paintings by Francine Rouleau and Jim Pujdowski in the main gallery.

ROULEAU'S EXPRESSIONIST paintings are the reflections of emotional states and environmental influences. Her human forms, quasi-representational, often grotesque, appear to be influenced by outside forces, which may be either threat-

ing or benign. At times, the dominating presence of these elements (accentuated by heavy concentrations of paint), reduces the human figures into shadowy, barely discernible shapes. Interesting work — highly theatrical.

About his work, Pujdowski said, "Arriving at a rich image is my main concern."

This is particularly evident in this talented artist's explosive images of nature. For example, he uses fine brush strokes to dramatize a brilliant sunrise and transform his "Belle Isle Morning" into a lush, tropical-like island.

On the clerestory level are three of Wendy MacGaw's aesthetic, uncluttered, miniature (two-inch high) towers in steel, covered with a bronze skin.

THREE ACCOMPANYING drawings give the feeling of space and harmony that envelop the buildings in an actual high-rise setting all of which makes one aware that MacGaw's concepts put to shame the rash of pseudo-classical monstrosities that seem to be springing up like Disneyland versions of Athens or Rome all over the country.

Sheree Rensel uses wood, hand-made paper, plaster gauze and iridescent paint for her delicate, beautifully crafted sculptures, which combine an emotive quality, often with a biting edge.

"Message Brought by a Bird" is a compelling self-portrait by Gloria A. Joseph in ink, crayon and paint; striking too, is one of Sally Schluter's abstract paintings in light relief, in which a symmetrical, Picasso-like form is juxtaposed with two upturned hands separated by a ladder. Hands and ladders seem to be symbols that occur frequently in Schluter's work.

Finally, Lynne Avadenka's half-open boxes containing sections of cloister architecture, small figure paintings (including a skeleton) and hand-written messages, have the effect of a personal diary exposed.

Far from being a backwater, the revitalized Pontiac Art Center should definitely not be missed. Hours are 9 a.m. to 5 p.m. Tuesday-Saturday, 47 Williams, Pontiac.



Jerry LeDuff holds a small African musical instrument, the sanza, sometimes called the thumb piano. Annette LeDuff demonstrates (right) the costumes she designed for Jennifer Noyer's choreography for "Collaborations II" at the Paradigm Dance Theatre next weekend. When the dancers come on stage, they are wearing the black hoods over the brightly ribboned sleeveless costumes.



By Corinne Abbott  
staff writer

A husband and wife team, Jerry and Annette LeDuff, are among the many talented people involved in "Collaborations II" at the Paradigm Dance Theatre of Harmonie Park, Friday, Jan. 31, through Sunday, Feb. 2.

This program of experimental dance brings together some of the fine talents in the metropolitan area in choreography, design and composition. Jerry LeDuff is doing the music for "Antares — 420 Light Years" by Jennifer Noyer, and Annette designed the costumes.

The LeDuffs, who live in Southfield, just moved their jewelry studio, Ajour Ltd., to 800 N. Woodward, Birmingham. The third partner in the business is jewelry consultant, Sue Ann Valentine.

Both LeDuffs could probably have found equal success in a dozen or more career fields. In fact, he moves easily through a half dozen or so all the time. Each has a master's degree from Cranbrook Academy of Art, specializing in painting and drawing.

Both design jewelry. She's also a gemologist, having worked with her parents who owned a jewelry business in Romeo.

LEDUFF WAS a design engineer for several automotive companies before he surprised family and acquaintances by going to Cranbrook for a master's in fine arts.

But then he also spent a lot of time in the Oakland University music department and was a percussionist with a university-based jazz group.

Combining his special interest in ancient music and the musical instruments of Africa with modern electronic music inspired him to coin a musical term — albu-tronics.

The music he composed for "Antares — 420 Light Years" uses an electronic tape with him playing clay flutes on top of it.

Annette said when the four dancers come on stage for the 10-minute work, they will be wearing full, sheer, black, hooded garments.

As layers of garments are stripped off, she said, "The movements become very expressive of what's inside. The dance was done in August in Chene Park for the Michigan Architects convention, and it was almost like somebody stopped everything."

As to why her husband would spend so much time and energy composing and performing for a 10-minute dance segment, she said, "The music Jerry likes to perform isn't very commercial."

AND HE CHIMED in that music is a vital part of his life, he would be spending time on it anyway and there will be a video made of the performance.

## Partnership

### Couple share their love for the arts with the whole metropolitan area



He is also founder/director of the Detroit Percussion Arts Ensemble, has composed music for documentary films for the Canadian and Mexican broadcasting companies as well as for Noyer, the Paradigm Dance Company and Jessica Sinclair at Kingswood School Cranbrook.

He is a member of Storytellers, a threesome whose programs through Michigan Council for the Arts combine folklore, literature and music.

Annette LeDuff's interest in body adornment stretches beyond beautiful jewelry and precious stones to ethnic costumes, body painting, scarification, hairstyles and related aesthetics.

WHEN ASKED how they manage to keep all these interests in perspective, he said, with a smile, "I would say we never end up with nothing to do."

"We never watch TV," his wife said. "Jerry has his own music room with recording equipment in our home. We have a painting studio in the basement, and we have a design room for jewelry design."

LeDuff, who says he was always interested in music, has a collection of unusual African musical instruments, which he uses for his work as well as his own pleasure.

But he makes no claim to being able to play them as the masters in Africa do. The donno, or drum

from west coast Africa, can reproduce sounds from the local language in the hands of a master musician. The thumb piano, a rather ordinary name for an unusual and ancient instrument, the sanza, has slight metal keys or strips of varying length, secured with a tight band over a square wooden resonator box.

IF THE LEDUFFS aren't talking about music, art, painting or dance, they are most likely discussing emeralds, rubies, rhodolite garnet from Afghanistan, amethysts or their latest exciting discovery, fancy cut stones by a third-generation stonecutter from Germany, Munsteiner. Instead of cutting and faceting, he shapes the stones into abstract forms.

LeDuff said of Munsteiner's work: "It is very innovative. So far, no one has been able to copy his style."

He held up a Munsteiner stone, the purple of the amethyst changing to off-white amethyst at one end. "This is the exciting thing that's happening in our business. It's very challenging to design around something as abstract as this."

But, that's the way the LeDuffs are, they thrive on challenges and derive great satisfactions from their involvement in so many phases of the arts.

## Dance program set for next weekend

"Collaborations II," a program of six dance works will be given at the Paradigm Dance Theatre, 1437 Randolph at East Grand River, Detroit, Jan. 31-Feb. 2.

Paradigm, in Detroit's Harmonie Park area, is downtown Detroit's only left theater. It is fully equipped with a lighting system, risers and curtains.

The program includes: "Antares — 420 Light Years" by Jennifer Noyer, with music by Jerry LeDuff and costumes by Annette LeDuff; "Lunar Evocations," choreography by Barbara

Levenson; sets and costumes by LeAnn Metzner; "Yenzalow Ceremonia," choreography by Penny Godboldo, costumes by Saliya Trekan and music by Kodibo Kella and Kafi Patrice, Nassama

"Solo," choreography by Ellen Greenhale, Robert Foster, tenor sax; "Octo-advance," choreography by Jean Delgado, advance and 97 at the door; "The Oracle of the Birds," Harriet Berg, choreographer; costumes by Deanna Bomers; poetry reading by Kim Newberry.

Programs will be at 8 p.m. Friday, Jan. 31, 8 p.m. Saturday, Feb. 1, and 7 p.m. Sunday, Feb. 2. Tickets are \$10 in advance and \$7 at the door. For information, call 844-3373.