

CREATIVE LIVING

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PERSPECTIVES



MARY KLEMIC

Kingswood grad on target with paintings

Sylvie Ball, a Cranbrook Kingswood High School graduate, has set her sights on history in a series of paintings.

Ball, now an artist working out of New York, interprets military aircraft emblems dating to World War II.

The markings identified an aircraft by unit, mission, theater of action and period. Before putting them onto large canvases (some as big as 66 by 66 inches), Ball researched the markings in books, museums and military junkyards.

"You might go into a little bookstore, start talking to someone, they'll have a story to tell," said Ball, who works in a renovated studio that she said looks like a gallery.

The artist began the series during the Gulf War. It was shown at the Paterson Museum in Paterson, N.J., last summer and at the Sloan Museum in Flint last fall. Plane fragments and parachutes have accompanied the exhibits.

Ball presents American, British, French and German emblems in minimalist works that fill the canvas and exert an attraction.

"Able" is a bold white star on a navy blue field. "Balkenkreuz," in white and black, resembles part of a maze and conveys a severe tone. The red "Free French Cross," on a white background, has a touch of both aristocracy and religion. The somber "Hinomaru" is a large red dot edged in white. "Bogey," "Scramble" and "Tallyho" are colorful bull's eyes of concentric circles.

"I'm still into military signage. That particular motif seemed to get a lot of attention and sparked the most interest."

Ball was born in 1958. After Cranbrook Kingswood, she attended the Washington University School of Fine Arts in St. Louis 1976-78 and earned a bachelor of fine arts degree from the School of Visual Arts in New York in 1982.

The artist would like to have a show in this area someday.

"All the galleries are in Birmingham. I'm still establishing myself. . . it's a tough audience out here in New York."

Her advice to other artists and would-be artists is to keep moving your work, "develop your own voice."

'Fabulous Fakes'
The Artists' Gallery, 30905 Orchard Lake Road in Farmington Hills (call (810) 856-8832), is presenting a show called "Fabulous Fakes" through June 5.

The pieces may seem familiar, but look again. They are by featured artist Rasha, who does renderings of works of Monet, Renoir, Klimt, Lautrec, Gauguin and O'Keeffe.

Signs of 'Hope'
The Realistic Figure - Hope is the title of David Mandiberg's one-man exhibit at the Cuniff Studio-Gallery, 11 S. Broadway in Lake Orion. It features sculptures that have strong pulls on the viewer.

"Happiness" is a reclining figure resembling a sphinx but with an infectious ease.

"Coffeehouse" is made up of cubes and squares, altered by the sculptor's sensitive touch to form a seated figure holding both hands around a cup as if drawing its warmth.

"Succeeding" is a figure at work with a detailed face showing determination and pride.

"Healing" is a vague shape with one arm up, asking for help or gesturing in triumph.

Mandiberg has been included in the Transforming Visions show at the Swords Into Plowshares Gallery in Detroit. The gallery and Peace Center selected his woodcarving, "Peace," for its permanent collection.

The artist was also featured in a show at the One Twenty Eight gallery in New York City.

His Cuniff Studio-Gallery show continues through June 3. Call (810) 693-3632.

LOOKING AHEAD

What to watch for in Creative Living next week:

■ A look at a furniture show taking place at Meek Arts in Franklin.

■ Marty Figley's Garden Spot column.

■ Exhibitions, art gallery event listings.



Fancy footwork:

Sioux moccasins (circa 1900) from South Dakota were handcrafted of cowhide, rawhide, porcupine quills, glass and metallic beads, cotton fabric tin cones and dyed horsehair after the surrender of Sitting Bull in 1881.

Art spans American Indian frontier

A living, 19th-century history documents the art and culture of America's native people in a Detroit Institute of Arts exhibition running through June 28.

BY LINDA ANN CHOMIN

SPECIAL WRITER

Upon viewing the Detroit Institute of Arts exhibition, "Art of the American Indian Frontier: The Chandler-Pohrt Collection," a sense of reverence for a culture threatened with extinction 150 years ago, only to endure by expressing the ourselves in art, overcomes the viewer.

"It's one of the most important collections of Plains Woodlands and Prairie Indians across the nation," said DIA exhibitions assistant Lisa Ann Roberts of Plymouth.

Collected by Milford G. Chandler and Richard A. Pohrt, the 152 objects include elaborately beaded formal dress and moccasins, feather bonnets, smoking pipes, painted drums and shield, wooden feasting bowls, utensils, weapons of war and tools, sculptures and drawings by artists from the Great Lakes and Plains regions.

They remain on exhibit through June 26 at the museum, 5200

Woodward.

"It's the most visually dazzling collection of American Indian art ever to be organized into an exhibition," said David W. Penney, exhibition co-curator with George P. Horse Capture.

Organized by the DIA in association with the National Gallery of Art, Washington, D.C. and the Buffalo Bill Historical Center, Cody, Wyoming, the exhibit focuses on American Indian tribes, including Crow, Sioux, Chippewa, Iroquois, Ottawa, Huron, Seminole, Winnebago, Creek, Kickapoo, Delaware, Potawatomi and Shawnee.

"We've organized the exhibition into a story beginning in the Ohio territories that features 30 tribes. This was a time when the Indian people were struggling for survival. It was a time of creativity, a time of experimentation with new media and methods of artistic expression," said Penney, DIA associate curator of African, Oceanic and New World Cultures.

Many events affected the art of the native peoples. With the arrival of European Americans and the fur trade era came accessibility to new materials such as glass beads, silk ribbon and silver

See FRONTIER, 3E



Formal dress:

A crow man's shirt (c. 1860) of buckskin, buffalo hide, porcupine quills, human hair and pigment, and a feather bonnet (circa 1890) of buckskin, eagle feathers, ennine skins and cow tail incorporate seed bead embroidery in their designs.

Ancient glory still shines in show

BY MARY KLEMIC

STAFF WRITER

Even utilitarian objects show the glory and grandeur of the ancient world in the current exhibit at Donna Jacobs Gallery Ltd., 674 N. Woodward in Birmingham.

Deity, animals and designs adorn many of the items, which range from a cloak pin to statues to large vases and architectural elements. The display continues to June 18.

A Roman bronze oil lamp from the first century A.D. features a theatrical mask on the handle. A similar ornate design is found in a Roman architectural piece from the second to third century A.D.

Two terracotta jugs joined with a handle in the middle bear brown, red and pink hues. The piece dates from the third century B.C. A bowl has

raised images on its outer surface.

On a larger scale are kraters, which are like big vases. One from the sixth to fourth century B.C. is ringed with black horses as well as stripes, bands and a tiny checkered pattern. Another from Italy 340-320 B.C. has lion mask handles.

A ribbed mug from a Greek colony in South Italy from the fourth to third century B.C. shows quiet elegance. A larger piece darker in color and tone from 600 to 575 B.C. is etched with three lions, one holding a human leg in its mouth.

Minerva, the goddess of war, is depicted in a tiny bronze work from the second to third century A.D. It is so detailed that the folds of her flowing robe and the toes of her foot can be seen. She wears the breastplate of Medusa, and has one hand (that

once held a spear) raised. A different stateliness is seen in a balsamarium from the third century B.C. in the form of a woman's head. The head features bound hair, pendant earrings and distinct eyes.

In Roman bronze of Hercules, he is shown in a pose with one hand behind his back, looking at what he seems to hold effortlessly in the other arm. He looks as though he is aware of and comfortable with his powerful strength.

Hours are 11 a.m. to 5:30 p.m. Thursday-Friday, 1-5 p.m. Saturday. Call (810) 540-1600.

Powerful pattern: This ancient krater features patterns of horses, bands and checkered squares.



Artbeat features various happenings in the suburban arts world. Send news leads to: Creative Living, Observer & Eclectic Newspapers, 805 E. Maple, Birmingham 48009, or fax them by calling (810) 644-1314.

Art Beat

cap at a little "ceremony" at the fair, at which onlookers applauded.

■ CALL FOR ART

Area artists are invited to participate in the juried art festival planned for Saturday-Sunday, July 23-24, at the Van Housen Museum property in Rochester. The art display and sale is sponsored by the Pontiac Oakland Society of Artists and will be one of a large number of events taking place to celebrate the opening of the newly renovated barns on the museum grounds. For

entry information, call Julie Smith at (810) 673-9729 or Ruth Allen at (810) 376-2320.

■ NEW LOCATION

Featherstone Gallery, originally in Rochester Hills, is moving its retail and wholesale operations to 167 N. Woodward in Birmingham. Call (810) 645-5366.

■ LION ITEM

Gallery Animato, 574 N. Woodward in Birmingham, will be the scene of an unusual presentation on the making of Disney's "The Lion King" Thursday, June 2. The evening will encompass a live presentation by a Disney representative and a special 15-minute featurette on the film. Call (810) 644-8312.