Skin from page B1

Ferrari start abstract, head for more rarefied air and become an exercise in obsessiveness.

Thankfully, there is no easily referred to "ism" that neatly describe the breadth of their elegant expressions. Rather there's a more earthy feeling that ties together the three dissimilar exhibits.

In a word: skin-like. Layers and layers.

Beneath the surface

Beneath the surface
Beneath Berriolo's silk
damasks and brocades are
shapely weaden structures. The
effect is a highly animated, richy textured sculpture that
reflects an acrobatic sensibility
that is both playful and formal.
Using distinctively ornate Italian fabries together with her
strongly implied gestures,

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Berriolo's sculptures offer a passing nod to the decorative are white focusing on the relationship between human forms and its cloth dressing.

Whereas Berriolo's sculptures nearly bounce around Revolution, Jac Won Lee's restrained ceramic sculptures in the middle gallery possess a serene, yet stirring quality.

The rectangular boxes are infused with Lee's interpretations of patterns found on traditional Korean textiles. Through the use of glazes and a delicate cryatallization process, the dense ceramic boxes have the translucent effect of looking into a passing stream.

Born and raised in Korea and now living in the United States, Lee is an artist straddling cultures with distinctly different

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currents. Kotula claims that Lee's choice of imagery and form reveals the painful path of cultural assimilation.

In her subtlest sculptures, the integration of traditional Korean patterns merge with fundamental rectangular shapes. The result is a screen reconciliction of utility and identity.

An obsession

In contrast to Lee's restrained mannerism, the drawings on paper by Ferrari reveal an artist relentlessly pursuing an idea. Or

repeating an idea.

"There are things Gina is doing that no one clse is hitting on," said Kotula. Few would argue. Over the last two years, Ferrari's installations have been provocative, awe-inspiring, and always, challenging.

awe:nspring, and always, clenging.
Last January, she created a chandelier sculpture of 700 plaster-cast impressions of her feet.
And in the fall of 1996, Ferrari's exhibit, "Gagged," included rows of plaster casts of her chin with a cork inserted in her mouth.

In her current exhibit, Ferrari displays the same obsessive curiosity with her small markings on paper. The collection of markings compose a large-scale drawing that is highly fluid, and abstractly compared to long strands of hair blown by the

wind.

"I've always been curious what her work would look like if she hired someone to do all the replication," said Kotula.

"Every mark is a distinct mark, not just mass produced. Yet there's this amazing repeti-

tive quality."

Like her compelling largescale sculptures, Ferrari succeds at demonstraing the transition whereby an obsession
becomes a beautiful form worth
contemplating and talking
about.

But the meaning of Berriolo,
Lee and Ferrari's work, of
course, is strictly open to interpretation.

And that's probably the way it

pretation.

And that's probably the way it should be.

EXPRESSIONS from page XX

Bloomfield Hills, Thom was killed in an auto accident more than 10 years ago.

"The Scottish Settlement School near Dearburn where Henry Ford once attended, Thom went in and visited the class and took photographs of the class and teacher," said McConnell. "We're now giving his painting a second life."

A history of its own

R. L. Polk, named after its founder Ralph Lane Polk, has been based in Detroit since 1870 when it produced a directory listing the residents, professionals and tradespeople living and working in towns along the Detroit and Milwaukee Railway. Today, about to enter its third century under the leadership of the Polk family, the international company still publishes city directories, but also compiles and interprets motor vehicle statistics, provides direct marketing, database marketing and other information services.

"Polk prints 40 million calen-

dars a year," said McConnell. "I was on the Seaquicentennial committee when I learned about the paintings by Robert Thom. They belonged to Ameritech and sildes still existed for the paintings used 30 years ago. Thororiginally created the "History Michigan" series for Michigan Bell in the 1900s."

Cover artist

Cover artist

Parrish began illustrating for art studies in the Detroit area in 1945. He originally studied commercial art at Cass Technical High School. At age 75, he's retired from commercial art but continues to paint portraits. Resources are important to Parrish no matter what the medium. He researched subject matter for the oil painting for Polk at Henry Ford Museum & Greenfield Village in Dearborn.

"The man bolding the book is the founder of R. L. Polk and taken from a photo of him at the turn-of-the-century," said Parrish, "Those businesses really did exist there on Woodward at

that time."
When McConnell and the Society began the calendar project they had no idea that the artists they'd chosen were mentors. Overwhelmed by commissions for historical art, Thom asked Parrish to help him paint two series on Illinois and printing. They remained friends through life.

life.

"I used to work for Bob who used to have an art studio in Detroit," anid Parrish. "He was doing a series for Parke-Davis on the history of Michigan and the history of plarmacy. He became so busy he asked me to paint some of them."

That taste of historical art instilled a love in Parrish so that when R. L. Polk approached him about painting the Detroit street seene, he jumped at the chance. This is the first Detroit Historical Society calendar and one of several to come as Detroit builds toward the celebration of its 300th birthady in 2001. Look for artist William Moss' paintings of Detroit in the year 2000. For life.
"I used to work for Bob who

2001, McConnell, an educator at heart, is 'working on an idea to use college students to create paintings for the calendar.' He is also seeking information about historical events to fill the days. Local historical secieties, corporations, labor unions, city of comparations, labor unions, city of comparations, labor unions, city of comparations and the organizations are encouraged to share their stories with the 'Days of Detroit' committee. McConnell can be reached at Gail3) 833-7837.

P.S. Thanks Alicia for your voice mail to wish me a Merry Christmas. It was really nice to hear that you enjoy reading the Aris & Leisure section, and are a fellow wolfbound lover who doesn't mind hearing about the antics of Shamrock, my 3-year old Irish Wolfbound. I hope you eventually find a wolfhounds sweet as the late Molly.

If you have an interesting idea for a story involuting the visual or performing arts or simply want to share your thoughts, call arts reporter Linda Ann Chomin, (73,9) 953-2145 or send e-mail to lehomin@oc.hamcomm.net

lchomin@oe.hamecomm.net

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ART BEAT

THAT'S A VIEW

The Birmingham Bloomfield Art Center will host a tour of Florence, Siena and Rome, from April 22 to May 2.

April 22 to May 2.
Joining the tour will be renown photographer Balthazar Korab, who is currently working on a photography book of Roman rooftops.

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The tour of Italy will be led by art historian Deborah Kawsky and BBAC's Executive Director Janet Torno.
Participants will visit the Uffizi, Sistine Chapel, Davanzati Palace in Florence and the Villa Farnesina in Itome.
Estimate tour price of \$3,079 is based on double occupancy, It includes airfare, hotels, admissions, transfers, and most meals.
A \$500 deposit is required to

payment is Jan. 22.
Winter classes on Italian art and architecture will be offered at the BBAC.

For more information, call (248) 644-0866.

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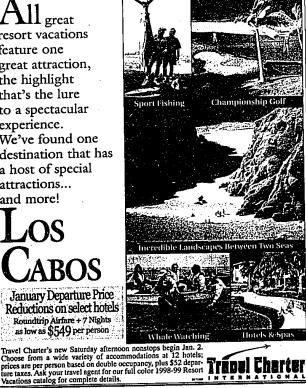
reserve space. Deadline for final payment is Jan. 22.
Winter classes on Italian art and architecture will be offered at the BBAC.
For more information, call

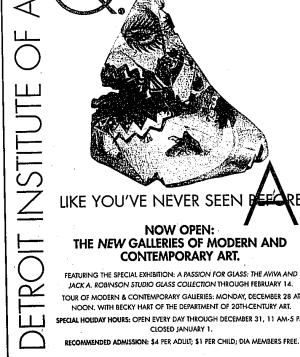
Coon holds a Master of Fine Arts degree in arts administra-tion from Virginia Tech where he studied under nationally renowned arts consultant George Thorn.





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