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...sionist, but a satirist of the first order. "He's really an inventor," said Pam Hill of the Hill Gallery. "Nothing that Donald does is random. Although there's a sense of unexpectedness, there's this sense of harmony and flow."

While Lipski clearly works in the tradition of Dadaism and surrealism, his sculptural sleight-of-hand is aimed at the contradictions of the information age.

Appropriately, his sculptures are derived from manipulations of the modern-day receptacle of information—books.

The message in Lipski's sculptures is obvious, but not pedantic: access to endless streams of information isn't a guarantee that knowledge of any subject will be attained.

In "Book of Knowledge," for instance, a thick triangular-shaped glass is placed inside an open book. To read the words on the pages, the viewer must shift around the sculpture to find the angle whereby the glass becomes transparent and the text can be

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read. Apparently, accumulating information is a superficial exercise. Knowledge, on the other hand, takes some persistence.

Throughout Lipski's work is a refreshing sense of humor. In "Modern Painting," a spade has been bolted to a torn art book. Digging in for a "good read" has never been so apparent. And, in "Illustrated Do-It-Yourself Encyclopedias," six books are crammed into the cranium of an antique football helmet. An apt metaphor for anyone who's become lost in the labyrinth of do-it-yourself instructions.

At his best, Lipski demonstrates a craftsman's precision and a conceptualist's sense for sculpting ideas as weighty as a thickly bound edition of "Standard and Poor's."

Like Duchamp and those artists who sought a more personal feeling in sculpture, Lipski deflates and deconstructs books to make his own statement. For Lipski, ideas aren't free-floating abstractions, but only as real as those who find them meaningful and useful.

A similar view is held by the Italian writer-philosopher Umberto Eco, who observed: "Books are not made to be believed, but subjected to inquiry."

In his investigations into the realm beyond bound pages, Lipski has discovered what every "found object" sculptor longs for—a lexicon of his own.

"Bound & Gagged"

Collectively, the works of six Michigan artists in "Bound & Gagged" at Cranbrook Art Museum

represent variations on a philosophical question: Can a book have a reality outside of its ideas and pages?

The strength and appeal of "Bound & Gagged" is in the artists' diverse responses. In a demonstration of versatile artistry, Amy Kelly tirelessly lists up her version of "Different ways a book can be used for purposes other than reading."

Kelly's expansive work includes a soft-leather bound book cut in the form of a dove placed inside a cage, a sub-merged book in a pickle jar, and a computer mouse hooked into a book, "The New Times and Places."

While Kelly's work appears like a cathartic rush, the work of Gail mally-mack and Linda Soberman offer well-conceived sculptures that are dynamically organic and highly personal.

In the chillingly decrepit "A History of American Civilization," mally-mack shows the results of subjecting the opened book to natural climate. The

swollen pages are littered with leaves, dirt and punctuated by three long nails pounded into its leathery spine.

The oxymoron resonates: American Civilization? Not in the day-and-age of talk-show confessions and tabloid redemption.

Perhaps the most far-reaching sculpture is Soberman's sofa cluttered with books. At a glance, it appears as the couch of a bookworm. A closer view, however, indicates a political statement about the preconceived notion of "woman."

Amid the scattered books and magazines emerges a conceptual portrait of woman as homemaker, caregiver and sexual object.

Apparently, Soberman's point is that these are imposed definitions. A book, after all, cannot be judged by its cover.

Platitudes, however, are the curse of found-object sculptors.

As most of the sculptures in the exhibit prove: some ideas are beyond definition.

Meadow Brook names board of advisors

Nine Detroit-area business and community leaders have been named to Meadow Brook Theater's 20-person advisory board.

New members are Michael Bahn, president of M.L.S. International; Richard Borgh, executive vice president, Advance Accessory Systems; Jack Cernita, senior vice president, NBD; Charles E. Fisher, president, Chrysler Division Lear Corp.; Richard Gabry, vice chair, Deloitte & Touche; William Halling, CEO, Detroit Economic Club; Robert McEwen, managing director Shandwick; Lisa Miller, of Kelly Services; and Dominic Pangborn, CEO, Pangborn Design.

The advisory board assists the theater's fund-raising activities, and provides a network into the broader business-society community.

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reputation as a glass artist. From the days, he spent blowing glass at Greenfield Village to exhibiting in prestigious glass shows and being published in books such as "Making Glass Bands" by Cindy Jenkens and "Head Jewelry Book" by Stefano Tomalin, Schneider has come a long way. As a glass artist, Schneider is in constant demand nationally as a lecturer and lampworking demonstrator because of the beauty of his millefiori beads.

At age 49, this glass artist doesn't plan to starve or "just scraap by." Paying energy costs for maintaining a melting furnace at 2,400° F 24 hours a day, an annealing oven at 1,100° F and "Glory Hole" or working furnace at 2,200° F are some of the challenges a contemporary studio glass artist faces. To pay the rent and expenses to continue operating the studio, Schneider had to make and sell a large quantity of ornaments during the holiday season, not an easy or glamorous task.

Schneider hopes his glass doorknobs and cabinet pulls with bronze and silver hand-burnished hardware on display at Russell Hardware Co. in Birmingham will become best-sellers. Schneider found while recently completing a 52-inch chandelier for a 20-foot ceiling in a Plymouth Township home that creating custom-designed hardware and accessories for homes and businesses can be very profitable. He is currently working on adding to the architectural accents he offers by crafting ornamental glass knobs for staircases and drapery rods. To create the glass home accents, Schneider uses a punty not a blow pipe, so the pieces are solid. "I'm going for exclusivity, uniqueness," said Schneider. "The custom hardware was created by a Wyandotte jeweler using the lost wax casting method."

In the space where he shut off the gas furnace for blowing glass, before leaving for Corning, Schneider has spent hundreds of hours turning industrial walls into a showcase for glass, the love of his life. Schneider lives and breathes glassmaking. He even drinks out of his own glass at home. One wall of the gallery shows stages of the lampworking process which is the art of making glass objects over a lamp, Bunsen burner or torch. Schneider is mesmerized by the process. Look for Schneider to share his knowledge in classes on basic lampworking this summer and ornament making in October.

As far as his own work, Schneider continues to experiment with techniques such as the reduction process to produce exotic glass that looks like a cheetah's coat. The surface metallic decorated vessels are the latest designs Schneider initiates in the batching room behind locked doors.

"I plan to work along the same lines and plan to do more teaching," said Schneider. "Pats on the back are nice but it doesn't pay the mortgage."

Devotion from page C1

marriage of a timeless theme accompanied by a series of images that offer perspective, rather than merely props.

Illustrator Gijbert van Frankenhuizen, a former art director at Michigan Natural Resources magazine, was approached by Sleepy Bear Press to provide the images.

"My first reaction was 'Why do we need another kid's book?'" said Frankenhuizen.

But his opinion changed dramatically after he read the story.

"It wasn't just a kids' book, it was a story about the devotion of a mother and her love of her kids," he said. "Who couldn't relate to that?"

Over a year, Frankenhuizen collaborated with writer Kathy-

jo Wargin to distill the legend into 22 realistic oil paintings that appear magical without bowing to Disney saccharin aesthetic.

Bringing a sketch pad to the bear exhibit at the John Ball Zoo in Grand Rapids, Frankenhuizen studied the omnivorous mammals posture and movements until his drawings reflected the bears' relentless sense of purpose.

During 20 years as contributing artist to Michigan Natural Resources, Frankenhuizen's illustrations were a common image for covers and posters. He became a free-lance artist when Michigan Natural Resource was sold and privatized two years ago. "The Legend of Sleeping Bear"

is Frankenhuizen's first children's book. But with a new contract for a second book with Sleeping Bear Press, and the publisher planning to offer limited prints of paintings from the book, he expects more opportunities ahead.

Living in an old farmhouse on a wildlife habitat just north of Lansing, Frankenhuizen and his wife are already working on their own children's book.

"It's based on the real-life adventures of living with a gray-horned owl," he said. "We lived with that two-foot bird for 13 years. The stories are unbelievable."

Apparently, there's always room for a children's book with a timeless theme.

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CRANBROOK



Ruedisueli from page C1

words. Not a statement of accomplishment, but a testament to the clarity of purpose in which Ruedisueli carried herself.

With transitions comes opportunity. Ruedisueli's friends and family have told her that maybe

now she can go back to her own art as a sculptor.

That seems a bit anachronistic. Look around at the many artists who've passed through Paint Creek as students and

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