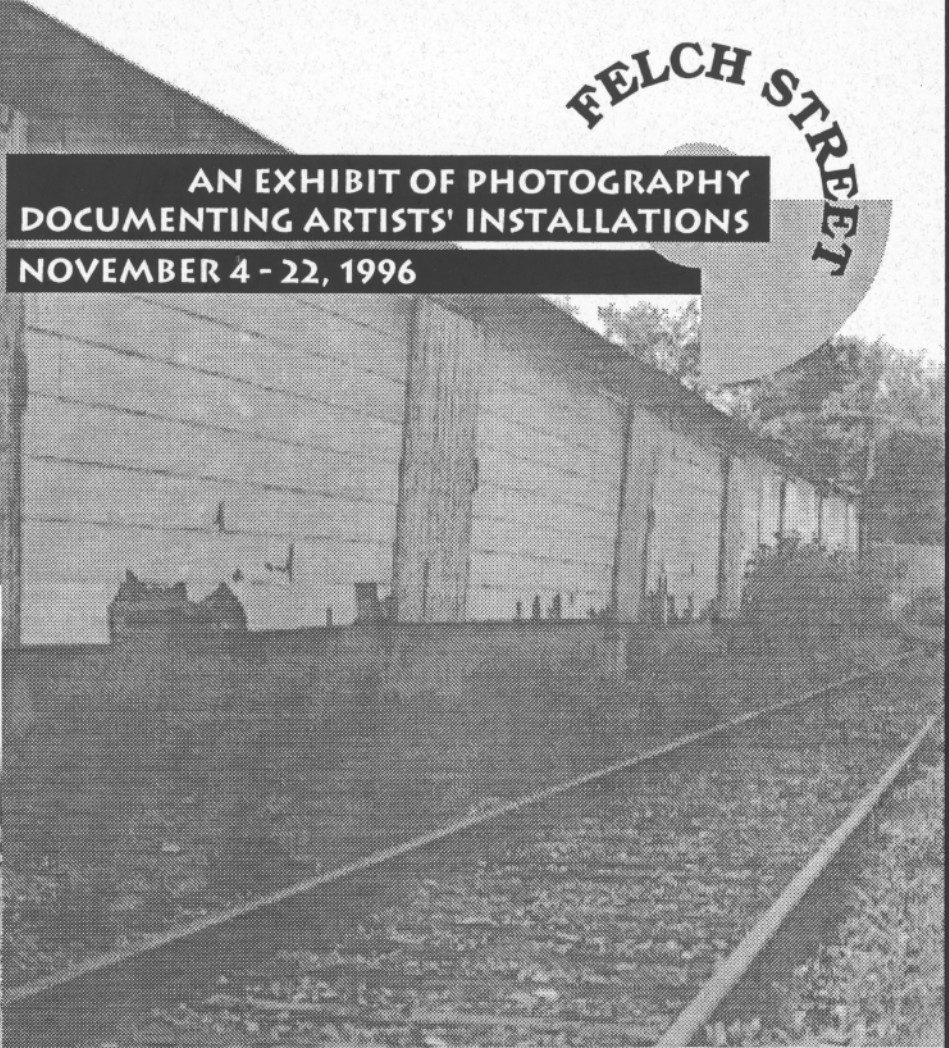
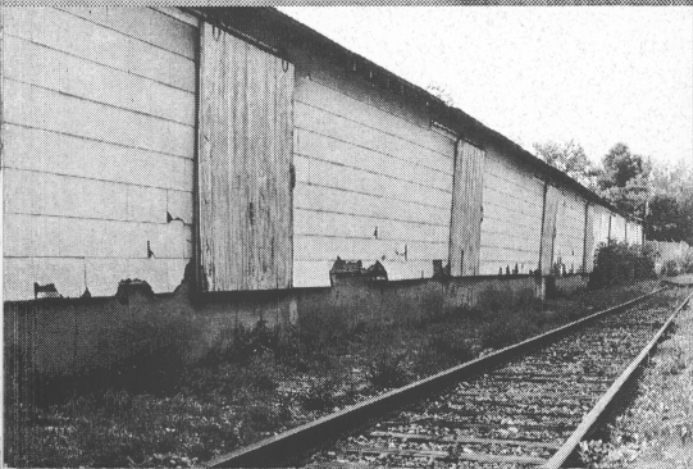


FELCH STREET

AN EXHIBIT OF PHOTOGRAPHY  
DOCUMENTING ARTISTS' INSTALLATIONS

NOVEMBER 4 - 22, 1996



FELCH STREET

**AN EXHIBIT OF PHOTOGRAPHY  
DOCUMENTING ARTISTS' INSTALLATIONS**

**NOVEMBER 4 - 22, 1996**

Non-Profit Org.  
U.S. Postage  
**PAID**  
Adrian, MI 49221  
Permit No. 221

**Panel Discussion** with Bruno David, Kathryn Brackett Luchs  
and Ben Upton Wednesday, November 6, 11:30am  
Studio Angelico Room 11

**Gallery Installation** by Kathryn Brackett Luchs also on view

**Group Exhibition:**

Rick Burns	Ann Mikolowski
Kathryn Brackett Luchs	Jeff Sommers
Kathy Constantinides	Paul Stewart
Larry Cressman	Nancy Stokes
Matthew DeGenaro	Michael Thomas
Ruth Green	John Tormey
Sarah Innes	Ben Upton
Michael Luchs	

**Gallery Hours: M-F 9-4; TU 6-9**

Klemm Gallery **Studio Angelico** Siena Heights College 1247 E Siena Heights Drive Adrian, MI 49221 MI 800/5210009 ext 7860 517/2647860

*visual arts feature*

# Artists create beauty from emptiness

By Emily Lambert  
Daily Fine Arts Editor

The artists involved in the Felch Street project had no intention of ever showing anyone what they created. It was art for the sake of art, and art for the sake of the artists. The weathered railroad shed on the North side of town was not public domain.

In 1993, a group of local artists drew numbers to determine their placement in a unique undertaking. For two weeks at a time, in rain, snow, ice or shine, each artist had use of the drafty storage space. The 54 by 29 square foot room had light but no heat or water. The parameters: Objects brought in must be removed. Anything painted, walls, floor or ceiling included, did not have to be stripped or returned to neutral. After two weeks, an artist left the area and his or her successor inherited a different visual area to work in.

Within these conditions and out of public scrutiny, the 15 involved had great artistic freedom. The criticisms and reactions that accompany public viewing didn't exist in the Felch Street Space. The space was privately funded and access was restricted. Each artist had a key and could bring guests to the shed if they chose.

Bruno David, Corporate Art Advisor of Ann Arbor's Alexa Lee Gallery, heard of the project in progress. "I happened to go into the space and said 'My God, this is great. People have to see this. You cannot hide this,'" he said last week.

Despite the artists' initial reservations, David recreated the Felch Street Space through an exhibition of photographs. Some of the artists had documented their work on camera. Friends and family had taken snapshots. In one case, an artist had videotaped his work. A frame from the video was mounted for the show.

On the white walls of the Alexa Lee Gallery hang 15 photographs, one from each artist's work. The photos were cropped to best capture the beauty and feeling of each installation. The images are as varied as their creators: Ben Upton, Ruth Green, Kathy Constantinides, Michael Luchs, Ann Mikolowsky, Paul Stewart, Kathryn Brackett Luchs, Sarah Innes, Larry Cressman, Michael Thomas, Jeff Sommers, Rick Burns, Matthew DeGenaro, John Tormey and Nancy Stokes.

Each creator approached his or her installation differently. One artist treated the space as a walk-in studio, bringing wood, saws and other materials with him. A colleague with differing motivations and perspectives rearranged available elements to transform the scene. The shed accumulated a "visual history," encompassing the 19 months the group of artists spent working on the innovative project.

In "Electric Light Atmosphere," by Rick Burns, a clear plastic curtain hangs from a fluorescent lamp, giving the scene

an ethereal, cosmic effect. DeGenaro's "Boxes People" shows a confrontation between two towering cardboard figures. During one night of Ruth Green's instal-

lating, the floor of the old building cracked. The result was a beautiful trail of candles standing in the crevices.

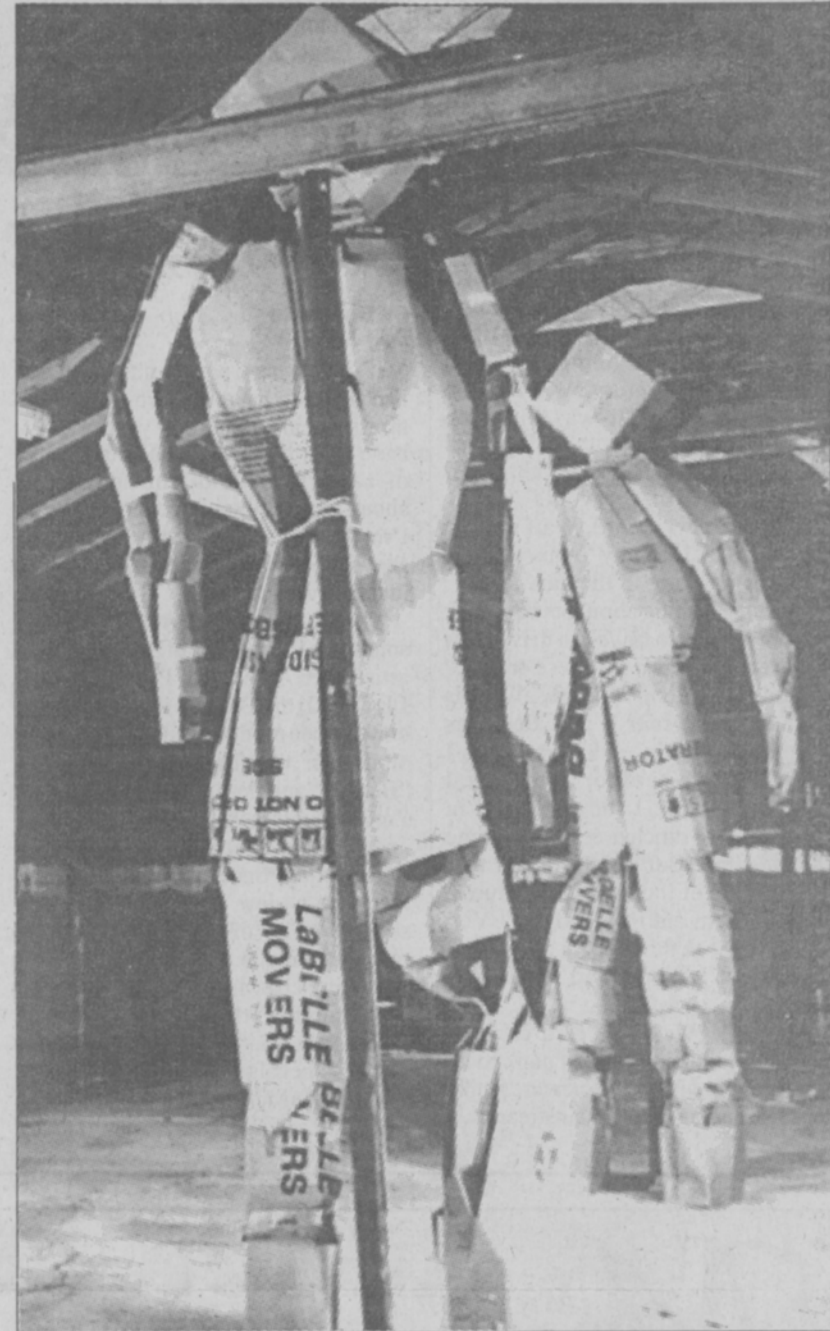
Pick a creation and follow its remnants for several installations until it has been covered or contorted beyond distinction. "They each had to build with what the prior artist had left," said David, pointing to previously created drawings still showing in Paul Stewart's "Bridges." "Between each work there's a bridge. Every time it looks different."

The Felch Street exhibit is beautiful, touching contemporary art. The display is accessible in location as well. The Alexa Lee Gallery is across from street from campus, at 201 Nickels Arcade. Hours of operation are 10 a.m. to 6 p.m. Tuesday through Saturday. The exhibition will be up until October 14, after which the show will travel to galleries at several universities. Each photograph will be available in a limited edition of six.

This presentation was not planned by the artists who contributed to the project. It is a rare public glimpse into the results of private, introspective artistry. Out of their love for art, 15 passionate individuals dedicated two weeks each to creating beauty in a seemingly empty place.

**REVIEW**  
**What:** Felch Street Group Exhibition  
**Where:** Alexa Lee Gallery  
**When:** Sept. 8 through Oct. 14

ation, the floor of the old building cracked. The result was a beautiful trail of candles standing in the crevices.



The box people trampled through Alexa Lee Gallery last weekend.

# The Michigan Daily

One hundred five years of editorial freedom

Ann Arbor, Michigan

breezy;  
cloudy,



ART

## Alexa Lee revisits a collaborative wonder

By JOHN CARLOS CANTU  
NEWS SPECIAL WRITER

The Alexa Lee Gallery's new exhibit "Felch Street" encompasses nearly the entire range of Ann Arbor's contemporary visual arts. Running from abstracts to xerographic prints, this unique photographic display records a regional arts project that ran from 1993 until earlier this year.

The event was held in a 54x29-foot storage shed on Felch Street on the north side of town. Each of the 15 artists involved drew two lots to determine their use of the space during rotating two-week intervals. The entire space was available for use and each artist had to rework the shed as it was left by the prior artist.

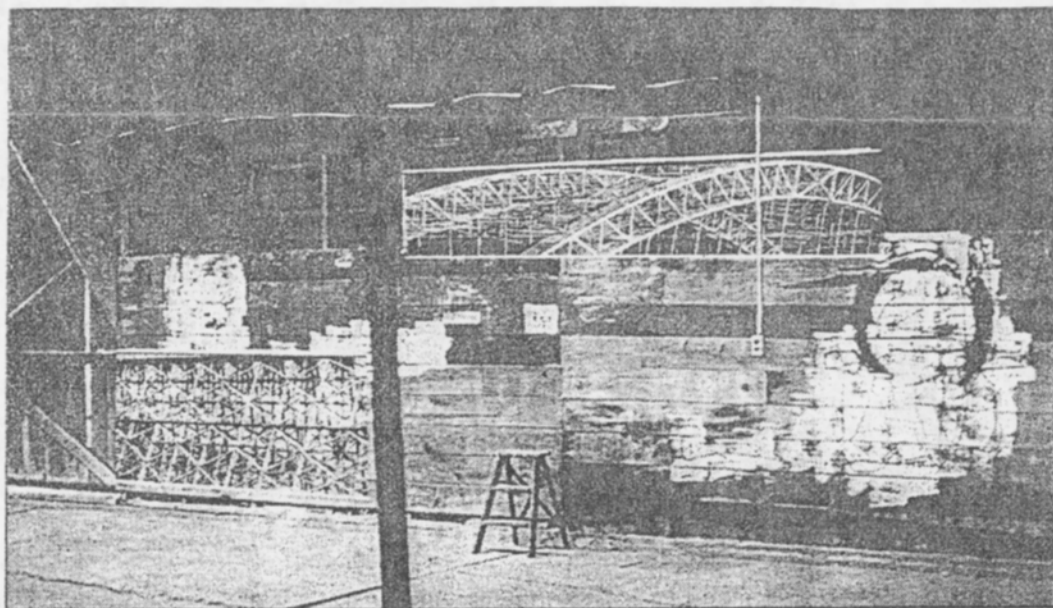
The participants in the show were Rick Burns, Kathryn Brackett Luchs, Kathy Constantinides, Larry Cressman, Matthew DeGenaro, Ruth Green, Sarah Innes, Michael Luchs, Ann Mikolowski, Jeff Sommers, Paul Stewart, Nancy Stokes, Michael Thomas, John Tormey and Ben Upton.

Local gallery browsers know each of these artists has made his or her distinctive mark on Ann Arbor's visual arts through this last decade. But the work they executed at Felch Street was conditioned by the terms of their agreement. And this shared arrangement made their work more varied than typical.

As such, the aesthetic of this project is quite unusual. With each artist leaving his or her impression on the physical space, the incoming artist's creative perimeters were prescribed by the previous efforts. This artistic handing-off conditioned the situation each artist inherited and this in turn created a series of unique problems that had to be negotiated.

That half of the project was then. This half of the project is now. Using photographs to illustrate its ongoing history, "Felch Street" has been recorded for posterity. It's this artistic effort that is on display at the Alexa Lee Gallery.

Each artist is represented in the gallery by a 6x10-inch photograph



This photograph of Paul Stewart's 'Bridges' is among works at the 'Felch Street' exhibit at Alexa Lee Gallery.

### REVIEW

set in a 36x24-inch white pine frame. And as any art photographer would readily tell us, these photographs create yet another artistic dimension to the Felch Street project — for "Felch Street" is art photography commenting upon the passage of time and space through art.

Using photos to record the various art forms created in the shed — environmental art, conceptual art, collage, painting, sculpture, and assorted mixed-media works — this exhibition is a journalistic investigation recounting the project's unfolding in time and space.

Some examples that suffice to illustrate the diverse works on display:

■ John Tormey's handsomely mysterious installation, "Several Possibilities," created June 10-24 this year, uses a sheet of clear plastic suspended from the ceiling to create an eerie and otherworldly image. This ghostly apparition clipped

to a neon fixture is highly dramatic as both a work of art and a photographic composition.

■ Ruth Green's environmental work, "Ruth in Space 1," created Dec. 12-25, 1993, consists of a row of candles placed in the shed's broken cement floor to create a winding artful passage in space. Its flickering golden glow is a magnificently subtle existential touch.

■ Paul Stewart's superlative mixed-media, "Bridges," created March 20-April 2, 1994, contrasts schematics of arched cantilever bridgeworks against the shed's wooden wall for his artistic statement.

Stewart's assemblage might be the masterwork of the exhibition. In all fairness, however, the other dozen artists who took part in this continuing process were equally inventive. "Felch Street" is simply not a conventional exhibit — just as the work done at Felch Street was no conventional project.

A conceptual art work in its own right, the collected traces of "Felch Street" are a playful combination of

time, space, and circumstance. More than a geographic location, it was and still is a communal event. Alexa Lee's affectionate exhibition is a heartfelt homage to the enduring cooperative spirit of Ann Arbor artists.

"Felch Street" will continue through Oct. 14 at the Alexa Lee Gallery, 201 Nickels Arcade. Gallery hours are 10 a.m. to 6 p.m., Tuesday-Saturday; and by appointment. For information, call 663-8800.

# The Detroit News

4F THE DETROIT NEWS THURSDAY, OCTOBER 12, 1995

---

## Felch Street

Take 15 Michigan artists and turn them loose in a ramshackle storage shed next to a railroad track in Ann Arbor. Allot each artist two weeks to create an art installation in the 54-by-29-foot space, which has light but no heat or water. Photograph the art works as they are completed. At the end of a year, harvest the photos and stage an exhibition like *Felch Street*, currently showing at the Alexa Lee Gallery.

Exhibitor Larry Cressman sums up the *Felch Street* experience: "It's a space where just about anything goes. We didn't have to worry about the walls or floor being damaged (they're already in bad shape). Combine that freedom with work that is not meant to be permanent, and it becomes the ideal place to experiment and play with ideas and materials."

Adds Ruth Green:

"In what other large Ann Arbor space could I burn candles set into the floor or discover what it looks like for me to fling paint from a saucepan?"

Some other participating artists are Ann Mikolowski, Michael Luchs, Kathryn Brackett Luchs and Paul Stewart.

*Felch Street will be up through Saturday at Alexa Lee, 201 Nickels Arcade, Ann Arbor. Hours are 10 a.m. to 6 p.m. Tuesday through Saturday.*

JOY HAKANSON  
COLBY