

Creative Living

Mary Klemic editor/644-1100

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(O10)

Art Beat

Artbeat features various happenings in the suburban arts world. Send news leads to: Creative Living, Observer & Eccentric Newspapers, 805 E. Maple, Birmingham 48009.

For information and reviews of musical performances, please turn to the Entertainment section.

Melissa Rakoczy, 18, has won a full scholarship to the Fort Wayne Ballet School in Fort Wayne, Ind. She has studied with Michigan Classic Ballet of West Bloomfield for five years. Rakoczy has been accepted in the "trainee" program, which includes professional level classes as well as opportunities to perform with the Fort Wayne Ballet Company. She returned as guest dancer for Michigan Classic Ballet's recent performance of "The Nutcracker," in the role of the Sugar Plum Fairy.

The Cranbrook Academy of Art is seeking advertisers for a catalogue for Brodly Day 1992, which will take place April 11. Brodly Day proceeds go to the scholarship fund at the academy, to help talented students pursue their careers in fine art. For information, call 645-2300. The deadline for contracts is March 7.

The North Woodward galleries in Birmingham will continue First Thursday events Feb. 6. First Thursday is a coordinated effort of galleries on Woodward north of Maple to accommodate the busy work schedules of art connoisseurs and patrons by providing simultaneous openings, lectures and extended gallery hours through 8:30 p.m. the first Thursday of the month. The Elizabeth Stone Gallery, Halsted Gallery and Nancy Yaw Gallery will celebrate new art exhibitions Feb. 6. That day, the Elizabeth Stone Gallery, 560 N. Woodward, will present Samuel Harper, a Birmingham graphics artist who custom designs greeting cards and posters, in a Poster Exhibit Party 5:30-8 p.m. For more information, call the gallery at 647-7040.

Winter classes are offered at Miniature Makers' Workshop, 4515 N. Woodward in Royal Oak. Owner Cris Good of Birmingham has set classes for children, ages 9 and up, and adult sessions. Registration is required approximately two weeks in advance of each class. Fees vary according to materials and length of courses. Call 549-0633 for information. Sue Jages of Farmington Hills will teach youngsters how to weave a wicker chair Saturday, Feb. 1 and 8.

Richard A. Herman of Birmingham will be one of the attorneys speaking on "Copyright and the Artist" at the Art and the Law seminar, Saturday, Feb. 15, at Calvin College and Seminary in Grand Rapids. Other topics at the seminar will be taxes, business organizations, contracts, government financing and artist and gallery relationships. Call Daniel C. Malson, 517-669-2095, for more information.

Presenting an exhibit with style

Southfield resident fashions DIA show

Southfield resident Sandy Schreier is guest curator of a Detroit Institute of Arts exhibit that shows how costume mirrors culture, how style merits study.

The first costume exhibit to focus on fashion accessories as art, "Chic to Chic: 100 Years of Fashion Accessories from the Collection of Sandy Schreier" will feature about 200 items by famous designers. The display will open Sunday, Feb. 2, and continue to March 22 in the DIA Textile Galleries.

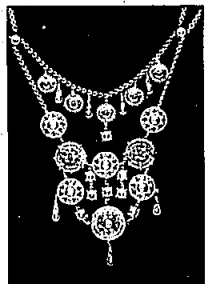
Last year, Schreier was listed as one of America's top 100 collectors by Art and Antiques magazine. She has more than 10,000 clothes and pieces in her collection, from bathing suits to gowns, accessories to documents.

"Fashion is a multipurpose study," Schreier said. "I think fashion tells the story of the history of the day."

"Fashion is about the story of so many things. What would the world be like without a sewing machine? It tells the story of industry. It's a reflection of our social and financial status."

"I think that there's no other art form that can reflect everything happening in the world at one time the way fashion does."

THE U.S. Congress declared fashion an art form in 1965.



This 1923 handprint shows how Sonia Delaunay combined the bright colors of her Russian homeland and the high styles of the Jazz Age to create her art, textiles and fashions. It is one of the items featured in an exhibit opening at the Detroit Institute of Arts this weekend.

"The question of whether fashion is an art form is not a new one," said Samuel Sachs II, DIA director. "But the vision and creativity of the designers whose work is part of this collection cannot be denied. Wherever you stand on this issue, you will enjoy 'Chic to Chic.'"

Among the items to be exhibited are shoes, scarves, hats, jewelry, perfume bottles, sketches, photographs and illustrations.

THEY INCLUDE Coco Chanel's first known necklace, Schiaparelli's violet-covered muff once owned by photographer Cecil Beaton's sister, the wife of Arthur Conan Doyle; military sketches by French author Colette; hats designed by Christian Dior and Balenciaga for Mrs. Harvey Firestone Jr.; and a bill of sale from 1943, with a U.S. government seal on it.

Coco Chanel designed this 1930 necklace.

Designers featured in the show include Yves St. Laurent, Paloma Picasso, Mainbocher and Kenneth Jay Lane of Detroit.

"What I've really tried to do for everyone is... show what the history of fashion was from the late 1880s to the present," Schreier said.

FOR THE DIA exhibit, Schreier picked items that have a provenance, such as the 1947 Ferragamo "invisible" shoes — made of fish wire on red wedges — that belonged to actress Ruth Gordon.

Other items were chosen because of a Detroit connection — belonging to Elizabeth Shelton, who was a strong patron of the DIA, or radio personality Mary Morgan ("the Hedda Hopper of Detroit"), for example. "Knowing that the public wants to see celebrity and name names, not only did I pick Ruth Gordon's shoes, but it is the most famous shoe designed by Ferragamo."

SCHREIER GAVE examples of how fashion tells the story of the time.

"Every time the economy is shaky... accessories become more important."

Chanel advocated wearing a basic black dress and costume jewelry. A woman would buy a black dress and change the accessories to change the look, being economical and fashionable at the same time. A jeweled belt in the evening would replace the belt worn during the day.

"The same black dress can carry you through a multitude of occasions."

American designer names didn't become popular until after World War II, when it was considered patriotic to buy American.

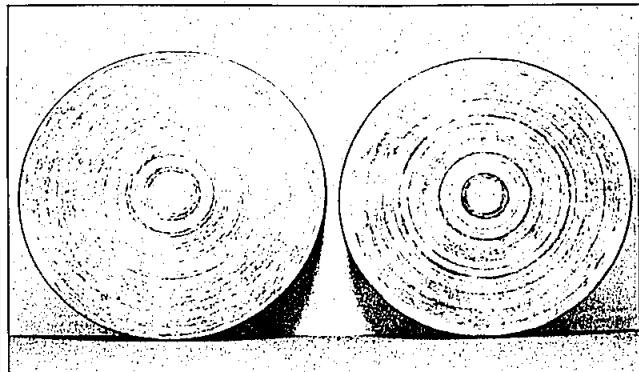
Schreier called the DIA exhibit "five galleries of fantasy" with "something for everyone." She



Sandy Schreier fashions sense

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Artist waxes personal with sculpture



"Infinity," made of paper and wax by Susan Martin, reminds the viewer of more and more different objects the more he or she looks at it.

Exhibitions, 5D

By Mary Klemic staff writer

Visiting the Sybaris Gallery, 301 W. Fourth in Royal Oak, to see the current show by New York artist Susan Martin can be a touching experience.

That's because Martin's mixed media constructions — made with combinations of wax, plaster, steel, wood and cardboard — invite you to reach out and touch them. And such a request delights the artist.

"Feel free, I don't mind," Martin said, smiling.

THE WONDER of wax, the puzzles of paper, Martin's sculptures, exhibited at the gallery now through Feb. 8, appear simple but touch the viewer as well, drawing him or her into them. They are clear geometric shapes — circles, squares, rectangles, cylinders, cubes — but invite personal interpretation.

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Sample shoppers flock to center

By Joan Boram special writer

For the second year in a row, a horde of public-spirited citizens made a dedicated effort to boost the local economy by attending and spending at the Michigan Design Center's annual sample sale, Jan. 18 and 19.

Almost 4,000 — 1,500 the first hour — braved the biting cold to take advantage of the once-a-year event, when the MDC in Troy waives its "to the trade only" policy and allows just plain folks to buy elegant furnishings and accessories directly from the

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B'ham, Cranbrook rate high in county art study

THE PUBLIC eye doesn't blink at art in Oakland County. Public art records history and social change, and defines space — municipal, religious, educational, business. And the county is filled with a variety of public art, some old, some new.

THE WORK, the result of five years of research by Stokes and her students, was published recently in Odyssey Research Monographs, Odyssey monographs are published annually and distributed to those interested in the subject.

Beginning in summer 1986, Stokes and her students surveyed the county's public sculptures and murals, contacting artists, patrons, schools, libraries, governments and historical societies.

"A public work of art can bring to its sponsors a very public show of



Mary Klemic

anger," Stokes wrote.

"... But the person or institution with a more adventurous spirit or good judgment can be rewarded with a site that people enjoy and find

beautiful, but more important, a site that people will remember as a well-defined place with a clear sense of pride and purpose."

BIRMINGHAM DREW high grades for its public art.

"Although the presence of public art does not guarantee a vital city center, it is a good indicator of civic health."

"Birmingham has maintained a true center and a unified sense of heritage... Its public art very effectively defines Birmingham's civic

center, especially that public art seen in and around Shain Park, with the post office and library to the west and city hall to the east. Each of these institutions is punctuated by a work of art...

"Birmingham still has what many cities are trying to regain: the sense of the whole."

HIGH MARKS also went to the Cranbrook Educational Community in Bloomfield Hills.

"Oakland County's greatest concentration of art treasures is located at Cranbrook."

"Cranbrook contains a wealth of art, but it is not just the vast number of pieces that makes Cranbrook noteworthy; rather, the selection and placement of these pieces give Cranbrook a sense of being a stimulating, well-planned community."

Marshall Fredericks and Carl Miles are among the artists Stokes listed who have works at Cranbrook. She also noted that the grounds provide spaces for continually changing exhibits of work by art students.

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