

His paintings unfold in a series of images

By Denise Bornstein
special writer

review

Jud Coveyou at Arnold Klein Gallery is a serious artist with a sense of humor. A designer of animation at a major Detroit advertising agency, Coveyou, according to Arnold Klein, "utilizes clever advertising techniques but undoubtedly reveals that art is the center of his life."

Primarily a watercolorist who works from photographs or drawings, Coveyou's painting unfolds like film creating a series of images that if flipped in rapid succession would have movement. This technique allows him to play with perspective.

For example, in "Nativity Chairs," a self-portrait, the artist is shown in various postures revealing a restlessness. Informally dressed in jeans and top-siders he first sits on the chair looking straight ahead,

IN THE NEXT frame, he is leaning over the back of the chair with his head slightly turned. The third view shows him on one knee with his face in profile while the final view shows only the body with both knees leaving over the chair. In the background, behind each chair, is a classical cameo of madonna and child.

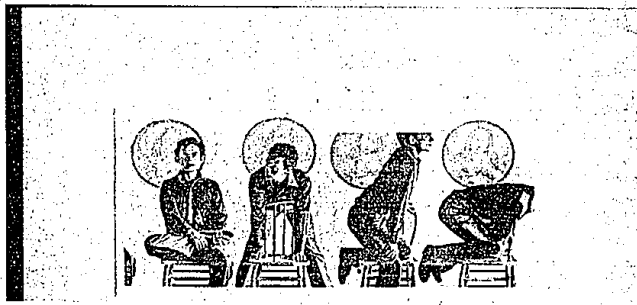
The mix of perspective as Coveyou plays with the eye and the juxtaposition of modern and classical is what makes Coveyou's work so interesting. Sometimes there is just the slightest change in movement or expression from frame to frame on his expertly depicted contemporary faces and bodies.

In "Carpet Queen," two frames broken by a brass floor lamp (Coveyou likes his subjects in their own surroundings) reveals a smiling mother, with her two precocious children.

At first glance, both views are the same. Closer inspection shows movement. The figures are again placed in front of a religious symbol, here obviously a Michelangelo.

ALTHOUGH COVEYOU is having fun, his paintings are compositionally balanced. He places an oversized and very apprehensive Vermeer against the Chicago skyline in his humorous "Job Interview." His "Comic John" a Warhol-like series of 12 images is broken with two impressionistic still-lives.

Coveyou received his bachelor of fine arts degree from The School of the Art Institute in Chicago and his master's from the University of Tennessee in 1969. He received the Award of Merit from the Michigan Watercolor Show, Detroit in 1984.



G.D. STOUTER/Staff photographer

In the self-portrait "Nativity Chairs," the artist, in jeans and casual jacket, is shown in front of a classical cameo of madonna and

child. The impression of movement, however subtle, is an important part of Jud Coveyou's work.

His latest exhibitions include Brigham Young University in 1988 and the Sedona Art Museum in Sedona, Arizona 1986. He enjoyed a one-man

exhibition at the DIA Works on Paper in 1984. The exhibition extends through May 31. Arnold Klein Gallery is lo-

cated at 4520 North Woodward, Royal Oak. Hours are 11 a.m. - 5 p.m. Tuesday-Saturday.

Show House offers diversity of ideas

Rosecroft, the 18-room English Tudor home selected by the Junior League of Detroit for its 1986 Designers' Show House, was an ideal selection following previous shows set in much larger, more grandiose structures that were difficult to identify with in terms of lifestyles.

The house, built in 1912 for industrialist Benjamin F. Tobin, president and chairman of Continental Motors, was the result of a 20th-century phenomenon. The introduction of the automobile saw Detroit made rich and Grosse Pointe change from a summer community to a year-round residential community.

Tobin was identified with the auto industry as early as 1903. In 1911 he built the Continental Motors Corp. plant and made Detroit his general headquarters. Albert Kahn, a German native and an architect known for diversity of styling, designed both the plant and Tobin's home. Other Kahn projects included the General Motors and Fisher buildings, the Detroit Athletic Club and the Kalos Building on Grand Circus Park. Kahn also designed homes for Horace E. Dodge, John S. Newberry, Henry B. Joy, and the Edsel and Eleanor Ford home. All but the Edsel and

Eleanor Ford home have since been demolished.

Rosecroft remained in the Tobin family until 1944. It is now owned by Peter and Anne Schaefer Kernan, who have donated the use of the home to the Junior League for the Show House, which remains open to the public through Friday, May 23.

Participating in the presentation are area designers and design firms, including Brian Killian and Co. of Birmingham, Hudson's Studio of Interior Design of Southfield, Mildred Friedman of Huntington Woods and Audrey Baenziger of Rochester.

An innovation this year was a coordinated plan in which the designers worked out an overall theme that was carried out throughout the home's interior. The result is a pleasing diversity of rich color and decoration that has melded into a particularly attractive, idea-rich presentation.

Show House hours are 11 a.m. to 4 p.m. Monday through Sunday, and 9:30-5 p.m. Thursday and Friday. Tickets are priced \$6 at the door.

The Show House is at 266 Lakeland Road, south of East Jefferson, Grosse Pointe City.

Ensemble plays to full house

By Avigdor Zoromp
special writer

review

The Lyric Chamber Ensemble's final program last Sunday at the Edsel Ford House in Grosse Pointe Shore, was sold out.

The participating musicians applied their skills to some very attractive musical works.

Three Brahms sonatas were featured — D Major and D Minor for violin and piano (Op. 109 and Op. 103) and the Sonata in E Minor, Op. 38 for Cello and Piano.

The original plan was to perform all three sonatas for violin and piano. The cello sonata was substituted when the violinist scheduled to perform the G Major Sonata had to cancel.

Fedora Horowitz, who was at the piano in all three works, was joined by violinists Ron Fischer and Geoffrey Applegate and cellist Marcy Chanteaux, all of them Detroit Symphony Orchestra musicians.

THE CELLO sonata, an earlier

work, separated the two violin sonatas, which are among Brahms' late works. In terms of musical content, it would be hard to imagine a program of higher quality, unless it included the remaining violin and cello sonatas. While anyone could come up with a listing of attractive items, few have the capability to match such items with an equally good performance.

For most part, I found this event to be satisfying in the latter category as well. This quality became better as the program progressed. The D Major Sonata, which is intimate and subdued in nature, was performed on the cautious side.

While it was better than several other performances I have heard, it could have been more colorful and expressive. The opening theme of the

first movement, for example, could have been stated more convincingly.

Chanteaux played her role with clarity and authority. In spite of the subdued character of the work, there was an intrinsic intensity in the performance. There was still some caution on the part of the piano, but there were more elements of spontaneity than in the previous violin sonata.

THE INTENSITY of Brahms' style is frequently manifested by excessive pounding. On this occasion, however, this was over-corrected and tended to approach the other extreme.

The right balance seemed to have emerged in the final, D Minor Sonata. Of the Brahms three violin sonatas, this is the most frequently performed.

In this season alone I have heard it on two other occasions, and I found, this latest one to be the most satisfying. The momentous music flowed freely and unblinkingly. This impact was not diminished by the few technical flaws in the final movement.

This final program was a most appropriate conclusion to a rewarding season. Unless a way is found to increase the seating capacity of the hall in the Edsel Ford House, there are bound to be many disappointed potential listeners in the next season.

One way to avoid such disappointment would be to let it happen to somebody else — by ordering your tickets early.

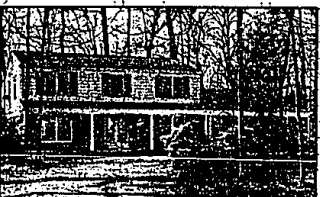
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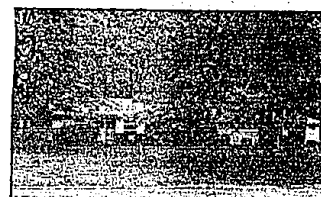
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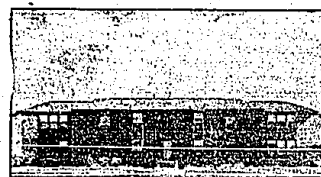
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