FINE ARTS

Posters from page C1

the Detroit Institute of Arts. Museum posters of a pointing, however, are likely to be reprint-ed to meet demand, and proba-

of to meet demand, and probably won't increase in value.

Since opening in 1979, revenue at the arts store along North-western has grown steadily from \$75,000 to \$700,000. In response to the domand for vintage posters, Shipley-DeCillis plans an expanded section devoted exclusively to vonerable advertising print and the section of the products of the artists didn't fall back on cliches like today, but created personalities for the products on their own, she said. The vintage posters run from \$300-31,000 with a few as high as \$10,000.

With the Cold War melted into

history, the current ideological battle is for marketplace dominance. So, it's hardly coincidental that vintage advertising posters are attracting a high demand. Their market value is largely dictated by the size of the limited edition and the personality of the artist or productive of the result of the intest of the control of lithography, the Motropolitan Museum in New York showed more than 100 poster works by Menri de Toulouse-Lautrec, many created in the decade before his death in 1800. At a recent auction, a Toulouse-Lautrec poster advertising a cabaret sold for \$220,000. Posters of pioneer-artist Jules Cherct have increased rapidly to \$2,500. Meanwhile, posters of

lithe young women promoting beer and cookies by turn-of-the-century Art Neuveau master Alphanes Mucha sell for at least \$10,000.

"In the last ten years, there's been a growing sophistication as people become more aware of deign," said Louis Bixonman, who produces international poster fairs annually in Chicago, San Francisco and south Florida. Bixonman estimates that

San Francisco and south Florida.
Bixonman estimates that
\$10,0000 spent wisely on posters
10 years ago might roturn
\$100,000 today.
The zenith of poster art in the
United States dates to the late
19th and early 20th century,
prior to mass media and during
the great population influx to
American cities. Posters communicated a cross-cultural person-

ality as a primary means to advertise a product. During time of war, propaganda posters demonized the enemy while ral-lying support for the cause.

A blurred line

The growing market for poster art is hardly based on works created before television commercials

Psychedelic pop art-style posters of 1960s rock music postors of 1980s rock music concerts are widely sought. And a poster made for the Supremes performance at the New York Philharmonic Hall sells for \$150. Original movic posters also draw big bucks. The promo for "Casablanca" is valued at \$10,000.

Today many rock concert posters are distinguished by an

edgy, angry style produced on computer. With typical 1990s marketing savvy, established poster artists such as Frank Kozik, Derek Hess and Livonia's Glenn Barr are produced in small numbers to drive up

amail numbers to drive up demand.

In the last 25 years, the work of several artists are sure to graduate into the vintage category, including Villemot's posters for Bally's, Razzia's work for Haute Couture and Romero Brite's ads for Absolut. Bixenman also lists Pentagram, subwartist David Carson and Japanese artists Koichi Sato. Many of the posters created in Communist Poland have also become collectibles.

become collectibles.
Some American artists, such
as Jasper Johns and Robert

Rauschenberg, worked in commercial art to make a living while they refined their fine art. Yet few other American artists had more lasting influence than Warhol, whose silkecreen designs of mundane commodities and over-copeed celebrities unbered in mainstream acceptance of graphic artea fine art.

"I don't draw the line between advertising and fine art." said Steven Gale, director of Art. Leaders in West Bloomfield, which has a large inventory of posters and art gifts. "Before meet buyers would trust critica. But today, it's simply if you like it, then it's art."

Somewhere Warhol must be sipping Gampbell's soup and smiling.

Conversations from page C1

Betty Buss, director of policy, at Detroit Ronaissance, is optimistic. She noted that there's widespread support for the preparal. "Right now, we need to find a plan that the county commissioners will support," she said.

"The region needs to pull together. These institutions are so important to our quality of life."
Apparently, it's the details, not

life. Apparently, it's the details, not the intent, of the plan that's causing the delay. Last April, a Detroit Renaissance survey of Oakland County voters indicated 63 percent supported the cultural tax. And more encouraging, according to Buss, once voters learned the

details of the proposal support jumped to 78 percent.
Once the plan is accepted by the commissioners, it will be introduced in the state legislature. That's a necessary step since there must be embling legislation before the proposed millage increase goes before the voters.

Step in right direction

Step in right direction
Last week's decision by the
Detroit City Council to accept
proposals for a nonprofit organization to manage the Detroit
Institute of Arts is another step
in the right direction. Currently,
the city and Founders Society
jointly operate the DIA.
The nonprofit organization

that takes over running the DIA
— like the Founders—would save
hundreds of thousands of dollars
per year just in streamlining the
bureaucracy. Bringing innovative management will reduce the
likelihood of labor disputes, and
offer stability to one of the
nation's most politicized arts
museums.

nation's most politicized arts museums.
Nearly all major art museums are run by nonprofit organizations. A municipality wouldn't assume to run a hespital, What makes any city think it could possibly manage the fifth largest art museum in the country?
At last, the Detroit City Council's recent move indicates that at least six of the nine council members think that the DIA is a

regional cultural resource.
Of course, with the DIA, there's still the issue about long-torm funding to cover operational costs. A dilemme that a regional tax could reselve.
Listen closely. Those sounds, you hear are the barbarians mouning and the logiam breaking apart.
Do you have stories about your orts group, an artist or any arts-related issues? Please contact Frank Provensano, (8109)01-2557. Or write to him at the Birmingham Eccentric Newspapers, 805 E. Maple, Birmingham 48009. Frank covers the arts for communities in the Observe & Eccentric Newspapers coverage area.

Thayer from page C2

she said.
Over the past several years,
Thayer has gone from painting
serene realistic landscapes to her
current abstract work. It's been
a purposeful artistic migration.
Before moving to her studio
near Tiger Stadium west of
downtown, Thayer worked in a
rundown Pontine neighborhood.
From her second-floor window,
she looked out to a world of
burned-out houses, drug deals
and prostitution. As if to change
the world by her sheer idealistic
renderings, Thayer created vivid
and blissful representational
landscapes.
Thad to create an atmosphere
of beauty and poace – the oppo-

Inndesapes.

Thad to create an atmosphere of beauty and peace — the opposite of what was going on outside my window, she said.

For her current collection of works, however, Thayer sought to be less objective, and to respond impulsively with her paints, pencils, pastels until a coherent vision emerged to reflect her interior landscape. The more abstract, the more spiritualness of the work is communicated, she said.

While honest and direct, the paintings hardly portray a simple sentiment. The paintings are trieseasy layered with different medium then glazed. If you look at a natural landscape, you'll see the many different levels of nature. I wanted my painting to be layered and mysterious, a she said.

Coinciding with Thayers new direction is natured.

said.
Coinciding with Thayer's new direction in painting was the declining health of her mother. For five hours a day, Thayer sought refuge in her studio from the stress of caring for her ailing

mother. Alone, she'd read, reflect, cry, pray, and of course, paint. "The idea of my paintings came in those moments of prayer

graphit. The idea of my paintings came in those moments of prayer and meditation.

In a transference of emotion in the modern that it is added to the modern that is a mode





Modern Breadway Hits Arthur Fiedler Family Po ٩

Andre American Inches

Vivilia and Friends

Faller, August 15 on Spin Salleste to Henry Act Foch Konni (metros

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Chanco at the Corvette or \$30,000, cong with 9 other costs prizes totaing \$3,500)

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Will get special perks Music Hall, producer of the Ford Montreux Detroit Jazz Festival, is looking for a few good men and women to help make the event a success. MVPa (Montreux Volunteer Players) are needed to make the late summer ovent a hit. In the past nearly 400 dedicate discount off all festival merchandisc.

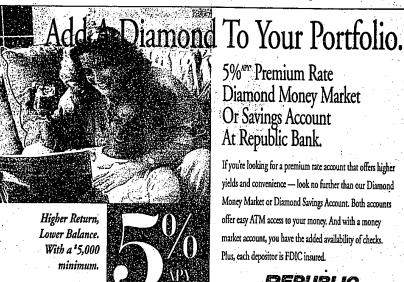
Montreux volunteers

ed people have annually volun-teered to work the festival, which runs from Aug. 28 to Sept. 1. at Hart Plaza.

MVPs to work backstage, trans-portation, the festival office, information booth and beverage

Hours worked are flexible and are scheduled in two or three shifts, totaling 12 hours.

details, phone Byron Keys at 313 962-4312. For festival informa-tion call 313 963-7622. To volunteer or for n



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