

Combining art, fashion

By Manon Melgaard
special writer

It could almost be a painting by Ed Paschke, except that the image is softer, less defined. It looks like the blurred image on the TV screen when the set has just been switched on, revealing a split-second flicker of an as-yet-androgynous face.

It is a 42-by-62-inch acrylic on canvas titled "Late" by Detroit artist Dorn Martell, and it is an intriguing example of modern art inspired by one of today's omnipresent icons, the television.

Currently on display at the White Dwarf in Royal Oak are several large canvases by 25-year-old Martell, a graduate of the Center for Creative Studies, who exhibited his work earlier this year at the Amor'Zoo Gallery, New York, and was given a glowing review in *Artweek*.

Brought up in the TV generation, Martell recalled that "the set" was always part of his life.

"WHETHER I liked it or not is hardly the question," he said, "it was always there and was always taken for granted."

He not only makes TV advertising commercials for a living but experiments with this all-pervasive medium in his art work. He first used, and later rejected, photography as a tool, and now uses acrylic and makes extensive use of the air-brush to experiment with what he calls "the dissolving image — the moment before and the moment after."

To emphasize the fuzzy image, Martell's colors are almost consistently grays, blues and soft pinks and greens — never blacks. In some of his earlier pieces (also on display at the White Dwarf), figurative faces are clearly discernible, as compared to later works like "Late" and "Sunfish," where they become more muted and ethereal. "How far," he now ponders, "can you push the point of recognition?"

Martell also makes use of the pointillist, Seurat-

like dots that compose the picture of the television screen, and like Seurat's conte crayon drawings ("Head of a Woman Sewing" or "Head of a Woman Wearing a Hat" for example), his canvases seem to invite analysis under a microscope.

"Actual figuration seems to be of less and less importance to me," he said adding that he is now contemplating industrial imagery for future work.

Artists, Gina and Norman Anselmetti, co-owners of the White Dwarf, which is an apparel boutique as well as an art gallery, are themselves two very enterprising newcomers to the renaissance Royal Oak scene.

Attractive 23-year-olds with an 18-month-old daughter, they both have Center for Creative Studies backgrounds. She studied photography and fashion design and he, already a skilled illustrator, will shortly graduate with a BFA in graphic communications. They invested every cent they own and leased a property which "with a lot of elbow grease" was transformed into a locale where Detroit artists would display their work and where up-to-date, fashionable clothes would be sold. It works.

"ART AND CLOTHES seem to go together," said Gina Anselmetti, who regrettably admits that her own designs, at the moment, have had to be put on the back burner.

"Running an art gallery/boutique leaves very little time, plus looking after a baby," she said. Meanwhile, the Anselmettis shop in New York for designs by Norma Kamali for one, and promote Detroit designers like Judyasia Vascoe.

Finding good artists for monthly exhibitions is no problem — the Anselmettis are in close touch with Detroit artists and have numerous friends and acquaintances in the art community.

"But we are not averse to taking in art of the street, if it's good," she said.

Acrylics on Canvas by Dorn Martell continues through March 15 at The White Dwarf, 216 S. Main, Royal Oak.



To perform here

"People Dancing — Whitley Setrakian and Dancers" will perform at 8 p.m. Saturday, March 8, at Birmingham Unitarian Church, 651 Woodward at Lone Pine, Bloomfield Hills. The Ann Arbor-based company was formed in 1983 and has already achieved acclaim for innovations in approach to dance. Pictured is Setrakian in "Aerobic Barbie." For ticket information, call the church, 647-2380.

Images Festival filled with joy, excitement

By Avigdor Zaromp
special writer

The Images Festival, nine consecutive days of musical events, closed last Saturday.

The attraction of most of these events was so compelling that it was rather difficult to decline even a single program. Having attended most of them, the feeling is very much akin to that felt on one of those daring rides in an amusement park.

While the sensation is that of joy and excitement at the prospect of experiencing the adventure, the tension and anxiety tend to mount during the ride itself. When the turbulent spinning finally slows down, there is a feeling of relief, but not without the sense of fulfillment for having lived through the experience.

On Monday, the Boston Museum Trio was featured in a program of baroque music. The members of the trio are

John Gibbons, harpsichord, Laura Jepsen, viola da gamba, and Daniel Stepper, baroque violin. These highly qualified musicians presented works by Monteverdi, Bach, Rameau, Tartini and Marais.

Even the items by the less established composers proved to be attractive. Among the more established pieces, Bach's "Capriccio on the Departure of his Beloved Brother," is an example of the master's lighter vein.

GIBBONS' PERFORMANCE was competent, the only objection being the excessive rubato in some of the movements, which tended to impede the smooth flow of the material.

Rubato in Bach is like salt and pepper — the presence of the ingredients is essential as long as one doesn't use the entire salishaker.

Tartini's "Trill" was the other established item. While I have heard performances that are technically su-



Avigdor
Zaromp

perior, the artistic content of Stepper's presentation compensated for the occasional shortness of technique in this difficult piece.

One unusual work among the less-established pieces was "La Gamme on Form de Peit Opera" by the French composer Martin Marais (1656-1728). The many short pieces of this work are based on scales and reflect diverse moods.

The Detroit Symphony Orchestra with music director Gunther Herbig returned for Wednesday's program. Liszt, the centennial of whose death is commemorated by these events, was repre-

sented with a robust performance of his overture "Prometheus."

Among the works featuring solo parts, Sibelius' "Swan of Tuonela" received a fine, expressive performance with English horn player, Teva Womble. It highlighted the magnetic mystery of this work, based on Finnish folklore. Womble is the regular English horn player with the Detroit Symphony Orchestra.

Other soloists were Miklos Perenyi, cellist and Nobuko Imai, violinist, who performed in Strauss' tone poem "Don Quixote." These roles represent the characters of Don Quixote and his serv-

ant Sancho Panza.

THESE GUEST performers, from Hungary and Japan, respectively (male and female), demonstrated good ability on their instruments, even on the outer limits of their ranges. The musical painting of the scenes was most coherent under Herbig.

The bulk of Liszt's music in this series was presented by pianist Jorge Bolet, who gave a complete recital of the composer's works on Thursday. Bolet is considered by many to be the world's most prominent Liszt interpreter.

While he has technique to burn, he employs it in the service of the artistic requirements. Much of Thursday's program featured selections that are less showy, but extremely reflective, as in the parts from "Harmonies Poétiques et Religieuses" and "Annees de Pelerinage."

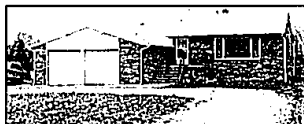
Bolet's performance wasn't the only

attraction on the stage, however. When one of the pedals failed to respond during the initial bars of the "Harmonies," Bolet left the stage and a piano technician demonstrated some dazzling technique of his own by dismantling some panels and pulling out the keyboard on stage.

THE NEEDED repairs and reassembling of the parts took less than five minutes and the anonymous technician was the unscheduled recipient of a thunderous applause.

The standing ovation, however, was reserved for Bolet, whose fascinating control wasn't limited to the music, but extended to the audience as well. This was one of the few instances in which the silence in Orchestra Hall was so complete that one could hear a pin drop.

Bolet was also the star performer on the final program on Saturday, this time with the orchestra. The event was completely sold out.



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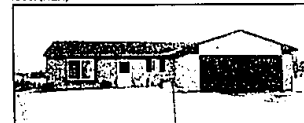
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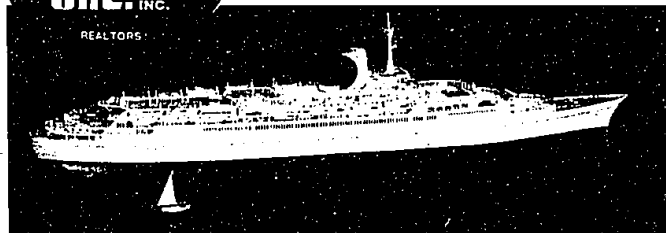


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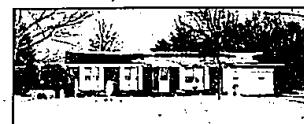


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