

Boundless from page C1

oozes, charms and jara. This is, after all, the age of overanalyzed relationships and prenuptial agreements.

But in typical Dill style, he really doesn't give a damn about prevailing attitudes about the poor likelihood of "success" and "marriage" being used in the same context.

"The Wedding" isn't for anyone cynical about marriage, budding relationships or Cinderella-like stories. Hopeless romantics and tongue-tied lovers, however, couldn't find a better example of what it means to be head-over-heels.

In many ways, "The Wedding" is more like overheard mushy pillow-talk. Thankfully, Dill and Smith's sincerity save it from becoming an insipid, endless loop of the "Love Boat."

Neither Dill nor Smith are wide-eyed idealists. Both have been married before. And both were resigned that marriage wasn't in their respective plans.

But then, they met each other. (For cynics who can't stand a romantic story, read ahead at your own risk.) Naturally, Dill and Smith met in the same room where "The Wedding" is installed. They both are instruc-

tors at the BBAC.

Dill, who said he remembers the initial meeting and how he couldn't contain himself, did some "serious close-talking," said Smith.

"I thought he was going to kiss me right then," she said.

"I wanted to," said Dill.

And, of course, they pause simultaneously, stare at each other in a way that makes the third person to the conversation feel like a square wheel, then they merge lips. Smith giggles, and an ear-to-ear smile spreads on Dill's face.

Behind nearly everyone of Dill's large-scale abstract sculptures is a series of drawings. Typically, he also creates a small-scale model of the sculpture.

The genius of Dill's monumental installations lies in the intricate planning and conceptual coherence. For 20 years, he's proven to be a dogged engineer with an architect's uncanny sense of spatial relationships, and a sculptor's ability to show warm humanity in weighty materials of steel and concrete.

Ironically, "The Wedding" didn't require any preliminary

sketches. The relentlessly inquisitive intellectual put his analytical powers on hold.

"My emotion crept up on me," said Dill, who compares falling in love with discovering deep meaning after a sculpture is completed.

"Sometimes you don't know how much your work means until the emotion creeps up on you."

In a recent lecture at the BBAC, Dill revealed the driving reason for his work as a sculptor.

"What I love is the challenge to take all my knowledge and put it into one project," he said. "Sculpture is ultimately about problem solving."

That's a skill, some would contend, crucial for a lasting marriage.

But who can talk about weighty marital problems?

Now's the time for confessions of love and a terms of endearment catharsis.

For a sculptor whose work usually requires heavy machinery to move, Dill is dealing with an irrepressibly weightless subject-matter. Perhaps the artist of grand-scale sculptures has learned that feeling light as a feather is larger than life.

Fried from page C1

formed with nearly every major orchestra in the U.S. and Europe. In the mid-1980s, her New York recitals of Bach's Sonatas received widespread critical acclaim, and elevated her into the top echelon of international violinists.

Coming to the Great Lakes Chamber Music Festival, for

Fried, is a reunion with several musicians who she has performed with, including the St. Lawrence Quartet.

"The quality of the musicians and the organization of the festival makes it world-class," she said.

While Fried has performed in

the grand performing halls around the world, she appreciates the intimacy of playing for smaller chamber music audiences.

"It's not a more valuable performance to play for 1,000 people rather than 160," she said.

"The music always comes first."

Tillinghast from page C1

Only a trace of his Tennessee accent can be heard. And although he writes in the fine poetic tradition of James Dickey, Tillinghast's visual landscape is not confined to the mores of his southern upbringing.

But then, in these transient times, how could we expect a

poet to embody the language of any particular locale.

Today, the world is like an interactive mall filled with a manifold windows, each representing a new choice.

A new online poetry magazine, *Slate*, reflects that mentality, providing a range of choices to

allow cyber surfers a chance to listen and download the works of contemporary poets.

The challenge, said Tillinghast, is to make poetry socially relevant while remaining unflinchingly personal.

As readers of Tillinghast's poems already know, he seldom fails at getting your attention.

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