

FRIDAY



A full gospel choir joins the Detroit Symphony Orchestra, and four of America's best-loved pop vocalists, including Roberta Flack for "The Colors of Christmas," at Orchestra Hall. Call (313) 833-3700 for ticket information.

SATURDAY



Musica Viva Concerts opens its 10th anniversary season with Juan Serrano, King of the Flamenco Guitar, joined by dancer Clara Filgueiras and Singer Marija Temo, 8 p.m., Smith Theater, Oakland Community College, Orchard Ridge Campus, Farmington Hills. Call (810) 471-7037 or (810) 645-6666.

SUNDAY



Youtheatre presents "Cinderella," at Music Hall Center, 350 Madison Ave at Brush, Detroit. This classic ragtime-riches musical adaptation by New York's Prince Street Players will enchant theater-goers of all ages. Call (313) 963-2365 for tickets and show times.



Hot Tip: Stroll through the "Wild Lights" at the Detroit Zoo, (10 Mile Road at Woodward), Royal Oak, 5:30-8 p.m. through Dec. 30. The half-mile path features 300,000 festive holiday bulbs illuminating 60 animal sculptures. Admission \$3 adults, \$1.50 children. Call (810) 541-5835 for information.

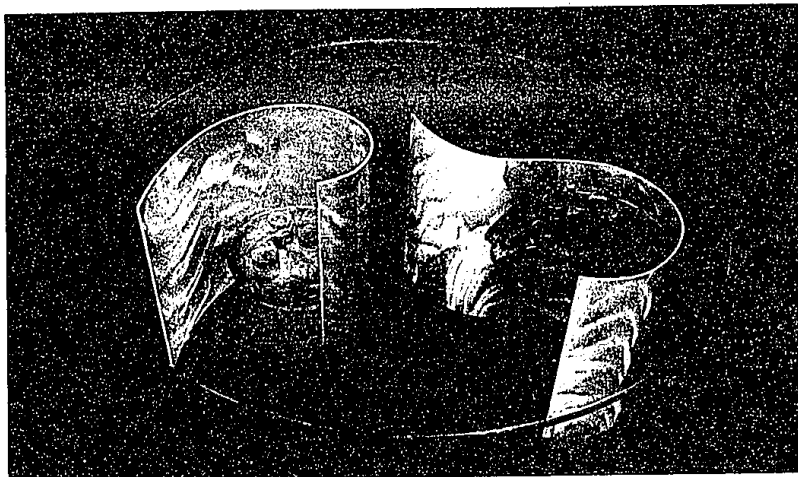
# Arts & ENTERTAINMENT

WHAT TO DO, WHERE TO GO

THE Observer  
NEWSPAPERS

KEELY WYGONIK, EDITOR • 313-953-2105

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**Functional Furniture:** This sofa table, created from aluminum wrapped around cast glass, is lit by neon light. The moveable sculptures under the glass top encourage the owner to interact with the piece.

## Holiday Art Fair

Artists labor to produce wares for show

BY LINDA ANN CHOMIN  
SPECIAL WRITER

Constructing and fabricating polished aluminum sculptures is hard work. Just ask Maureen Voorheis.

Last weekend the West Bloomfield resident spent three days in her garage grinding a pattern on the dull surfaces. Prior to manipulating the metal, husband Rusty cut the abstract shapes to comprise the form inherent to the sculpture, wall hangings and furniture. In addition to the metal work, at an Ann Arbor studio Voorheis fused and cast glass into spheres, incorporating the forms into the finished designs.

The long laborious process is costly as well. Although she studied welding at Oakland Community College in Auburn Hills, Voorheis has the aluminum professionally welded to insure sturdiness against the elements. Sealed with clear coat, the sculpture withstands rain and snow without rusting. Fluid and lyrical lines echo nature in all of Voorheis' work including the interchangeable sofa table boasting separate sculptures beneath its glass top.

"It takes a lot of effort to pull it together. My shoulders and knees are sore from working with a 7-inch grinder which becomes a spinning brush as you grind the swirling pattern into the aluminum," said

**What:** The Michigan Guild of Artists and Artisans present 130 exhibitors of glass, wood, jewelry, clay, fiber, photography, and sculpture. The Guild, which organizes the Ann Arbor Summer Art Fair, will use proceeds from the Holiday Art Fair for exhibition and educational programs. For more information, call (313) 862-3382.

**Where:** Oakland Community College, Building H, Orchard Lake Road at I-696 in Farmington Hills.

**When:** Dec. 14-15. Hours are 10 a.m. to 5 p.m. Saturday, and 11 a.m. to 5 p.m. Sunday.

**Admission:** \$4 for adults, children under 12 free.

Maureen Voorheis, one of 130 artists exhibiting work in the Holiday Art Fair Dec. 14-15 at Oakland Community College in Farmington Hills.

"But I couldn't do it without Rusty. We are definitely equal partners in this. Without his support, I just couldn't do it. He puts up with the nonsense like having to walk over a pattern that was stuck on the kitchen floor for a week before I finished the design."

Mesmerized by glass, Voorheis studied different techniques of working the material with Herb Babcock at Center for Creative Studies, College of Art and Design in Detroit. Entranced by its properties, she sought a way to support and showcase the glass. She tried painted steel but was disappointed with the flat appearance.

"I chose to use aluminum instead of painted steel because the surface reflects light. Customers wanted a silver shiny surface. Depending on daylight or nighttime, the look changes," said Voorheis who also studied sculpture with Redford artist Todd Erickson at CCS.

"A lot of my inspiration comes from nature. I'll see a piece of driftwood. Trees are a major inspiration as are branches, the lines and curves in each."

Once assembled, Voorheis illuminates the glass in many of the sculptures with neon. A gaseous glow emanates from behind the transparent material.

"I love glass because you can see through it. The neon lighting makes the colors so vibrant," said Voorheis.

Working in a different medium, Dennis O'Neill's labor intensive raku vessels radiate light as well. As one of the exhibitors in the Holiday Art Fair, O'Neill, who studied with recognized clay artist Robert Pipenburg at OCC in Farmington Hills, will exhibit his thrown pottery. He's worked through a series of processes including burying his pots in a pit in the ground in order to attain the smoldering blue and copper surfaces. Sculptural in nature, the clay pieces range from the traditional black and white crackle sur-

See FAIR, E2



**Contemporary Abstract:** Maureen Voorheis fabricates aluminum sculpture with glass incorporated into the design. This 7-ft. indoor/outdoor sculpture took several months to complete.

### IN THE NEWS

## Founders propose taking over DIA management

BY LAURIE HUMPHREY  
STAFF WRITER

Who will run the Detroit Institute of Arts into the 12th century?

That is the \$850 million question as Detroit City Council considers a proposal by the DIA's Founders Society that would award all managerial and operational duties to the non-profit organization. The group is currently responsible for 86 DIA employees, while the city of Detroit, where the DIA would remain, employs 144.

"It really won't be a whole lot of change," said Joseph P. Bianco Jr., Bloomfield Hills resident and executive vice president of the Founders Society, as he listed the potential benefits to the DIA and city. "The proposal allows for a more cohesive staff, better long-term financing" and relieves the city from providing funds.

"The city of Detroit is not financially able," he explained. Based on a \$30 million annual operating budget, Bianco said the city contributes less than 15 percent to the DIA's budget.

State grants and the Founders Society, which has offices in the DIA, make up the difference.

Research on major art organizations, how they were financed and run, started six years ago, Bianco said. "And our research kept bringing us back to one finding... the major top 20 art institutions all were organized under one management."

Research yielded a trend in financing as well as management. Art museums managed by the private sector were better supported by the private sector. "Cleveland—about half our size—has an endowment of \$200 million. Chicago, \$300 million; Toledo, \$180 million;

Philadelphia, St. Louis, New York, \$900 million..." said Bianco, pointing to the DIA's \$70 million endowment fund. "The private sector is a lot more willing to support an institution when it is not affiliated with government."

He suspects some people do not want to contribute to an art institution for which they also pay taxes.

Yet, not everyone is supporting the Founders Society's proposal. Jose Pardo, a nine-year employee of the DIA, questions the repercussions of a managerial switch. Specifically, he is concerned because the composition of the board of directors tips in favor of suburban Detroit. With just a third of the 60-member board living inside city limits, he questions whether board decisions will always be in the best interests of Detroit and the DIA.

Board members acting on behalf of the DIA would include: J. Michael Losh, General Motors executive, and Robert Eaton, chairman and chief executive officer for Chrysler Corp., both of whom live in the Birmingham area; Dorothy Gerson, longtime volunteer and major art collector, of Franklin; and Dr. Bonnie Abiko of Rochester, who chairs the DIA's Friends of Asian Art Group in addition to serving on the board of directors.

"This is not a money issue. It's not a merger; it's a managerial takeover," said the Detroit resident about the proposal. "The Founders Society would have complete, autonomous control. They could manage the entire (\$850 million) operation with no one to answer to, except for the board of directors," he said, accusing the Founders Society of trying to sever ties with Detroit

City Council.

"(And) most of those (on the board) are businessmen who made their fortunes through the city, in the city, but not necessarily for the benefit of the city."

Bianco denies Pardo's claim saying an arts commission would oversee decisions made by the board of directors. The seven-member arts commission, made up of residents and non-Detroit residents, is appointed by Detroit Mayor Dennis Archer. A. Alfred Taubman of Bloomfield Hills chairs the commission.

Employee residency is another concern for Pardo. "Right now, there are 144 (city paid DIA) employees. They all live, work and pay taxes to the city. If the proposal goes through, only a percentage will need to live in the city," he said. He fears a managerial switch would open the door for those who want to

reside outside the city but up until now couldn't due to residency rules.

Bianco admitted the city council shared that concern.

"With the combination of employees (paid through the Founders Society and the city), 68 percent live in the city of Detroit," said Bianco. "The council asked that the contract include that that number be maintained. That is now an agreed-upon condition."

While divided about the future, Bianco and Pardo both praise the past work of the board of directors and Founders Society.

"They have done a fantastic job," said Pardo. "But my overall feeling is that we should continue our efforts. I don't see the need for removal of city repre-

See DIA, E3