

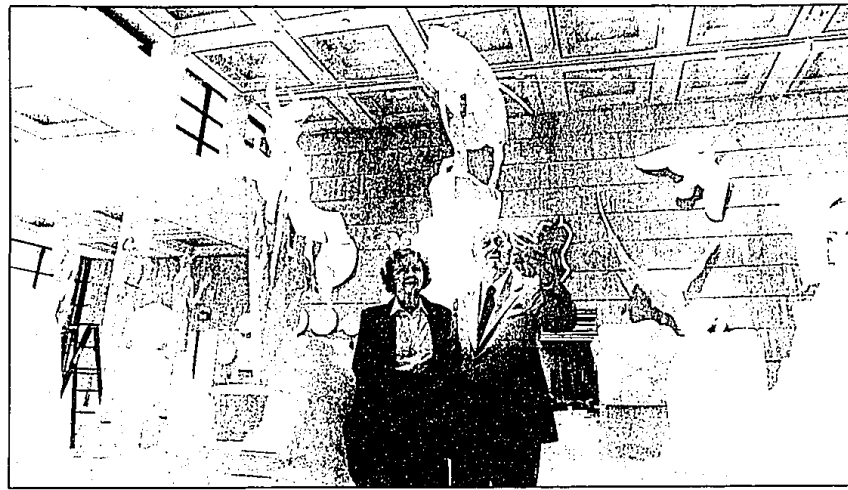
# Creative Living

Marie McGee editor/591-2300



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Marshall Fredericks stands beneath the towering (28 feet high) plaster of Christ, at left. Above, he and his wife, Rosalind, talk about the gallery as it neared completion for the opening.

Staff photos by Jerry Zolynsky

## Lasting tribute to Fredericks's art

By Corinno Abatt  
staff writer

WHY A Marshall Fredericks Gallery out in the beet fields north of Saginaw, you ask yourself heading north on I-75? Why not in the city? Why not in the suburbs north of Detroit where he lives? Why here?

Well, the 10,000-square-foot Marshall M. Fredericks Sculpture Gallery and adjacent outdoor sculpture garden, dedicated last Sunday, is in the Arbury Fine Arts

Center on the Saginaw Valley State University campus because a lot of people went into action and raised a lot of money.

Fredericks said, "I gave my work and people came along and they paid for the castings and the bases."

Ned and Dorothy "Honey" Arbury of Midland have ties with Cranbrook as well. They have been involved with the university since it was established as a private institution in 1963. As she watched the final touches being put together for the Sunday opening she said,

"We wanted something that would inspire the students, that they could see from the windows (on two floors) of the hall as they went by, or when they came in."

AND WHILE the university's fine arts program is still in the development stage, there's plenty of inspiration in the gallery and wonderful classroom space. The entire 68,000-square-foot building was designed by the architectural firm of Ralph Calder Associates, Inc. of Detroit. Hideo H. Fujii of Beverly Hills is chief designer.

The ceiling in the gallery is al-

most 30 feet high, making it possible to display many of Fredericks's large works in the original plaster. The original plaster of "Freedom of the Human Spirit," a bronze of which was recently erected in downtown Birmingham and the "Christ," both at 28 feet, just clear the ceiling.

There will be at least 12 bronzes installed in the outdoor sculpture garden. The bronzes, "Night and Day," Night is female and Day is male, were installed in the black marble pool, just waiting for the water to be put in.

Also installed in the sculpture garden were the "Boy and the Bear," so familiar to Northland shoppers and "The Lion and Mouse," at Eastland. Inside the gallery are the original plaster of "Night and Day" and "The Lion and Mouse."

While the gallery atmosphere is breathtaking it does more than simply delight the eye. With the displays in the cases such as the sculptor's tools, the examples of a single sculpture in different sizes, illustrating how the artist worked from small to large and the wall of photos, comes an understanding and appreciation of process.

A SMALL BRONZE of the 29-time life size, "Split of Detroit," that Fredericks made and installed in a lovely wooden box for President John F. Kennedy, is in one of the cases. Kennedy died before the art was mated to it.

The design of the gallery is outstanding. The travertine marble walls and floor add a special dimension.



John King of Fine Arts Sculpture Centre of Clarkston, which did the casting, applies patina to one of the bronzes.

Rosalind Fredericks put it well. "There's something about the plasters with this travertine. Everything seems to be floating, it's very ethereal." Fredericks said he had been working and planning the gallery for five years. In the month or so before the dedication, he and his wife drove the 200 mile round trip almost every day. But, things won't come to a stop after the dedication. There is a special restoration area at one side of the gallery where reconditioning work will be done. Fredericks has carefully documented his work over the years, so exhibits will change and grow.

In the midst of all the preparations, when he had been on his feet

and busy for a long time, Fredericks said quietly looking all around. "There's nothing in comparison to this anywhere else."

He is known throughout the world as an artist who can do huge outdoor sculptures that are carefully integrated into the architectural plan of a building. This gallery pays tribute to that special ability as well as to his artistic vision and his great skill.

To reach Saginaw Valley State College, turn off I-75 at exit 160 and follow the signs.

Why a Marshall M. Fredericks Sculpture Gallery at Saginaw Valley State University? A lot of people thought it would be great to have it there.



The bronze "Boy and Bear" is part of the sculpture garden adjacent to the new gallery. The building was designed by Ralph Calder Associates of Detroit.

## Young sculptor shows great promise

By Manon Helligaard  
special writer

Detroit sculptor Brian Kremer's sculptures at the Cade Gallery, Royal Oak, are a far cry from the spare, linear installation in wood and steel he made for the Detroit Focus Gallery's Chene Park Installation/Outdoor Sites project in 1984.

Although there is still a severe purity in his figure drawing and sculpting in the raw wood wall panels and eight drawings, the themes are symbolic or mythological, the style is representational and the effect is highly emotional.

Male and female nude figures are juxtaposed with horses wearing blinders that cover both eyes and have human torsos. Huge, black, menacing birds add emphasis to situations that suggest confrontation and/or angst. The sensuous lines of the half horse, half human forms convey more than a hint of eroticism.

In a panel from the "Blinders" series, the horse/human figure appears to be carrying off or ravishing a young woman. At the bottom of the panel another woman lies on the ground with hands clutching head.

Necklaces of pearls are predominant features in the "String of Pearls" series, where

the human figures seem either to be gloating over them or offering them in placating gestures.

THERE ARE OBVIOUSLY many interpretations to these tableaux. "I always have a definite concept," Kremer said, "and then it just takes off. Artists traditionally feel compelled to work out their anxieties through their work," he added with a laugh, "but sometimes I feel I create the anxieties. It's not easy for me to analyze what I do — people draw their own conclusions."

One conclusion is that Kremer's sculptures and drawings are reminiscent of early German Expressionism in their vigor, concern with the anguished side of the human condition and elements of personal confession.

He discovered the German Expressionists after an artist friend remarked that his work had certain similarities. "This was a revelation," he said, "I look every book I could find out of the library."

The black-and-white drawings are done in charcoal and gouache. These are often preparatory ideas for the sculptures which are painted with the same materials, also in black and white with areas of the treated wood (white oak) left exposed. Traditional tools like chisels, gouges, mallets, and occasionally a

chainsaw are used for carving.

Two of the sculptures with a common theme make a disturbing social statement. In one panel three women dressed in hospital uniforms, with the grieving expressions of a Greek chorus, stand behind an open bag which one is holding. It contains the body of a baby.

KREMER SAID HIS WIFE, a nurse, once worked in a newborn intensive care unit, where, when a baby died it was immediately put into an innocuous-looking shopping bag and taken down to the morgue. The bag was necessary because the sight of a dead baby would distress mothers or families of other babies who happened to be in the vicinity.

Sadly gruesome though the subject is, the work is compassionate as well as powerful — in the tradition of German Expressionists such as Ernst Barlach and Käthe Kollwitz.

*'Artists traditionally feel compelled to work out their anxieties through their work. But sometimes I feel I create the anxieties.'*

— Brian Kremer  
Detroit sculptor



Like much of Brian Kremer's work, this drawing of the nurse carrying the infant to the morgue in a shopping bag shows the influence of the early German Expressionists.