

Creative Living

Bob Sklar editor/591-2300



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Materials aid in artistic expression

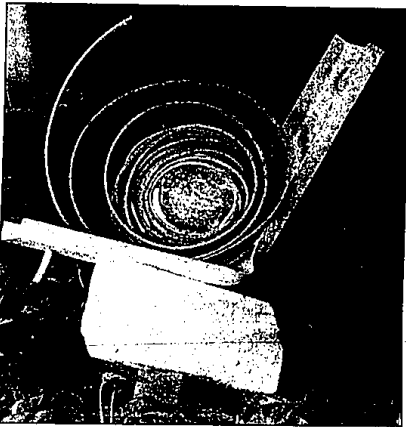
By Linda Ann Chomin
special writer

ARTISTS CONTINUALLY search for materials to express ideas through their creations and evoke emotions in those viewing them. Albert Young successfully uses the hardness of steel and fragility of glass to depict the rise and fall of the industrial revolution and cities effected by its demise in his sculptures, on exhibit through Jan. 29 at Habatat Galleries in Farmington Hills.

"Albert told us he used a variety of different remnants of architectural structures," said Steven Richmond, assistant director of Habatat Galleries. "He poured concrete, coils of steel

cables, twisted girders and tears of glass create powerful symbols, which evoke sadness over the passing of an era. Young, an instructor at Center for Creative Studies in Detroit, created the sculpture entitled "Fallen Angel" using a rectangular piece of glass as the center of focus. Encircling the glass form, he wound a coil of steel, placing both on a rusted, flowing sheet of metal then balancing all on a twisted, contorted beam of iron. The symbolism behind this particular work is quite moving: once a giant in the industrial revolution, now a fallen angel.

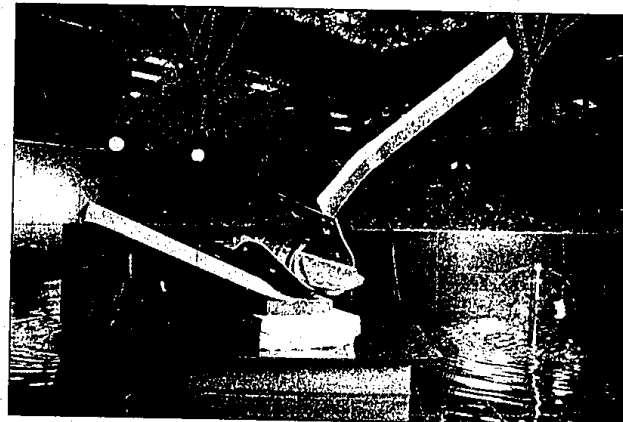
IN "TOWER Fragment at 200 Feet," Young welds together three building beams that focus to a



Sculptor Albert Young created "Mr. B" using industrial colors and such materials as weathered concrete, steel and metal — once pure, now rusted and discolored. Poured concrete, coils of steel cable, a twisted girder and a circular cut of glass are powerful symbols that evoke sadness over the passing of the industrial era and the affected cities.

point at the bottom of the sculpture. Within the interior space, poured glass with a greenish cast cascades to a point like an inverted, elongated pyramid. A bubble of glass seeps through a hole that once held a riveted bolt. Snaking around the corroded iron and glass contaminated with rust, metal particles, and air bubbles, Young wraps a coiling cable of steel.

Young's sculpture, "From The Wall of Reuther II," is created with straight lines of vertically upright steel girders which he welds together. Falling from the top, sliding down the sturdy symbol of an industrialized society are tears of glass, rolling one upon another. "From The Wall" seems to say, a once vibrant structure, now in a state of decline and decay cries from the pain. "Albert first brought From The Wall of Reuther to the gallery," Richmond said. "That is what made Mr. Hampson want to exhibit Albert's work."



Exhibited among the fountains in the Sculpture Atrium outside Habatat Galleries is the Albert Young sculpture, "Fallen Angel." The

symbolism in this work is quite moving: once a giant in the industrial revolution, now a fallen angel.

towers and abstract shapes of glass. Rhode Island artist Steven Weinberg creates sculptures from cubes of cast lead crystal, which resemble blocks of ice, sometimes sparkling clear and pure, sometimes swirling and smoky. Inside the crystal sculptures, architectural forms predominate in relation to space within the cube.

where glass is laminated and fabricated. The versatility of glass as a medium of expression continues in growth, bounded only by an artist's imagination.

Habatat Galleries is in the Triumvir office complex, 32255 Northwestern Highway, Suite 45, Farmington Hills. Gallery hours are Tuesday through Saturday, 10 a.m. to 6 p.m.



Left: Sculptor Albert Young welds together three beams, which focus to a point at the bottom of the work, to create "Tower Fragment at 200 Feet." In the interior, fractured glass cascades to a point like an inverted, elongated pyramid. Young snaked around the work a cable of steel.

Cultural crisis

Planned budget cuts would upend the arts

By Ralph R. Echlin
staff writer

Gov. John Engler's proposed budget cuts in the arts area are having an impact in small local arts programs all over Observer & Eccentric communities.

While proposed cuts to high-profile institutions like the Detroit Institute of Arts and the Detroit Symphony Orchestra are grabbing most of the headlines, programs in Plymouth, in Southfield, at Cranbrook Academy of Art and at Meadow Brook Theatre are already affected. In keeping with his plan to reduce overall state spending by \$1.1 billion, Engler has issued an executive order that would drastically reduce support to arts programs throughout the state. Although the cuts must be approved by appropriations committees in the Michigan House and Senate, a freeze on all grant payments was put into effect earlier this month.

"Temporarily, everything's stopped," said Patrick Diehl, administrative assistant to Sen. Jack Faxon, D-Farmington Hills. "Monies owed all over the spectrum of government services are frozen."

Sen. Robert Geake, R-Northville, a Senate appropriations committee member, said he expects the votes to take place Tuesday.

Geake said the Senate committee will probably approve Engler's executive order and the House committee will reject it. In that case, Engler would have 30 days to submit another executive order. The order's purpose is to balance the state budget for the current fiscal year.

BUT MANY state arts organizations are already feeling the bite as grant payments due them have been frozen.

The Michigan Council for the Arts (MCA) has \$9 million spread over 455 grants scheduled to be paid by Sept. 30, but had issued only \$2.8 million when the freeze order arrived.

'These cuts will have long-lasting negative effects. It's devastating to the entire state. The people who will suffer most are the citizens of the state of Michigan.'

— Roy Slade
Cranbrook president

Engler's executive order proposes to eliminate all MCA grants beginning next October and cut the MCA staff budget by half.

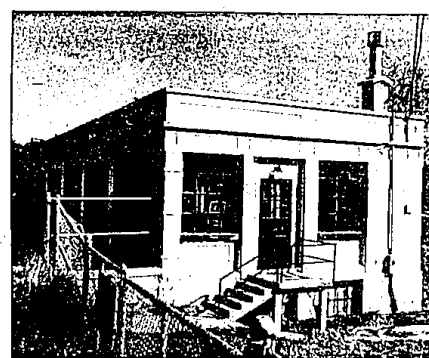
MCA spokeswoman Martha Gilsner-Shea is worried the MCA grant freeze will become permanent even if the legislative committee forces Engler to reduce the severity of the arts cuts.

"It's not something we can assume is going to go away," she said. "We're not sure if they're negotiable in the grants area."

The Southfield Symphony Society is perhaps the most affected program. Society president Charles Marx said the organization will fold if it doesn't get its \$9,500 grant. "If we do not receive the money promised us, the Southfield Symphony Society will discontinue," he said.

Kathryn Savitskie, Plymouth Community Arts Council executive director, said the \$6,800 grant her organization may lose represents 10 percent of the budget.

Cuts may be made, she said, in the



FILE PHOTO

Plymouth Community Arts Council hopes to convert the 67-year-old Wayne County-owned Wilcox Mill, at Wilcox Road and Edward Hines Drive, into an arts center. Now a parks system maintenance garage, the mill once was home to Plymouth Mill, one of Henry Ford's village industries.

"Music in the Park" program, "Art Rental Gallery" and the program whereby performers are brought to local schools.

Also, plans to move the arts council into the historic Wilcox Mill and develop a community arts center there would be severely hampered, Savitskie said. "People don't realize what they will be losing."

CRANBROOK ACADEMY of Art in Bloomfield Hills and the Meadow Brook Performing Arts Corp. in Ho-

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