# Artistry shows pride

works to raise money for milnority scholarships, Sister Nancy said. "Cactus Collar or Grown" is a painting by Scott that "captures the spirit of the black person in America," she said. "The cactus was used as a collar for slaves, Scott took it to another dimension.



The painting "B.B. King" by John Scott is part of the Taste and See African American exhibit at Madonna University in Livonia.

making it look like the crown of thorns worn by Christ." Scott's "The Boxing Lesson,"

Scott's "The Hoxing Lesson," which pictures a young boy learn-ing to use his fists, and "B B. King," which dramatically cap-tures the musical glant and his pre-cious "Lucille," are crowd pleasers

as well.

One of the exhibit's most moving works is 'Hayden's "A Eulogy for South Africa." Standing atop the smooth, wooden shape of the African continent are figures holding a

Sundays of 4:30-6 p.m. Faursdays.
The classes are accepting registration through March 1. The fee, including materials, is \$50 for members and patrons and \$60 for nonmembers. For more information and

carving of South Africa above their heads. Figures standing atop South Africa are carrying tiny wooden

Africa are carrying thy wooden caskets.

"It amazes me how they capture the tragedy of what people are enduring there," sald Sister Nancy of the arrists. "They're able to skill-folly comment in their art the ongoing struggle of the people to liberate that nation."

Balancing the heaviness of "A Falogy for South Africa" is "The Sauna," an engaging sculpture featuring two seated figures in a two-story steam bath.

ROY LOUIS of Detroit, a library

two-story steam bath.

ROY LOUIS of Detroit, a library
assistant at Madonna, is a big fan
of the Taste and See exhibit: "As an
African American, I think seeing
works by other African-American
artists is a terrific opportunity because we haven't been showcased
very much in venues like this.
"It's a west oncortunity for peo-

"It's a great opportunity for peo-ple." Louis added. "This encompas-ses part of the African-American culture and the way we look at things."

things."
The show also impressed Jerry
Charbonneau of Lathrup Village,
who teaches social welfare at Madunna. His favorite painting is
"Cutting Room Floor," in which
Scott has "stitched" Africa to the
bottom of the United States.

beaut ans stitled and a stress to the bottom of the United States.

"I know that I have been shaped in the Western civilization and have a particular view of the world. One of the things that bothers me is that that view carries with it a great deal of white superiority, which has manifested steel in some of the things done by Europeans in this country, such as segregation," he said.

21 try, as much as I can, be a ware of my own roots. This helps me become more aware that African-Americans have other roots. We need to keep that in mind, especially in Livonia, a precionmantly white community. This exhibit helps people do that."

THIS SESSION, instructors Lynn Newman and Susan Shlom will pro-vide exploration of several major art movements, using a variety of media. Both instructors are art ther-

media. Both instructors are art ther-njists: and have masters' degrees from Wayne State University. Individualized attention will be given to each student's talents and needs. Cembined with exposure to great art of the world, this provides a special opportunity for learning and development of creativity.

# These papier-mache sculptures come to life

Continued from Page 1

that he wanted to get across in the work.

OFTEN NEARLY life-size, the sculptures exploit the shape and formulations and the size of the size of

bers his sculptures as well as his prints.

"It's unique. It's not the same method we used to lay paper on paper and make masks," Rodgers said. "This. Is almost like making homenade paper."
In addition to giving his works some fuldity, the method also disguiss the material he uses.

"People are not readily aware of list material," Engard said.

PAPIER MACHE ALSO gives his

work texture.
"There's a roughness that comes out of the air bubbles," created when he places the material in a plaster mold.

moid.

Originally, intending to make a fiberglass figure, he used papiermache as a means to protect the

mold for reuse. But he liked way the papier-mache looked, and he contin-ued using it. "Suddenly, it gave my work a con-temporary flair. When everyone was minimalist, I was doing figures and needle."

SOME OF the works start out as prints, then are translated into sculpture. Many of his works are fin-lished with ceramic or porcelain glazes, which add to their durability as well as assentietes.

"He does wonderful glazes," said Cunnift, an arists as well as a gallery owner. "That man really knows his glazes."

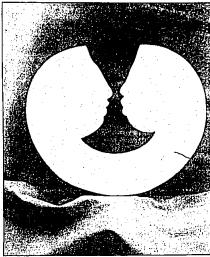
glakes."
Engard is in the not always com-fortable position of having come home again. For the artist, moving back to Birmingham after many years in upstate New York carries with it the need to establish himself

with it the need to extantion minimum. In a new market.

"Things are so different when you've been in the New York market and then come back here," Cunniff said. "He's like a lish out of water." He's starting all over again.

The County Galleria is open 8:30 a.m. to 5 p.m. weekdays Call 858-0415.

"Nose and Mouth in Disc" is a whimsical work by Grant Engard.





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Youth art classes set

Art Now 20 spring classes, five-week, hands on art experience and instruction for children and teens ages 3-16, will begin the week of March 1 at the Janice Charach Epstein Museum/Gallery in the Jewish Community Center, 6500 W. Maple at Drake in West Bloomfield. Classes will take place 1:30-3 pm. Sundays or 4:30-6 pm. Thursdays.

The classes are accepting regis-individualized attention will be given to each student's talents and

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