

## ARTISTIC EXPRESSIONS



LINDA ANN CHOMIN

Learn more about art, music in the new year

**R**ereading "Lust for Life," Irving Stone's biographical novel about Vincent van Gogh, reminded me of something I learned as a child. My father used to say, if he couldn't learn at least one new thing every day, he might as well stay in bed.

Van Gogh, in addition to sketching and painting the countryside and peasants in their homes, used to visit fellow artists and dealers in search of knowledge.

You can follow his example by signing up to take a class where you can pick the brains of those trained in the visual arts, music, dance and drama.

Directors of educational programming have scheduled a variety of subjects ranging from photography to swing dance and the Japanese-style of cartooning to appeal to just about everyone. The slower pace of living through Michigan winters allows us to spend some time acquiring new information and developing ourselves. Take advantage of it. Here's some of the highlights of classes to be held in the area:

### Visual Arts Association of Livonia

Edee Joppich's popular "Creative Approach to Watercolor" kicks off VAAL's class offerings Monday, Jan. 17. Sure to be popular is a new workshop (10 a.m. to 3 p.m. Friday-Saturday, March 31-April 1) with Peter Gilleran, The Birmingham artist explores design elements and principles. A series of projects will help the artist formulate structure in creating painting, sculpture and advanced design format.

"We're trying to add more because our classes seem to be heavy on watercolor," said VAAL education director Sandra Weel. "Any artist needs to experiment with a new medium even if they go back to the old medium. It makes you think differently."

Weed, a Westland artist, shows students how to paint landscapes and florals in watercolor, oil and acrylic. If you crave an energetic learning experience, Weed's classes will inspire you.

"VAAL has added pastel, a design class with retired Wayne State University professor Peter Gilleran, painting portraits in oil with Lin Baum, and a perspective class with Jim Riopelle because you need to perfect your drawing even if you're a painter," said Weed who also teaches at the Plymouth Community Arts Council and Schoolcraft College in Livonia.

For more information on VAAL classes, call Mary Ann Adams at (734) 455-9517.

### Plymouth Community Arts Council

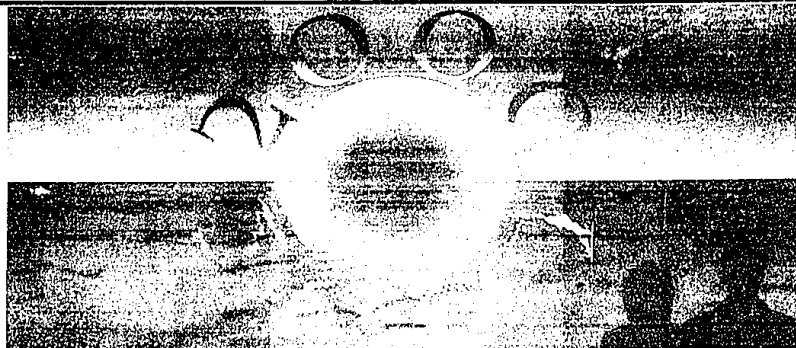
The arts council offers everything from batik to swing dance in classes beginning Jan. 24. Life drawing sessions (without an instructor) begin Jan. 21.

In addition to a drop-in studio which is an on-going drawing class with Pam Groseman, the arts council has scheduled beginning ballet, tap and jazz for children, clay jewelry with Garden City potter Judy Buresh, and a workshop in photographic glamour techniques for adults and teens with Observer photographer Paul Hirschmann.

Hirschmann, who's free-lanced for the Associated Press and several newspapers, will cover different lighting techniques from available to strobe lights, and hot lights vs. strobe lights. The first session will involve shooting the photographs, the second a critique.

"Our swing class was so popular that Sharon Hoyer and Mark Garrett are returning," said Betsy Calhoun, arts council assistant director and coordinator of educational programming. "In Mimic the Masters' kids will learn about Matisse and do their own works. It's hands-on, a fun way of learning. We also have the Teen Drama Club in response to a request

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# LOOKING AHEAD

## Arts community inspired by new year

BY LINDA ANN CHOMIN AND FRANK PROVENZANO  
STAFF WRITERS

"Over the last decade, we've learned how rich the community is in its diversity of culture. We hope to be able to have a role in exposing people in our community to the diversity and show just how rich the southeast Michigan region is. We've been in business for 120 years and it's a process of educating ourselves. We feel a special responsibility to bring the best of cultural expressions. We want to be deepening and expanding our celebration, presentation and education surrounding these."

— Kenneth C. Fischer, president  
University Musical Society

"I wish to expand our audience so more people feel the same way as I do about music. It's for everybody. It enriches anyone's life. Education is part of it. We want to focus on education. If we can expose children to good music, it develops the brain, is good for self-discipline. It can open doors."

— Barbara VanDusen, board member  
Detroit Symphony Orchestra

"We're going to do six programs this year. Our goal is to try not to do too many things so whatever program we do we make it a good one. We also want to continue the fine arts show."

— Eugene Hammonds, president  
Canton Project Arts

"We hope to draw more attention to our orchestra, to showcase it so that we can expand our audience. We have a great orchestra and we want to get people involved."

— Robert Bennett, president  
Livonia Symphony Orchestra

"I wish for more galleries for the next generation of artists. There's only a few non-profits left and many galleries have closed. I also wish that public art would be a little more insightful than it's been."

— Sergio DeGiusti  
Redford artist

"I'm hoping for a successful season with new music director, Nan Washburn, and to increase

attendance at subscription concerts. The Plymouth Symphony also hopes to complete our Endowment 2000 to raise \$250,000 in three years. We have \$50,000 to go. We'd also like to increase our fund-raising 10 percent. As far as Partnership for the Arts, we hope over the next couple of months to solidify our plans and over the next couple of years to build a performing arts center in Canton. By the end of February, we'll be in the final phase of the business plan for the performing arts center."

— Don Soenen, president  
Plymouth Symphony Orchestra and  
Partnership for the Arts

"We want to increase recognition so that community-based organizations such as the arts council are locally supported. Our varied needs-driven programming is made possible through the dedicated patronage of our members and our wish for the new year is to expand their numbers."

— Betsy Calhoun, assistant director  
Plymouth Community Arts Council

"The Theatre Guild resolution is to rebuild our membership, reduce our debt, but mostly to renew our community ties."

— Steve Belcher, board member  
Theatre Guild of Livonia Redford

"We're looking forward to setting more of a season of performances and the building of the Canton performing arts center. Having that would be a nice way to set a schedule ahead of time."

— Dawn Greene, artistic director  
Plymouth Canton Ballet Company

"I hope that people will allow themselves time to be creative and do something that is artistically stimulating. And, of course, we hope that the cultural millage will be placed on the ballot and adopted."

— Janet Torno, executive director  
Birmingham Bloomfield Art Center

"To find a new site that will enable Paint Creek to become a community cultural center and a destination point for visitors to Rochester."

— Ann Blätté, executive director  
Paint Creek Center for the Arts

"To expand the institute's effectiveness by partnering with schools and cultural institutions to explore ways to provide quality science programs. My other resolution is to continue to pursue the ever-elusive balance between work and family."

— Talbot Spence, director  
Cranbrook Institute of Science

"I'd like to see more people realize that there is more professional theater in this area than they realize. And, I'd like to keep more theater artists here so the community grows indigenously."

— Evelyn Orbach, artistic director  
Jewish Ensemble Theatre

"To get one step closer for theater and dance to become standing-room only events."

— Mike Vigilant, marketing director  
Music Hall Center for the Performing Arts

"It is my sincere hope that humanity continues to discover the magic of fine art because like true dreams and true love, it is ageless."

— Elizabeth Stone, director/owner  
Elizabeth Stone Gallery

## BOOKS

### 'Art in Detroit Public Places' uncovers Motown's treasures

BY GREG KOWALSKI  
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Detroit is known for autos, not art, which is why so little is said about so much.

Tucked around the metro Detroit area are large and small examples of public art. Some are squirreled away in corner parks or the lobbies of buildings. Others are at major crossroads. And many, probably most, are ignored or forgotten.

Dennis Alan Nawrocki puts a spectrum of works on a pedestal in his revised edition of "Art in Detroit Public Places."

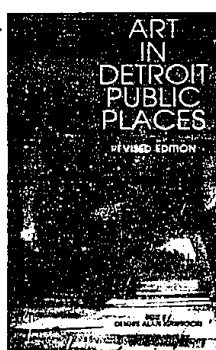
First published in 1980 and now updated, Nawrocki has produced what is essentially a flip guide to the major examples of public art in the metro area. Illustrated with photos by David Clements, "Art in Detroit Public Places" focuses on five geographic areas: downtown Detroit, Belle Isle and the east area, the Cultural Center, the west and south area and the north and northwest area.

Here are prominent pieces such as Isamu Noguchi's Horace E. Dodge and Son Memorial Fountain in Hart Plaza and Marshall Fredericks' "Spiral of Detroit" at the City-County Building, which is certainly Detroit's signature sculpture.

But the real interest here is in the small gems like the General Alexander Macomb statue at Washing-

ton Boulevard and Michigan Avenue, Ivy Sky Rutsky's extraordinarily subtle ground-level piece entitled "Glacial" on the campus of Macomb County

**Statement:**  
The cover of "Art in Detroit Public Places" features "Young Lady and Her Suite," a commissioned work by legendary sculptor Alexander Calder.



Community College and Michael Hall's work "Conviction," which looks like a collapsed wooden fence alongside Northwestern Highway in Southfield.

There are black and white photos of each of the 130 or so works and just enough background copy to make the reading easy and breezy but worthwhile.

The text is straightforward, giving the who, what, where, when and why of most pieces and occasionally the how. On the last point, Nawrocki gives some welcome insight into how some difficult pieces succeeded.

David Rubello's "Color Cubes," a large mural on the side of the Julian C. Madison Building on Washington Boulevard, works, Nawrocki notes, because the interlocking cubes of color seem to shift and flip "alternatively appearing solid and transparent, two-dimensional and three-dimensional and receding and pushing forward."

Such color commentary isn't necessary for the copy of Auguste Rodin's "The Thinker" at the Detroit Institute of Arts. But John Chamberlain's "Deliquescence," which looks like the twisted leftovers of a major auto crash parked at the Patrick V. McNamara Building on Michigan Avenue, calls for the explanation provided by Nawrocki.

There's just enough here to make this a great book to grab on a Sunday and head out for an afternoon of treasure hunting.