



Maximilian Shaye, well known Michigan painter, will be greeting friends at a cocktail preview of his latest works at the James Hunt Barker Galleries of New York City on Tuesday, Oct. 18.

Brilliant palette Shaye opens New York show

By Corinne Abatt
staff writer

Artist Maximilian Shaye always manages to be way ahead of the crowd. For years he was up at the crack of dawn to paint with only a few birds for company.

This time, he had his latest works sent to New York City several months before making his official artistic debut there with an Oct. 18 opening at Barker Gallery, Fifth Avenue at 57th Street. In all there will be 26 new works in the show from four-by-six feet to somewhat smaller.

Shaye has always been a painter of the big idea or big scene with a kind of daring sweep and colorful bravado. He's long painted in the contemporary idiom which doesn't mean he can't paint a figure, a portrait or a flower anytime he wants to.

Shaye's works for this show are all high-color oils, many done with semi-abstract images outlined

in silver. To add a three-dimensional build-up in small areas, he uses heavily applied acrylic.

He used this technique in "Trio," one of the large works in the show which has three birds in flight in a sky totally dominated by a brilliant sun that seems almost a reflection of its dependent offspring, Earth.

A horizon line splits the two parts of the horizontal work and top and bottom each have a strong identity.

Shaye drew on mythology for the inspiration for the major painting in the show, "Leva's Swan."

Zeus, the Greek sun god, fell in love, from a distance, with Leva, a mortal.

But, since gods and mortals couldn't intermix, Zeus decided to turn himself into a swan to woo her. Shaye's swan does look like the majestic god turned swan. He cuts a wide swath in a stream of exotic colors.

Other works in the Barker Gallery show will be

"Svengali," — two faces interlocked in a singular pattern, "Odalisque," inspired by the famous painting of the same name by Ingres. Shaye's "Odalisque," is much more contemporary in approach, but still suggests the warmth and mystery of the head woman of the harem.

"Cry Havoc" is a richly colored work of unresolved line and movement. Its frenetic activity illustrates the title's meaning perfectly.

Among the others in the show are two total abstracts, "Boogie Rhythm" and "Rhythm Finlandia" which, as their titles suggest, are works about line, movement and color.

Shaye's art, like many artists, has gone off in various directions over the years, some better than others. In these latest works, he seems most comfortable, most at ease with what he's doing. There is a continuity about these which stems from a developing theme. It is pure Shaye in brilliant, pure color.

With snap of the shutter Newscaster moves into fine art

By Bob Downes
staff writer



While many thousands of television viewers are familiar with Jerry Stanecki's work as the "Newshawk" for WKYC-TV Channel 7, few know of his skill as a fine arts photographer.

Stanecki, an investigative reporter for six years with WKYC, left the station in March in order to pursue other interests, one of which is photography. Over the past year he concentrated his efforts on capturing the rural south and the essence of wildflowers on film.

The result is a one-man show which is a first for both Stanecki and Gallery Birmingham, which is on the second floor of the Merrillwood Building, 251 E. Merrill, Birmingham. The show which opens with a 5-9 p.m. reception Friday will continue through Oct. 15. Stanecki will be on hand at the reception to answer questions about his work.

Stanecki, 41, has spent 20 years as a radio and television reporter, but his roots as a photographer go back even further. He started taking pictures at the age of 10 with a box Brownie camera.

Although he became increasingly intrigued by photography through the years, his career as a reporter kept him too busy to pursue the art form as much as he wanted.

Jerry Stanecki found the camera a wonderful tool for preserving moments of unexpected beauty.

"It was a hobby that was a frustration for me," he said. "I'd get involved with it and then have to stop what I was doing because of my work."

BEFORE coming to Detroit, Stanecki spent five years as an investigative reporter in Oklahoma, where he uncovered stories involving political corruption. He arrived in Detroit as a reporter for WKYC radio, where he reported on the Teamsters and organized crime. From there he was recruited by Channel 7 as the "Newshawk."

His work at Channel 7 was rewarding in terms of the people he helped, but the pressures of the job eventually turned him to other directions.

"I declined to accept a real generous offer from Channel 7 because I wasn't ready to work three months at that intense pace," he said.

"I figured after 20 some years in the business, it was time to give Jerry Stanecki a chance to breathe."

He said it took him a good three months just to wind down from the pressures of the job. Since that time, he's discovered a passion for photography and capturing the beauty of the countryside in impressionistic photographs which rely on strong elements of both color and composition.

Stanecki's exhibition of 40-50 prints is made up of floral photographs as well as images of the rural south. While helping a friend build a sawmill in Alabama this year, he found numerous opportunities to photograph both subjects.

His equipment includes a Pentax

ME 35mm camera with a 50-200mm zoom lens and Ektachrome 400 film. The majority of his photographs are taken with the lens set at 200mm, a technique which isolates the subject, creating a three-dimensional layered look which imbues them with mysterious shadings of color.

HE SAID he tries to bring out the beauty of flowers and other natural forms by looking at them from a different perspective than is readily apparent.

"A couple of years ago I found myself concentrating on what was around me that people weren't seeing."

A purist, much of Stanecki's work involves watching and waiting with a careful eye. For one picture, "Friends," he waited 2 1/2 hours for two painted lady butterflies to land on a flower top in a Georgia field.

Stanecki said he frames all of his work right in the viewfinder and doesn't allow for enlarging or cropping a photograph. He feels that his mix of rustic and floral photographs appeal to most tastes and contribute a serene touch to rooms in which they are placed.

Print sizes in the exhibition range from 5-by-7 to 10-by-24 inches. They are limited to editions of 45 each, with 5 artists' proofs and have been printed by Glen Bouget of Midwest Photo Lab in Redford.

Homearama State first opens Oct. 1

The Builders Association of Southeastern Michigan is sponsoring Homearama '84, Oct. 1-16. This is a sampler of homes — 12 brand new homes all in a row, by 12 different Michigan builders.

They are decorated and landscaped by local decorators and landscape architects. Each is completely different in style, floor plan and interior design.

The homes will be priced in a range of \$100,000-\$180,000. Standard Federal Savings & Loan will demonstrate its confidence in Homearama '84 by offering a "below market" interest rate to buyers of the models in Troy or duplication of them there or elsewhere.

Detroit Edison's application of state-of-the-art technology lends itself to the innovative aspects that prevail in the individual homes in terms of energy efficiency (thus cost

efficiency) and security lighting.

Now in the process of being built, Homearama is located in the Fox Hall subdivision in Troy, left of Crooks and just north of Square Lake Road. The fenced-in 15 acre site includes the 12 homes, a pavilion for 50-plus exhibitors, a refreshment pavilion, a small 12-foot square "Visible House" and parking for 2,500 cars.

The Builders Association expects 30,000-50,000 visitors to Homearama '84. Admission at the show is \$3, advance tickets, \$2 at Sears, Franks, Standard Federal or with coupon.

Congress has passed and the President has signed House Joint Resolution 331 proclaiming Oct. 2-9 1983 as "National Housing Week."

Homearama '83, a first in Michigan, has been presented successfully in many other communities.

Writer listens to inner voice

By Corinne Abatt
staff writer

Hard work and listening to the sounds of the heart were the two strong themes that ran through Katherine Paterson's talk for the fall luncheon sponsored by the Birmingham Bloomfield Children's Book and Author Society.

Paterson, daughter of Presbyterian missionaries, born in China, has been winning outstanding awards for her books for children ever since her first was published 10 years ago.

She comes off as a person totally in command of her life because of the way she looks at herself — with candor and occasional humor. She turns mistakes into advantages by using what she has learned about herself — and those around her — to open up her ideas for her carefully plotted stories.

As examples of her success, she won two Newbery Medals in 1978 for "The Bridge to Terabithia" and in 1981 for "Jacob I Have Loved," a National Book Award for "The Great Gilly Hopkins" in 1977 and another for "The Master Puppeteer" in 1979.

She used Japan where she lived for four years as the setting for "The Sign of the Chrysanthemum," "Nightingsales That Weep," and "The Master Puppeteer."

Her most recent novel, "Rebels of the Heavenly Kingdom," is the first set in China which she left when she was 8.

"Angels and Other Strangers," a collection of Christmas stories was written one story at a time for her husband to read to the congregation on Christmas.

She began to realize that her treatment and attitude toward the refugee children was predicated upon the lack of permanence in the situation.

"I couldn't deal with that disposable commodity. There was no conviction in the foster arrangement as there was between her and her own children."

"As long as we live, we would belong together as parent and children."

As she spoke of Gilly Hopkins, "the story of a lost child who is angry with the world," she said she has been questioned as to whether the book could have been just as effective without profanity.

"No," she said positively, "if Gilly is to be believed, her mouth must reflect the lost child within."

So, Paterson doesn't sugar coat, nor does she see fiction about a problem situation as the panacea for the real life counterpart. Problem-solving isn't that simple, she emphasized.

RATHER than a flood of story ideas flashing across her mind like a stock market ticker tape, Paterson listens "to the sounds of the heart," to those feelings buried deep within which she shares with children.

She cited "Jacob I Have Loved" as an example.

"The book had to come from the sounds within my deepest heart. I couldn't cheat."

The idea for her latest book, "Rebels of the Heavenly Kingdom," began to take shape after she researched the Taiping Rebellion and a group of people whose philosophy and way of life was based on peace and nobility of the human spirit.

The only way they could make war was to convince themselves that their enemies were less than human. Therefore, Paterson explained, "One could not be faulted for ridding the world of demons."

Relating that to mankind in general, she added, "Every person, every nation seeks to dehumanize the enemy."

This is the controversy which the young hero in "Rebels" deals with.

It would be wrong to label Paterson as courageous in choice of themes and issues she handles so deftly. To most and listen to her is to know she could do no less.

YET, IN SPITE of this rather astounding output, considering the quality and the time spent on each, she was somewhat troubled by the question, "Where do you get your ideas?"

"I think each time I write a book, it's the last one I'll ever write," she said, adding, "I work very hard."

Then she said, "Many of my ideas are stupid or bad, I just try not to publish them."

"The Great Gilly Hopkins," developed slowly over the time her family took in two Cambodian refugee children temporarily and Paterson discovered that she wasn't the perfect foster parent.

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Katherine Paterson writes for children and young people, but many adults also appreciate her approach to difficult problems and situations.