Statements about life made through sculpture

A move from the sophisticated art environment of Chicago to the unknown atmosphere of this area three years ago turned out to be a satisfying one for Lola A. Sonnenschein.

The Birmingham resident who has her studio in Farmingham's old winery on Grand River, will have her first one-person show at the Ann Arbor Art Association, 117 W. Liberty, Ann Arbor, beginning with a reception from 7:30-9:30 p.m. Iomorrow evoning, It will continue through the month.

After arriving here (with some trepidation), Sonenschein found the wonderful Art Space in the coaverted Grand River building and set to work.

But, because she had to modify her initial plans to do collographs (no press), she ended up developing an art form that is totally new for her and she suspects to everyone else as well.

complex.

But, whatever the reason, in her new work, which will be in the Ann Arbor show, she's satisfied a lot of desires.

show, she's satisfied a lot of desires.

HER WORK, developed after a long period of trial and error, is essentially handmade paper poured and shaped on the state of the state

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Although formerly a painter, she admits to always being interested in the sculptural qualifies of large works.

Since she's just a bit less than five feet abe thinks her leve of large works might signal some latent Napoleonic complex.

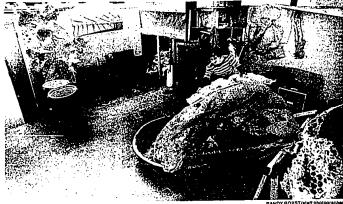
It is the size which thrills Son-

It is the size which thrills Son-nenschein almost as much as form and color. Acrylic paint is mixed with the pulp and the build-up of many layers of varying colored pulp establishes links to elements in nature — from rock for-mations to wasp's nests. Color is often closer to the former and structure to

cioser to the former and structure to the latter.

"It took a lot of experimentation to get the surfaces I want," said Son-nenschein."I find the excitment of the paper is the surface — so many differ-

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In her Farmington studio, Lota Sonnenschein works on her large lightweight scuiptures that



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