

Superficial from page C1

Who could argue? Fashion is not only immediate, it's pervasive. There's no separating fashion, commerce, art and culture. But fashion is not merely about appeal and aesthetics. It's about creating a style that makes a statement about individuality and personal identity. (We've all heard the explanation from body piercers about the "need to be me.") And ultimately, that's the square aim of "Art on the Edge of Fashion."

The more serious pieces in the exhibit examine how fashion can be shaped to bring meaning to an individual's personal history. And in understanding how clothing fashion, in particular, has perpetuated gender stereotypes. Much of that awareness, according to Hofmann, was inspired by feminism and the recognition of prejudices in language and social customs.

Over the years, how many women have been compared — or have compared themselves — to Marilyn Monroe, Raquel Welch, Farrah Fawcett, Christie Brinkley? Or more recently, to the

angelic, scantily clad women in a Victoria's Secret catalog or the anemic waifs on the covers of fashion magazines?

A man's archetypal woman is parodied in Kerrie Peterson's two sculptures, "Standing Woman I" and "Standing Woman II." The former is an oversized black linen dress hung on a steel pole inspired by Luchino's original sculpture, while the latter, a narrow silk dress, could be draped over one of Giacometti's existentially stark sculptures.

Historically, stereotypes of

"beauty" have been inseparable from what many males find to be sexually desirable. To its credit, "Art on the Edge of Fashion" ventures into a much more personal and practical place.

For instance, Christine LoFaso has created a boudoir chair to comfortably shaped suit any woman's bottom side, and a gold-plated jacket made from credit-card slips.

In "Maternity," a tea-stained skirt pattern held together with pins, LoFaso breathes life into an unformed garment. A case

where the person makes the fashion, rather than vice versa.

And in "Hysteria," the most coherent mingling of politics and fashion in the exhibit, LoFaso has typed the words Hysteria and Herstory on a translucent skirt. Her point, however, is a bit over-the-top: "History ... teaches that those who forget to think of themselves will be forgotten."

So, what shouldn't be forgotten about the exhibit?

In an age of retro-fashions, trendy hairstyles, liposuction and plastic surgery, "Art on the

Edge" offers a dose of therapy for anyone coming to grips with their superficial side.

The lesson is clear. Change clothes, hair style or address, if you must. But you can't hide.

In "The Picture of Dorian Gray," Oscar Wilde observed, "It is only shallow people who do not judge by appearances. The true mystery of the world is the visible, not the invisible."

Come clean. It's becoming fashionable to proclaim: Superficial and proud.

Gina from page C1

day's unveiling.

Yet even Ferrari hasn't seen the completed chandelier sculpture since it was too large to be constructed in her studio in an industrial park in Detroit.

The chandelier, which dangles from a cross beam along the ceiling in the main gallery space, includes about 700 plaster-cast impressions of Ferrari's feet in an array of positions. An appropriate reminder that her footprints not only fill the gallery, but are being followed in the local art scene, where one museum director called her an artist with the potential to break into the national art scene.

"There's a tremendous curiosity about her work," said Paul Kotula, curator of the exhibit. "Gina's work is about desire, unmet expectation. The feeling that you can look but cannot touch. It's like dipping your lips in batter, then told you can't wipe them."

Layered meaning

Intensely personal and highly sensual, the chandelier of feet reflects Ferrari's uncanny ability to combine familiar forms with her probative instincts. The 1986 Wayne State grad with an master of fine arts in sculpture from Virginia University is a tireless researcher who continually revises her work.

"I'm a painstaking editor," she said. "I just keep working until the image matches the idea. I spend a lot of time in my studio."

While Ferrari's work is the result of preliminary drawings and dogged reflection about aesthetics, her sculptures cannot be reduced to mere intellectualism.

On the contrary, Ferrari's sculptures are both highly accessible and inspire a range of interpretations, from a simple playful innocence to metaphors of alienation and dehumanization.

Like all significant sculpture, Ferrari's work has a strong tactile impression while raising questions about form and space. Because she deals with identifiable figurative forms — pigs, snakes, tongues, feet — the challenge is to decode and grasp new meanings of familiar images set in a starkly novel setting.

For instance, in her sculpture, "Garden," Ferrari has arranged hundreds of piglets lying on their sides amid a few prowling snakes. The sculpture is laid on

the floor in a smaller room off the main gallery.

On a symbolic level, "Garden" is a subtle albeit expansive representation of evil crawling among the intimate confines of those who are vulnerable.

Distilling that idea into a multi-part sculpture is a sign of Ferrari's depth and promise.

Tongues wagging

Unlike some artists who move impulsively from subject to subject, Ferrari has set a course whereby her work continues to evolve in a clearly defined direction.

The origins of her recent work appeared in the fall of 1996 in her sculpture "Gagged," exhibited at the now defunct Willis Gallery in Detroit. The exhibit had tongues wagging.

Inspired by reading filmmaker Roberto Rossellini's screenplays, Ferrari began making casts of her body. At the time, she was also researching the culture of fascist Italy during World War II.

The result was "Gagged," rows and rows of apparent Mickey Mouse shoes arranged like fascist boots in a military warehouse.

Upon closer examination however, the "shoes" were actually casts of Ferrari's chin with a cork inserted in her mouth. The sculptural double-entendre was simultaneously comical and deeply moving statement of perverse uniformity.

Last January, Ferrari created a chandelier of tongues for the group show "Labor Relations" at Revolution. Hundreds of casts of sheep and calf tongues hung from the suspended fixture.

Metaphorically, the cork in her mouth had been removed. The chandelier of tongues represented the liberation of speech. On a personal level, it signaled an artist growing comfortable with the power of her ideas and the mastery of her craft.

While her work is gaining the attention of a critical audience, Ferrari offers a perspective too

often lacking among serious artists — a sense of humor.

"My mother sometimes really wonders about me," said Ferrari, who conceded that sometimes people think her work is more about fetishes and obsessions.

"(For the chandelier of tongues) I needed a fully detached tongue for the cast," she said. "It was easier to go to the (grocery) market to get an (edible) tongue since I was still using my own tongue."

On cursory view, Ferrari knows that people will look at her work and only see a plentitude of tongues, feet and baby pigs. But that seems OK.

Even on a superficial level, Ferrari has succeeded in making the mundane appear sensuous.

On the whole, her current work shows that Ferrari can speak in many tongues. And that she has walked on many roads along the way to becoming an artist.

She's got hundreds of feet to prove it.

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Resource from page C1

paintings are several bold abstract acrylic paintings on board by Karen Izenberg of Ann Arbor.

At her best, Izenberg presents stark colors in swirling abstract forms with an occasional, well-placed paint dripping. When she pulls back from the cluttered ambiguity and concentrates on emotional coherence, rather than design, Izenberg's work resonates, especially "Rhapsody."

The other two artists — Janine Gibeau and Nancy Schaff — round out the eclectic exhibit with folk art sculpture and floral pastels.

GibEAU's sculptures of bone, leather and stone are a somber contrast to her playful sculpture, "Fifty Stones," made from leather and aluminum shaped into the form of large stones.

Appropriately, "Fifty Stones" is placed in the window of Creative Resource. A visual incentive to come inside and toss around a few ideas.

Conversations from page C1

ceived.

"I'm (foremost) accountable as a funeral director," he said. "People have trusted me with a member of their family."

A poet couldn't be any closer to life.

Trying to help people make sense of death isn't too much different from the task facing a literary artist, who sets out to create a fiction to reveal the truth.

"A death in the family brings a situation that can't be put into words," said Lynch. "People assign language that is large in existential terms."

"But the situation is a normal part of life, it happens to everyone."

Facing life's ultimate inevitability brings perspective. What's needed, as any poet knows, are the right words.

"Really good literature puts into words what most people find difficult to say," said Lynch.

The challenge facing many writers, however, is finding the time to arrange a line of words into a universe of feeling and insight.

Sherwood Anderson worked in advertising before writing his opus, "Winesburg, Ohio." Wallace Stevens was an insurance executive on his way to receiving a Pulitzer Prize for his "Collected Poems."

Lynch's job as a funeral director before he received a nomination for a National Book Award must rank as one of the more unusual "other" professions.

But Lynch's literary brethren who hit the big time, Lynch doesn't plan on changing his "other" profession.

"Writing is portable," said Lynch. "You can take it with you wherever you go."

Almost anywhere.

The wisdom in the pages of "The Undertaking" resonates with a universal relevance of commonly recited poems.

The meaning of our lives, and the memories of them, belong to the living, just as our funerals do."

Honor the dead for what they have taught you about life, he reveals. "Whatever being the dead have now, they have by the

living's faith alone."

For Lynch, writing and the responsibilities of a funeral director are not so different. Faith, he knows, is an opiate to the distressed.

And faith, he also knows, is the solitary writer's closest companion.

A poet couldn't be any closer to life.

Frank Provenzano is an arts reporter for The Observer & Eccentric Newspapers.

Village Players shine

The Village Players present "Rehearsal for Murder," 2 p.m. Sunday, Jan. 25, at the playhouse, 752 Chestnut, Birmingham. \$12 adults, \$10 students. (248) 644-2075. BY BOB WEIBEL SPECIAL WRITER

Village Players opened their 75th anniversary season with a suspenseful production of "Rehearsal for Murder."

Playwright (Alex Danianee) returns to a theater exactly one year after his actress/fiancee (Monica Wells) dies following the opening night of his play. The police call it suicide. The playwright says she was murdered by someone associated with the play.

Dennis Wrosch is effective as Alex, but he sometimes appears rushed and "rehearsed." A pause here and there would add to the suspense. Sally Savoie is alluring as Monica with a charming stage presence.

Barbara Underwood turns in perhaps the most on the money performance, as Bella Lamb, a savvy Broadway producer.

Susan Borin's big smile and calculated walk make her delightful as Alex's ditzzy secretary. Marni Raitt is very good as a young aspiring actress, Karen Daniela. And what about Monica's leading man, David Matthews (played by George Valentine). And actor, Leo Gibbs (played by Christopher Crossen). Or the director, Lloyd Andres (played by Jay Miller). Could any of them have blood on their hands?

Todd Galloway is intriguing as this mystery man in the auditorium. Also appearing in minor roles are Wayne Yahshini, Ann Weisman, John Stevens, Leslie Gantner, and Miller Weisman. The director is James Woods. Kudos for holding a cast together for an additional three months and fashioning a provocative evening of theater.

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31 OCT. 1:00pm - 1:00pm - 6:00pm

1 NOV. 1:00pm - 1:00pm - 6:00pm

2 NOV. 1:00pm - 1:00pm - 6:00pm

3 NOV. 1:00pm - 1:00pm - 6:00pm

4 NOV. 1:00pm - 1:00pm - 6:00pm

5 NOV. 1:00pm - 1:00pm - 6:00pm

6 NOV. 1:00pm - 1:00pm - 6:00pm

7 NOV. 1:00pm - 1:00pm - 6:00pm

8 NOV. 1:00pm - 1:00pm - 6:00pm

9 NOV. 1:00pm - 1:00pm - 6:00pm