

Creative Living

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David Einstein has a lot of his new work on the walls of his studio. The series began with three-dimensional constructions and the new (two-dimensional) works still carry that feeling of depth and space.

Looking ahead

Junior Council hosts TGIF art gathering

Oktoberfest, the first "TGIF" will be held at the Detroit Institute of Arts from 5:30-8:30 p.m. Friday, Oct. 7.

"TGIF" stands for "Three Great Innovative Fridays" in the Detroit Institute of Arts.

"Come alone or with friends after work for the start of a new Detroit tradition complete with oomp-pah-pah band, bratwurst and other German-style hors d'oeuvres, and beer — and what no other Oktoberfest can offer — the DIA's collection of German and Flemish art," said Cara L. Kazanowski, president, Founders Junior Council, a DIA Founders Society auxiliary.

"People need not be Founders Society members to attend; in fact, our hope is to attract young adults who aren't participating in DIA activities and to introduce them to the wonders of the museum and all it has to offer."

RESERVATIONS ARE suggested. They should be received by Oct. 5, by mailing \$10 per person to TGIF, Activities Office, Detroit Institute of Arts, 5200 Woodward, Detroit 48202. Admissions also are available at the door for \$15 each. Phone 833-7956 for information.

Reservations will be held at the Farnsworth entrance. Parking is available in the Cultural Center garage (corner of Woodward and Farnsworth).

Betty Arrington Martin of Bloomfield Hills is Oktoberfest chairwoman of all three TGIF parties. The other TGIF events — all highlighting parts of the DIA's permanent collection with entertainment, cocktails and hors d'oeuvres geared to a special theme — are a Chinese New Year Celebration on Friday, Jan. 27, and King Arthur's Birthday Party on Friday, May 12.

Tide turns

Organic forms inspire new series

By Corinne Abatt
staff writer

DAVID EINSTEIN of Beverly Hills is one of those highly regarded, low profile artists who works quietly in his studio turning out paintings for clients around the country with little fanfare.

In the days when Peggy DeSalle's Little Gallery of Birmingham was the only game in town for showing contemporary works by outstanding local artists, Einstein's work was more accessible. He had six-one man shows there but hasn't shown locally since Little Gallery closed about six years ago.

But that doesn't mean he isn't working. He's going at a furious clip, judging from the amount of new work in his Ferndale studio. As they often have in the past, Einstein and his wife, Mary Jane, spent a month this summer on the coast of Maine. This year was particularly significant.

"For many years, my works were pure abstractions. Then I was sort of lost for subject matter. Now I've turned to nature forms."

HE WAS IN HIS studio with the new works mounted on the walls all around him. Einstein, always a colorist, has filled these new, wa-

'Now, I feel I've hit the stride, I love doing this, it's me. The infinity of forms I've found in nature, especially by the ocean is wonderful. . . . I love the rawness of these new works.'

tercolor works on paper with gestural and organic derivative forms, using a brilliant built-up of color, with splendid rich edges. These paintings reflect the random, quixotic forms of nature with their underlying orderliness. They move beyond the barriers of time. He fills his palette with the moods of twilight, of early morning and hot, sun-dappled afternoons.

"Now, I feel I've hit the stride, I love doing this, it's me. The infinity of forms I've found in nature, especially by the ocean is wonderful. . . . I love the rawness of these new works. The calligraphy is very personal, a very important part of me. The inspiration has really been Maine and the coast of Maine."

The paintings are done on 200 pound handmade watercolor paper from France. Einstein likes to work in multiples — diptychs, triptychs — often to six parts to a sin-

gle painting. They are interrelated, of course, but the edges of each part remain distinct. Their relationship to the surface is an integral part of the whole.

He often goes from opaque to translucent to create an inner luminosity, a light source from within "that keeps them alive."

EINSTEIN, a Cranbrook Academy of Art graduate, has been on the art faculty of many local institutions. He is well organized. He plans ahead. The size of the work and the number of panels along with the palette is established before he begins. Yet, with the careful planning, comes a freedom of spirit and an almost sensual delight which Einstein says is, "not in reproducing, but in recreating the colors I have seen in nature."

As he watches the activity in the

tide pools, the changes in the sky, in the light and in the ocean on the coast of Maine, Einstein sketches and does small drawings in preparation for the larger ones when he will do from his mind's eye when he returns to Michigan. But his on-location works are also the stuff that exhibits are made of.

Among the many painters Einstein has long admired are the late John Marin and Marsden Hartley, both of whom worked in New England in the 1940s. Einstein and his wife made a trip to the Maine fishing village of Corea to see if they could find the place where Hartley lived and painted for several years in the early '40s.

Not only did they find the very chicken coop that he had turned into a make-shift studio, but they found and talked with several townspeople who remembered him well. And they revealed in watching the ocean from his exact point of view.

This experience, said Einstein, was exciting and stimulating. Like many fine artists, Einstein is happiest when he is at work in his studio. He said it would be difficult to conceive of another way of life, especially now that he has discovered a prime source of inspiration at a time when he is so well prepared to take advantage of it.



Members of the Oberlin Baroque Ensemble are from left, Lisa Goode Crawford, Marilyn McDonald, Michael Lynn, Catharina Meints and James Caldwell.

Ars Musica concert at Christ Church

Ars Musica, a baroque orchestra, will open its 18th season with a concert, "An Evening of Concertos" at 8 p.m. Friday at Christ Church Cranbrook, Lone Pine and Cranbrook, Bloomfield Hills.

Ars Musica, 18 musicians who perform early music on original instruments, will be joined by the Oberlin Baroque Ensemble, for this program of works by C.P.E. Bach, Sammartini, Albinoni, Telemann and J.S. Bach.

Guest conductor will be violinist Marilyn McDonald of the Oberlin Baroque Ensemble. Other members of that group are James Caldwell, baroque oboe; Lisa Goode Crawford, harpsichord; Catharina Meints, viola da gamba; and Michael Lynn, recorder and baroque flute.

The musicians are members of the Oberlin Conservatory faculty and have played an important role in the teaching of baroque performance practice throughout the country. The ensemble has performed at major colleges and universities, at the Smithsonian Institution and the Cleveland Museum of Art. In 1979, it toured Japan.

Peele Crawford of Ars Musica will join Lisa Goode Crawford in a performance of C.P.E. Bach's Concerto for Harpsichord and Fortepiano. The concert will be repeated at 8 p.m. Saturday at the Michigan Theater of Ann Arbor and at 4:30 p.m. Sunday at Oberlin College, Oberlin, Ohio. Tickets are available at the door on the evening of the performance.

Church celebrates 60th anniversary

The public will be treated to free concerts next weekend in a festival celebration of Christ Church Cranbrook's 60th anniversary.

A concert of baroque choral and orchestral music will be played on 17th century instruments at 8 p.m. Friday, Sept. 23. The premier performance of the winner of Christ Church's International 60th Anniversary Carillon Composition Competition will be performed in a carillon program at 4 p.m. Sunday, Sept. 25.

The concert of English music will feature the Christ Church Choir with baroque orchestra performing on period instruments. Christ Church music director and organist Charles Raines will conduct.

The program includes Symphony No. 5 in D with trumpets and timpani by William Boyce and Handel's Organ Concerto in G minor, Opus 4, No. 1 with Raines as organist. Music for choir and orchestra includes Henry Purcell's "Rejoice in the Lord Always." Handel's famous "Utrecht Te Deum" for choir, soloists and orchestra will conclude the program.

The carillon recital by Christ Church Carillonneur Don Cook will feature the first performance of the competition winner, Prelude and Fugue on Old 104th, by Ronald Barnes, University of California at Berkeley carillonneur. Subtitled Homage to Johann Sebastian Bach, the piece is written in the style of a Bach prelude and fugue. Judged by a national jury, the entries had to be based on hymns important to the history of Christ Church.

Other works on the program include carillon arrangements of hymns sung at the Communion Service Sept. 20, 1928, and selections from the two dedicatory carillon recitals performed by Anton Brees later that day.

The public is invited to listen from the church lawn or, in inclement weather, from inside the church. Cranbrook at Lone Pine, Bloomfield Hills.

It is the rawness of his new works that excites the artist. All, like this six-part painting, are done in watercolor that is deep and rich from layers of undercolor.

Staff photos by Jerry Zolynsky

