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(F1E)

Reaching deep

'Soul of Mexico' springs from life experiences

By Corinne Abett
staff writer

It takes a while to sink in. These colorful oil paintings, filled with people, fantasy and imagery, at Rubiner Gallery of West Bloomfield are indeed by Richard Kozlow, one of the Midwest's most respected landscape painters.

This is not to say he hasn't painted other things before. He has — everything from soft women to stark black and white paintings of the bullfights of Spain and unforgettable scenes of terror and anguish.

The Kozlows have spent a lot of time in Mexico. They lived there when their four daughters (now grown) were very young. The Kozlows have been back many times since, but until this series, "The Soul of Mexico," Richard Kozlow hasn't used it as a full-blown series subject.

HE DIDN'T even set out to do that this time; it just happened. At this point in his career, Kozlow is a great one for letting things evolve at their own speed without too much conscious planning and steering.

He remembered that when he and his wife, Lois, were vacationing in Guadalajara last year, he sat down outside to do a landscape. But a Mexican caretaker sat beside him the whole time he painted, so close it wasn't easy for Kozlow to continue working.

"I finally ended up painting him," Kozlow said with an air of "if you can't beat 'em, join 'em."

This portrait of the man with a mask became the first of this series.

"I really love the people of Mexico," Kozlow said. "I love their acceptance of life, their humor. Their lot in life isn't the greatest, but they have a way of handling it."

"I did three while we were in Mexico. The rest were done here. There's a good two years' work here," he said.

THE REST, about religious feasts and holy days, life and death, temptation and survival, just flowed forth.

"For me, they've been a great revelation," Kozlow said. "The landscapes are so pristine. These are so complex. This is my first oil show. Everything has always been acrylic. There are a lot of masks and there's imagery all through."

"I collect masks," he said after a pause.

He was standing in front of a painting titled "Semana Santa" ("Holy Week"). It is filled with costumed figures in a mass celebration.

"These things got so complex," he said. "I get such a kick out of it. I just love what you can do with the paint. I really find the things you can do with paint just a delight."

KOZLOW HAD rounded the corner in the gallery and was in another section where a large portrait of a woman in a green dress was placed. Earlier he had mentioned how much he admired several Mexican muralists, among them Diego Rivera.

This painting, "Pandora," particularly has something of a Rivera quality to it. She is a peasant woman with a wonderful dignity about her. On shelves behind her are different kinds of masks, representing the life of man that were kept in Pandora's box. This, like many of the paintings in the series, is highly allegorical, which is also part of the Mexican approach to life.

Kozlow had been asking himself for years why he didn't paint in oils, he said. Finally, some four years ago, a friend brought him some to try.

"Oil opened up a whole new world. I can take my drawing into the painting. For me, it filled a void. I'd look at the paintings in the studio and say, 'God, who painted these?'"

KOZLOW NEVER thought about color when he worked on this series and didn't plan the paintings ahead of time, he said.



A lot of the skills that have served him so well over the years have come together now to make these paintings the culmination of many years of work. To the works, Kozlow brings his love of color, his talents as an illustrator, his narrative abilities and his highly tuned powers of observation.

Combine these with a familiarity with cubism, a romantic nature and a deep respect of the mate-



rial, and suddenly a completely different body of work emerges. In the works, Kozlow keeps all of these things in balance with no apparent effort and paints for the sheer joy of it.

The show continues through Wednesday, Oct. 19. Hours are 10 a.m. to 5:30 p.m. Tuesday-Friday, until 5 p.m. Saturday, 7001 Orchard Lake, West Bloomfield.

Richard Kozlow said he was surprised by these paintings as his viewers are almost certain to be. They reflect his love and understanding of the Mexican people.

Married couple are their own best critics

By Corinne Abett
staff writer

The name of a show of jewelry and works in clay, "In Unison," by Richard and Hannelore Faszczewski, is most appropriate. The opening reception is 2-5:30 p.m. Saturday at Troy Art Gallery, 755 W. Big Beaver, Troy. They not only share a home, a family and studio space in a picturesque location on the Clinton River in Mt. Clemens, they share a sense of humor and a love of art and sailing.

He just retired from teaching art full-time for 33 years last June. For the last 30 of those he was art department chairman at Fitzgerald High School of Warren. She just completed three years as artist-in-residence for the public schools and continues to teach at the art center in Mt. Clemens.

As of June, Faszczewski joined his wife as a full-time artist and he the jeweler who prefers fabricating to working with molds, and she the ceramist who likes to work in porcelain and raku.

My preference is the two extremes — the low-fire raku and the high-fire porcelain," she said.

She said it was her husband who is responsible for introducing her to ceramics. They met when he was stationed in Germany during the Korean War. She was a fashion model in Frankfurt and he had attended the University of Michigan, architecture and design, for two years.

AFTER THE WAR when they

came back here, he completed his bachelor's and master's in art education at Wayne State University.

"I primarily taught drawing and painting at Fitzgerald, but I felt there was a need for jewelry, so I took a class from Philip Fyke," he said adding that jewelry is his major focus as a full-time artist. He uses those other skills only as tools for his jewelry making.

While she had been interested in art in Germany, she didn't really get going with it until she came here and then not until 1973 when their two daughters were pretty well grown.

"I started with metal enameling and then I went into pottery. It was instant love. The clay really worked for me. What I had in my head, I could recreate in clay," she said. She studied at the art center in Mt. Clemens, at the Center for Creative Studies and then for four years at Pewabic Pottery. She now has four kilns in her studio, raku, salt and two electric.

"I am influenced by the ocean — seashells and rock formations," she said. She picked up a porcelain bowl made of thin tubes to look like a plant from the ocean floor. "I got the idea for this from watching Jacques Cousteau. . . I was so impressed, I worked until 2 a.m. The tube bowls take a whole day — Richard has to cook."

HE SMILED, LOOKING not unhappy at the prospect and went on to describe how their lives and careers interrelate. She is the guinea pig for his jewelry as he works out problems of how to put a piece together, how to hold it together and how to shape



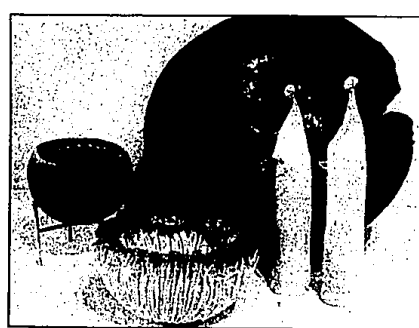
Richard and Hannelore Faszczewski met during the Korean War when he was stationed in Germany and she was a model. Now, both are successful studio artists.

it so it's comfortable to wear. All of his work carries an obvious structure, form and design. Several pieces he had with him at the interview had a strong architectural quality. Each had a strong presence and strong identity.

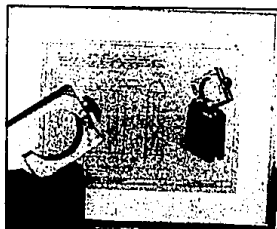
"We are a team," he said. "We critique each other."

She smiled and said, "We're not afraid to say yuck. Everybody you ask outside is always complimentary."

He nodded in agreement and said, "I'm always asking her what she



Examples of Hannelore's porcelain (white) and raku pottery are shown above. At left is a sterling-silver-and-s Ebony bracelet by Richard with his preliminary drawing.



Staff photos by Jerry Zolynsky

Leonard, Leithauser headline writer's conference

Professional writers, editors and agents will all be at Oakland University Friday and Saturday, Oct. 14 and 15, for the annual Writer's Conference sponsored by Detroit Women Writers and the University's Division of Continuing Education.

Elmore "Dutch" Leonard, whose novels appear on the best seller lists with great regularity and frequently turn up as movies, will be the keynote speaker for the Friday evening banquet, and Brad Leithauser, an award-winning novelist/poet, will talk after the Saturday lunch.

More than 400 writers and aspiring writers are expected to attend the event to be held at the Oakland Center on the campus at Rochester.

The areas to be covered in the more than 30 sessions range from writing romance novels, mysteries, science-fiction, books for children

and young adults, poetry, non-fiction, articles, short stories, TV scripts and query letters to dealing with agents.

Individuals may have their manuscripts (limit 10 pages) critiqued by a writing staff member, a private meeting with a writing staff member as well as a written evaluation of the work. Manuscripts to be critiqued must be received no later than Monday, Oct. 3.

Writing workshops will be offered in seven specialized areas — general fiction, general non-fiction, non-fiction books, story story, literary short story, mystery, poetry and children's. The workshops, which run concurrently, are limited to the first 10 people for each subject.

Each of the participants will have 30 minutes to read their work and receive criticism. Others may audit

these workshops.

Leonard, a resident of Birmingham, was born in New Orleans and graduated from University of Detroit in 1950. He began writing and selling in 1951 while working for an advertising agency. His first sale was a novelette, which he sold to Argosy. Since then he has written a steady procession of thrillers with familiar names such as "Freaky Dinky," "Gillies," "El Abasco," "Sick," "Cat Chase," "Split Images" and dozens more. Twelve films have been made from his books. His topic for the writer's program is "Getting into a Novel."

Leithauser's topic for Saturday is "Women Who Read and Men Who Don't." He was born in Detroit in 1943, graduated from Harvard Law School in 1969 and was research fellow at Kyoto Comparative Law Con-

ference 1980-83. While living in Japan, he published his first volume of poetry, "Hundreds of Fireflies." His second book of poetry, "Cats of the Temple," came out in 1986 and a novel, "Equal Distance," was published in 1987. A second novel, "Hence," is due out in January.

Among the writing awards he has received are a Guggenheim Fellowship, an Ingram-Merrill grant, an Amy Lowell Poetry Traveling scholarship and a MacArthur Fellowship. He will teach at the University of Iceland next spring on a Fulbright Fellowship.

His poems and articles have appeared in New York, Atlantic Monthly, Harper's, New Republic, New York Review of Books and New Criterion.

For a conference brochure, call 870-5158.



Elmore Leonard

Brad Leithauser