



Marie McGee editor/591-2300

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Milles sculpture given a fresh look



The timing was perfect. The Orpheus Fountain, with eight sculptures by Carl Milles, was reinstalled on the plaza of the Cranbrook Academy of Art Museum in time for the arrival of the Swedish king and queen earlier this week.

The magnificent fountain was removed during the construction of the Albert and Peggy de Salle Auditorium beneath the plaza. The fountain, installed in 1936, was rededicated March 31 to complete the several years of work on the addition and improvements to the building.

At the time the fountain was removed in 1985, it was apparent that interior iron support rods needed to be replaced and iron and calcium build-up on the exterior surfaces removed as well. The sculptures were sent to Washington University Technology Association in September 1987, and the work was completed under the direction of Phoebe Well, taking care to maintain the look of the original patina as much as possible.

ALSO COINCIDING with the visit of King Carl XVI Gustaf and Queen Silvia are exhibits in the museum — 30 pastel drawings and other works by Olga Milles organized by Millesgarden of Sweden

and "Faces of Swedish Design," which closes this weekend. The latter, organized by Svensk Form, the Swedish Society of Crafts and Design, presents an overview of Swedish design in the '80s.

Olga and Carl Milles, husband and wife, who lived and worked at Cranbrook in the '30s and '40s, left as much a mark on the educational community as they did in their native Sweden. Sculptures by Carl Milles can be found throughout the complex, in the gardens, along the walkways and by the buildings.

NONE, HOWEVER, is better known or more readily recognized and appreciated than the Orpheus Fountain.

Tribute to Milles is also paid in the permanent exhibit, "The Cranbrook Collection" at the museum. This exhibit highlights the achievements of the faculty and students since Cranbrook Academy of Art began in the 1920 as the dream of George and Ellen Scripps Booth. Among the artists they brought to their Bloomfield Hills community were Harry Bertola, Eero Saarinen, Majla Grotell, Marianne Sten-gell, Marshall Fredericks and Milles.

The museum is open 1-5 p.m. Tuesday-Sunday, 500 Lone Pine, Bloomfield Hills.

For Redstone the painter, color leads the way

By Brian Lysaght
staff writer

There is a room with a skylight in Louis Redstone's home, and it is in that room that he paints.

"The natural light that shines in his studio shows off colors in the best way possible and is important to his painting," he says. Colors fascinate Redstone, and this becomes clear in his paintings.

Colors, he says, give joy and make one feel good, even on the grayest of days.

He paints for another reason — because it gives joy to others. Redstone each year sends 1,000 Christmas cards featuring one of his watercolors. They are popular items. At a party last year celebrating his firm's 50th year in business, he gave away 1,000 copies of a painting he made in Paris 50 years before. The demand was great for that picture.

"This is the biggest satisfaction," he said. "To think of giving pleasure, good feelings to these people."

THAT IS ALSO a reason for the current showing of his watercolors, the first in 10 years. The show opened at Royal Oak's CADE Gallery Saturday with a reception and runs through May 4.

The paintings, which date from about 1980 to 1988, show Redstone's preference for color over form. This de-emphasis on form is even more interesting considering Redstone's occupation.

He is an architect. He designed his

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— Louis Redstone

home with its skylit studio and has designed hundreds of homes, schools and office buildings. He spent most of his career concerned with structure and form, if not brick and mortar.

Redstone, who is 85, says his painting is a complement to his architectural drawings.

"This is not an escape but a complete freedom of action," he said.

He began his training as a painter when he was studying architecture at the University of Michigan. Redstone, who was born in Poland and came to America in 1923, was required to take course study in art as part of his architecture studies.

HE REMEMBERS vividly the brilliant colors he put on paper one day when an instructor led a painting class outdoors on a sunny spring day. He says colors sometimes lead

him in his painting, which is much inspired by nature.

"There isn't any abstraction that you don't find in nature," he said.

He graduated with an architecture degree in 1929. He continued painting, and working in other mediums. He studied sculpture but found it required more time than he could offer.

He likes the liquidity of watercolors and the pace. "It is a medium you really have to do fast and you can't correct it." With a smile he says that after 40 years of painting he can now make a painting in 10 minutes that he likes.

He paints each weekend and sometimes works summer evenings when the days are long.

THROUGH HIS successful career as a designer of buildings, his interest has been in mixing art and architecture. He has included sculpture in many buildings, and has written five books with Ruth, his wife. One was titled "Art and Architecture," and another was a survey of public art throughout the world.

He says it wasn't easy to get the works together for this show. Friends like artist Carol Wild helped, and in the end he says he is happy with the works selected.

"There comes a time when you want to see your work," he says looking around the gallery at the paintings.

A show is often the best way, he



STEPHEN CANTRELL/staff photographer

Louis Redstone, a multi-talented artist, writer and architect moves from definitive architecture

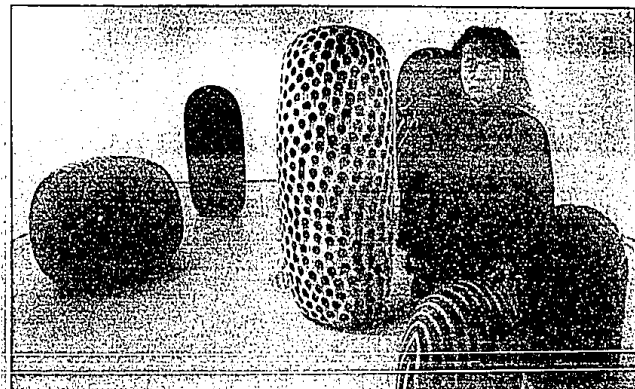
al shapes and forms into a pleasing soft, abstract when he puts on his painter's smock.

says. "This is a wonderful chance to see yourself."

"Watercolor Paintings, A Retrospective Exhibition By Louis Redstone," continues through May 4, at the CADE Gallery, 214 W. 6th

St., Royal Oak. Gallery hours are 10:30 a.m. to 7 p.m. Tuesday-Saturday. Phone 546-3365.

Jun Kaneko works, thinks in large dimension



JERRY ZOLYNSKY/staff photographer

By Corinne Abatt
staff writer

It's easy to guess that Jun Kaneko began his art career as a painter. Sure, he was head of the ceramics department at Cranbrook Academy of Art, 1978-86 and he's an internationally recognized ceramics artist, but there remains, happily, a strong element of painting in his work.

His show at Hilberry Gallery, 555 S. Woodward, Birmingham, brings his large freestanding sculptural pieces to this area as a body of work for the first time. The several largest pieces, cylindrical in shape, and more than 6 feet tall, weigh 750-800 pounds. They are made of slabs of clay joined together and then flipped upside down.

"An important part of the piece is how it sits on the floor. Flipping is the tricky part," he said. They are painted, glazed and kiln-fired, firing for the big ones may take a week or more.

HIS MOVE to Omaha, Nebraska in 1986 came as a result of his involvement in a large project there. It was he who told people there that Omaha could be a place for artists.

Now Omaha has 60,000 square feet of well-equipped studio space for artists who come to work for a period of time. Kaneko said his studio is separate from that. He built his own kiln which can accommodate up to four of his large pieces at one time.

Already his thoughts have turned to an even larger 10-by-8-foot work, which he will build once he gets the myriad of problems solved which accompany such a large undertaking.

"I've already found a kiln in Phoenix, Arizona. It's a beehive kiln in a big brick yard and it's a second one that's not being used."

Kaneko said that while the forms are beautiful just as they are, as a painter, he can't resist embellishing them with color and design. Only one in the Hilberry show is a plain color. He still uses the combination of types of deep charcoal color side by side — one mixture accepts the high glaze finish and the other with a high metallic content rejects it and comes out of the kiln with a matt finish that looks like bituminous coal — and another primary color.

KANEKO'S USE of the spiral, long ribs of color and geomet-

ric forms is still very much in evidence. All translate very well to the large form.

One wall of the smaller gallery is covered by the large 30-square mural which he did just before he left Cranbrook. Each square has seven rows of nine solid blue circles which bleed slightly onto the white surface. It is a strong piece of work with compelling optical properties. This, like the freestanding works in the other gallery, creates a complete environment.

Kaneko said that because of health problems he may have to consider relocating in a warmer climate. Certainly this artist, who continues to be of the leaders in his field, should be encouraged to work under the most optimum conditions possible.

The large wall piece and several of the large freestanding pieces were in an exhibit in Korea. He has had several one-artist shows since he left here and has been in group shows including "Contemporary Japanese Ceramics" which was in Japan and Texas.

Hours at Hilberry Gallery are 11 a.m. to 5 p.m. Tuesday through Saturday.

Jun Kaneko, standing with some of his large even grander scale, once he solves the many ceramics on display at Hilberry Gallery of Birmingham, is already thinking of working on an effort.