

Creative Living

Mario McGee editor/591-2300



Thursday, September 21, 1989 O&E

(F1E)

Sculpture takes the spotlight

By Corinne Abett
staff writer

IF THE PURPOSE of the 1989 Michigan Outdoor Sculpture Exhibition in Southfield is to give recognition to the artists, then mission accomplished.

Not only are the 32 works on display in the outdoor pavilion behind the Southfield Civic Center through Nov. 15, the artists have been wined and dined, saluted and applauded. Three — Michael Hall, Sandra Osip and Jon Rush, received monetary awards.

The artists were subjected to a lot of handshaking and verbal tributes, private and public. They were all called upon to stand up and take a bow at last Thursday's award ceremony. The limelight was strange to some, embarrassing to others.

But, sculpture was the talk of the town — and that's a refreshing and exciting phenomenon. What's more, the Business Consortium for the Arts, BCA, in other words private business people and representatives from corporations, made it happen. The Consortium sponsored the event, the city of Southfield hosted it.

And if one person deserves a standing ovation, it's Louis Redstone, president of the BCA, a perfect example of the adage that if you want something done, ask the busiest person you know. Not only has Redstone, with his wife Ruth, written books on outdoor sculpture throughout the world, he heads the architectural firm that carries his name and currently has a one-man watercolor exhibit at Crooked Tree Gallery of Pezoky.

THE EXHIBIT HAS a healthy cross section of sculpture, from imagery as easy to understand and appreciate as "Flying Wild Geese" by Marshall Fredericks, "Woman Walking I" by Norma Penchansky, Glasser and "Continence" by Edward Chesney to contemporary

statement pieces such as Michael Hall's 14-foot-high, "Rose and Briar" and Todd Erickson's "Ancestral Arch."

Hall's contemporary parallel to the story of Zeus visiting the nymph Danae in the guise of a gold shower, is a condemnation of a trash-overloaded society. Erickson's steel piece is a continuation of his fascination with growth, decay and regeneration.

There are colorful sculptures to simply enjoy and later recall with a smile — Jerome Kamrowski's whimsical and impressive, "Southwind," and Pamela Stump's pleasant entrapment, "Crazy Capers."

Others such as Joseph Wenner's "Pherein XX" and Sergio DeGiusti's "Stela I" deal with weighty concepts about life on earth and the human condition.

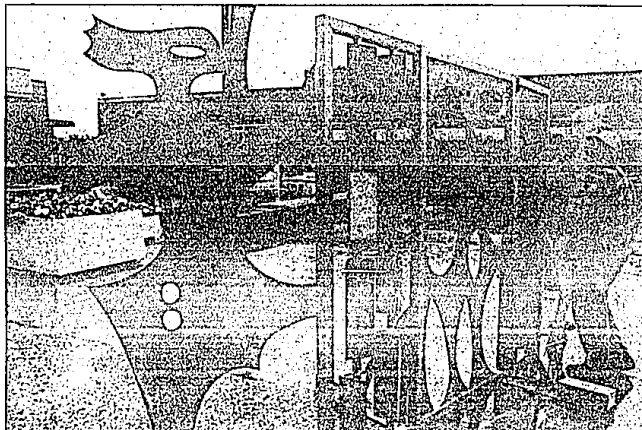
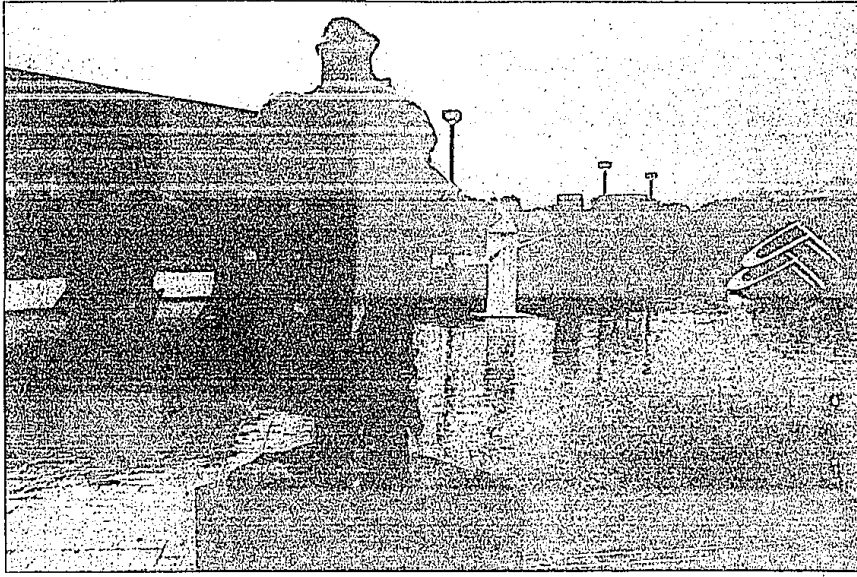
The workmanship of Sandra Osip's award-winning bronze is beautiful; the impact of such a seemingly simple form is amazing. Tom Ruddy's "Garden with Fish and Grebe," is a world unto itself and Hanna Stiebel's aluminum "Equilibrium" seems to tap into unknown force fields.

Sue Linburg's "Porta Del Oscuro," a magnificent, steel archway, and Morris Brose's powerful "Moonlit," rightfully drew favorable comments from many viewers who found them compelling.

THERE ARE NO BAD pieces in this show, it's more a case of good, better, best. Jan van der Marck, curator of 20th century art at Detroit Institute of Arts selected the award winners. Hall and Osip received \$1,000 recognition awards donated by the Arts Foundation of Michigan.

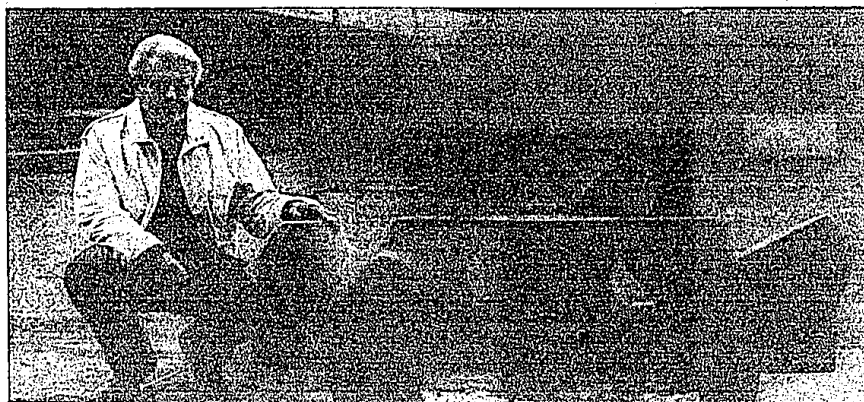
Rush received a \$500 recognition award from the BCA for his corten steel work, "Stack II."

The exhibition is open to the public, free of charge. The Southfield Civic Center is on Evergreen between 10 and 11 mile roads, Southfield.



"A Man Apart," welded steel and cement by Jay Holland, is shown in the foreground, above. In the background, from left, are works by David Barr, Marcia Wood, Morris Brose, Michael Hall and Hanna Stiebel. At left, a passerby braved the light rain to look closely at "Crazy Capers," by Pamela Stump. Stump teaches at Cranbrook Kingswood and does commissions. Stump said her colorful piece describes the human condition in a decorative way.

Staff photos by Jerry Zolynsky



Bill Stone rests a hand on his "Trestle Piece" of limestone and wood. All of his shapes, in some way or other, relate to the human form.

Returning home — in style

By Corinne Abett
staff writer

The Michigan Outdoor Sculpture II exhibit at Southfield Civic Center through Nov. 14, brought sculptor Bill Stone back and closer to home turf than any of the artists.

Stone, in this show for the first time, grew up about a mile from where his limestone and oak, "Trestle Piece" is exhibited. First time he'd shown a major piece in his childhood stomping ground and he looked pleased at the idea. Stone, whose studio is in Fremont (about 50 miles north of Grand Rapids) said, "When I grew up in Lathrup Village — it wasn't even Lathrup Village then, it was Lathrup Town Site — this was all acres and acres of fields. I went to Anne Lathrup grade school then to Highland Park High School

and then changed to Berkley High School."

While Stone is only in his early 50s, when he was playing in the fields were no high schools in Southfield, no high rises, no shopping malls.

"It was country," he said. Still, Stone didn't spend his time reminiscing while he was in town for the opening ceremonies for the exhibition. He and his wife, Sandra Bartholmey, were visiting relatives (his father, Richard Stone, 71, still lives in Lathrup Village and his sister Peg Morritt lives in Southfield) meeting old friends, making new ones and strolling hand in hand through the outdoor exhibit in last Thursday's rain.

He said of his rather unobtrusive, beautifully shaped work, "I envisioned it in a small atrium or garden. Yes, they are abstract shapes, but they seem to have come out as my abstract shapes.

And all my abstract shapes have a reference to the human body. . . I do mostly stone carving. My first love is stone carving. I've done portrait heads and wall reliefs in plaster that (pause) might turn into bronze. I work in wood, but essentially I'm a carver. Stone to me has this relationship to history — especially limestone — the material of all of the great cathedrals."

Stone completed his bachelor's in fine arts at Wayne State University in 1952. He had gone to University of Michigan and Eastern Michigan earlier, dropped out and traveled in Europe for a time before enrolling in fine arts at Wayne. A professor, whom he remembered as "Zambri-sky," was influential in his decision to become a sculptor.

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Artists revive the fine art of furniture

The Janis Wetman collection of contemporary furniture at Artpack Services, 31505 Grand River, Door # 10, Farmington, presents works by four outstanding East Coast craftspeople: Dale Broholm, John Dunnigan, Charles Crowley and Jamie Robertson.

These beautiful works — tables, chairs, cabinets and accessories — as much art as furniture, will be on display through Wednesday, Oct. 4. At a luncheon for interior designers and members of the trade, Wetman illustrated how prices for such pieces have appreciated dramatically in just a few years, predicting that those purchased now will probably follow the same pattern.

"Contemporary furniture pieces are the antiques of the future," she said.

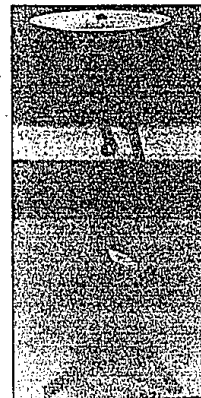
All four are experienced, award-winning artists. Each has a highly individual, easily recognizable style.

Broholm, who has been designing and creating wooden furniture for the past seven years, combines traditional woodworking techniques with contemporary and historically based design techniques.

Dunnigan specializes in fine, functional furniture. He likes to use exotic woods in combination with metals, plastics, marble, glass and textiles.

Crowley who has a degree in metal-smithing, is known for his furniture, vessels, progressive metal

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RANDY BORST/staff photographer

Table by Charles A. Crowley of Waltham, Mass. is aluminum. His work is in the permanent collection of Boston's Museum of Fine Arts. He produces metal furniture and hollow ware and is a member of Top Dog Studio of Waltham.