Exhibit takes turn to reflective paths

Stephen Goodfellow's current show of 14 acrylic micropolit canvases at Xochipilli in Birmingham is both a continuation of Goodfellow's societal concerns and a departure into reflective landscapes and satirial takeoffs on masterpieces. It is a refinement of Goodfellow's '80s paintings. The canvases are filled with energy and a strong sense of play, but they're quieter, less frenetic, and the brushwork is sure and elegant.

and elegant.

Half the show focuses on comparisons in a series called "Parallel Universes."

"THE COMPUTER CRASHES" compares the frustrations of a man staring at a fuzzy screen, realizing he has lost his data, with a canvas depicting a woman of the future holding her head as she stares at the same screen in "Zum Qualdaar Fuzhum." same screen in ______ bhum." "Improbability" deals with a man

review

tum.

THE OTHER halt of the show gives us a witty takeoff on futurist Marcel Duchamp's "Nude Descending A Staircase No. 2 (1912)." Goodfellow's "Nude Descending A Staircase" is an amusing, cubist romp that captures the bent knee, inner city walk of urban dudes.

In "The Gleaners (1857)," the artist and his wife file from three bent-backed workers and pastoral have the stacks in a vision of Jean Francois Millet's glorification of rusting the worker of the stacks in a vision of Jean Francois Millet's glorification of rusting a vortice canvas, evidence for sufficient production, froy landscapes of early 19th century painter J.M.W. Turner.

who is handed money and a TV vs. the same man being handcuffed as his TV is carried off.

"The artist in his studio" (an up-to-distribution of the control of the control of the cartist in his studio in the control of the castle's portholes contrast with the akys-crapers looming outside the windows of Goodfellow's studio in Hamtramck.

of Goodfellow's studio in Ham-tramck.

A third "artist," letters spelled backward as in mirror writing, takes the viewer into the future where a "Star Trek" creature creates art

"Star Trek" creature creates art with fire.
Goodfellow's wonderful eye for detail shines in the exacting contrast of furniture, tools, material, clothing. It's fun comparing the multiple thny features duplicated in each painting; closed eyes vs. fanged

GOODFELLOW CAPTURES the romanticism of Byron, Shelley, Keats and Wordsworth, poets who saw the landscape as a projection of themselves, who made nature a subjective, yet minutely described world. world.
Eighteenth and 19th century writers had an enormous effect on Turner, and Goodfellow captures on the essence of a dying age, and the foreshadowing of the Impressionists marking Turner's paintings. It's a pleasure to see a painter who really

teeth, black eyes vs. wild, red eyes, white shirt vs. chain mall, ad infini-tum.

knows his art history, many artists of the '60s, '70s and '80s decided it wasn't necessary to know anything about the long history that prededed their work. This show gives us a hist of the tide turning, the importance of knowledge and training shows.

THE SHOW ends on a contempo-

THE SIOW ends on a contemporary note.

"Greeting the Tubers" takes us up north to see people plenicking, a favorite theme of Goodfellow in many shows. While eating hamburgers and drinking Siroh's beer, the plenickers wave to bathers floating on inner tubes.

"View From The Shed," with cats in the doorway, patches of sunlight on a lawn, a well, homely tools, has a caim, sad quality that's unusual for the usually exhuberant Goodfellow planning. I like this, too, particularly, goodfellow, who was educated in England and at Wayne State University, has had many one-man shows in Michigan, West Urglinla, Mexico and Germany. His work has appeared in many group shows, and this is an exhibit well worth seeing. The show runs through Nov. 2.

Xochipilli is at 568 N. Wood-

Xochipilli is at 568 N. Wood-ward. Hours are 11 a.m. to 5 p.m.. Tucsday-Saturday. Call 645-1905.

Store showcases artist

By Louise Okrutsky

Bertha Cohen has added a bit more local color to downtown Birmingham.

Cohen, a local artist whose work is noted for its vibrant colors and strong lines, lent seven of her paintings to Jacobson's in Birmingham. The works serve as temporary backdrops in the store's display windows.

Cohen's longtime friend Robert Munsey, the store's visual supervisor, and Samuel Mullen, Jacobson's visual manager, convinced the artist to let them mix commerce and art. Mullen selected the paintings for Jacobson's.

art. Mullen selected the paintings for Jacobson?

The mix isn't that offbeat, Chen of Bloomfield Hills said.

"I always loved fashion. It's an incredible passion I have. It's creativity. It's art. They've created a harmonious exhibit."

This lan't the first time her work had been part of the store's display. Two years ago, it appeared in two windows.

THIS WEEK, however, two of her paintings appear behind teen clothes and three are seen with women's apparel. Two more works grace the show and hat display.

"Hats, the image of women with hats are very important in my work. It's not only fashion, it's an aura of mystery. The veil — the hidden quality of it. From the sim-ple beret to the more elaborate. It simply fascinates me." Much of her work is enveloped in Much of her work is enveloped in

Much of her work is enveloped in an air of mystery, fantasy and fes-tivity. Behind the clothing displays are works in acrylic imbued with the spirit of the Mardi Gras, re-membered from Cohen's native Brazil.

Brazil.
"Nothing is realistic. It's a magic, dreamlike ambience."
Another Mardi Gras scene
makes up the background for teen
fashions. Big rolls of paper became
high panels of color reflecting the
mystery, magic and people caught
up in the annual festival.

"MY THING'S color. I like my

"MY THING'S color. I like my work to be strong, just as I am. I express feeling through colors and lines. My art is about feelings."

Her work has been seen as part of the Hispanic Artists of Michigan Invitational at the Saghaw Art Museum. It has been on exhibit throughout the United States and Brazil.

Cohen's work is nart of the per-

Brazil.

Cohen's work is part of the permanent collection of the Bloomfield Hills Public Library.

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Friday quest to probe legend of king

Mark McPherson, an actor and writer, devotes an evening to exploring the basis for the King Arthur-legend beginning at 8 p.m. Friday, Nov. 1, in Thornica house, 700 Cranbrook Road. For details, call Cranbrook P.M. at 645-3635.

Fee is \$12.50. Known for his one-man show on Conan Doyle,

the creator of Sherlock Holmes, McPherson runs the Daedalos Investigations Agency. He follows psychic investigations around the world in con-junction with Scotland Yar. His study of Arthurlan legends took him to the site of the British archaelogical excavations of what's purported to be Camelot.

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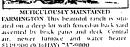


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