Science and art blend in his sculpture

Anyone who has been familiar with sculptor Ronald Lear' work over the past few years will have no doubt as to his interest in, and his knowledge of science.
Constantly absorbed in sculptural techniques that combine with scientific themes, he said, 'I am partleularly interested in organizing information, whether it's visual or metaphorical."

Diorical.

Leaz, who received a master of fine arts degree from Cranbrook Academy in 1890, earlier executed a series of collages based on the format of a butterfly collection.

He later incorporated living materials in his structures, such as weeds, catcl, fish, frogs and lizards.

In his most recent work Leax depicts the immensities of nature vs. the resourcefulness of man in allegorial, symbolic assemblages that are honcerned with the many ways man

interacts with nature.

Leax's one-man exhibition at the Hill Gallery, Birmingham includes seven chaik and crayon drawings. For these, be uses an architect's grid of horizontal and vertical lines, on which be places drawings and text.

Typically, one drawing portrays a sphere representing the earth with its motten core, shooting a string of magma toward an erupting volcano; a mulif that doubles as two neurons connected by a nerve. The text of the drawings reminds us of the forces of nature, such as earthquakes, storms and oceans, and the network of man's inventions to deal with them, including biology, geology, philosophy, belong the control of the control, which was assembled for the 'Duet' Buckham Fine Arts Project, curated by Michael Hall. To fulfill the requirements of this project, two artists were sent to two diverse

areas in Michigan, Presque Isle in Marquette and Zug Island in Detroit and asked to create a work relative to their personal responses.

'I was struck by the similarities, not the differences, 'said Lear, whose installation depicts the present-day reality of the two sites — a juxtaposition between the natural element and man's effect on the environment.

rinent and man's elect on the envi-ronment.

"Iron ore docks and electrical gen-erating plants (Marquette) manifest-ed the same effect as railroad yards (Detroit.")

In Leax's assemblage a black rub-ber dividing line of simulated books represents the 45th parallel. This is traversed by a red line of neon light-ing, and separates two lighted tanks of water — the polluted water of the Detroit River and the purer water of Lake Superior.

Two blackboard slates provide illustrations of the organisms, basins and river mouths, accompanied by a

text of the climatic changes in the biological geological histories. Samples of rocks, stones and glass are consistent of the constant of the

review

again juxtaposing nature and the ac-

again juxtaposing nature and the actions of man.

As Leax seems to point out—
man's wealth of knowledge and activity is a dangerous thing when it
even unconsciously or unthinkingly
may destroy that from which it
derives so much.

While Leax's work is undeniably
demanding, it is far from didactic.

He stresses an emphasis on learning and growth as an essential in the process of survival, but presents this in an art frame that is both fresh and visually appealing.

Ronald Leax, sculpture/drawing, continues through July 26 in the Hill Gallery, 163 Townsend, Birmingham, Hours are 11:30 a.m. to 5:30 p.m. Tuesday-Ṣaturday.



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. The sculpture "Marquette/Detroit" is part of Leax's one-man show in Hill Gallery, Birmingham.

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