

MATTHEW DE GENARO

Ann Arbor, Michigan

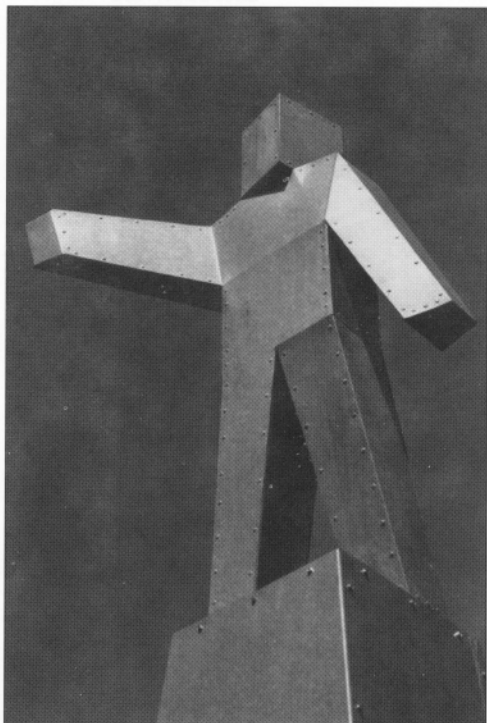
Education

MFA - The Art Institute of Chicago 1984
Chicago, Illinois

BA - Reed College 1981
Portland, Oregon

Selected Exhibits

- 1996 Auto Show
Cranbrook Art Museum
Bloomfield Hills, Michigan
- 1995 Felch Street Exhibition
Alexa Lee Gallery
Ann Arbor, Michigan
- 1986 Outdoor Installations '86
Randolph Street Gallery
Chicago, Illinois
- 1986 Fetish: Obsessive Expressions
Rockford Art Museum
Rockford, Illinois
- 1984 Experimental Drawing Show
University of Denver School of Art
Denver, Colorado



Tin Man. Utopian
Galvanized Sheet Metal
9' x 2' x 2'

Bone People
Bronze
19" x 7" x 2"

SCULPTURE PONTIAC '97

Works on Exhibit Throughout Downtown Pontiac

JULY 15 - SEPTEMBER 27, 1997

Creative Arts Center/North Oakland County - 47 Williams St.
Habatat/Art Center Building - 7 N. Saginaw St.
Museum of Contemporary Art - 17 W. Lawrence St.

POH Medical Center - 50 N. Perry St. (3 sites)
Industry Courtyard - 15 S. Saginaw St.
(Maps available at all sites)

OPENING RECEPTION

Friday, August 1, 6-9 PM
Creative Arts Center/North Oakland County
Afterglow Party at Industry 9-11 PM

CLOSING RECEPTION

Saturday, September 27, 7-10 PM
Museum of New Art
Sponsored by Hour Detroit

LECTURE/ARTIST TALK

Saturday, September 6, 2 PM
Seventh House, 7 N. Saginaw (Art Center Building)

PONTIAC ARTIST'S STUDIO TOURS

Saturday, September 20, 11-6 PM

This exhibit is made possible with the generous support of:
Creative Arts Center / North Oakland County, Industry,
POH Medical Center, Habatat Galleries, Museum of New Art,
Gallerie Function Art, Members of the Pontiac Downtown Business
Association, Pontiac Growth Group and Hour Detroit Magazine

For information contact: CREATIVE ART CENTER
47 Williams Street
Pontiac, MI 48342
248.333.7849

CURATOR'S STATEMENT

The idea for this exhibit grew from a shared love of sculptural objects of all kinds. We began with a sense that there is more good sculpture being made by area artists than either of us has ever seen here in a single large scale, multiple site show. Our intent was to highlight the great diversity of work being made here, to present new ideas alongside more traditional works, with no preference for one formal or thematic approach over another. The works we have selected represent a cross section of sculptural methods and materials and encompass a broad array of ideas. We sought to include a mix of sculptors at all levels of experience, from educators and established professionals to emerging and mid-career artists. The artists we have assembled all live and work in Michigan, or have otherwise established some connection to this area.

The greatest fun to be had in planning a show of this kind is in visiting artist's studios to look at their work and discuss their ideas. We were welcomed into private spaces and sanctuaries all over the area, to peek into corners and probe for ideas. With all the beautiful work we discovered we could easily have mounted a show three times the size of this one, given unlimited time and space. Every visit and conversation rewarded us with a new burst of energy and optimism to turn back in to the rest of the exhibit.

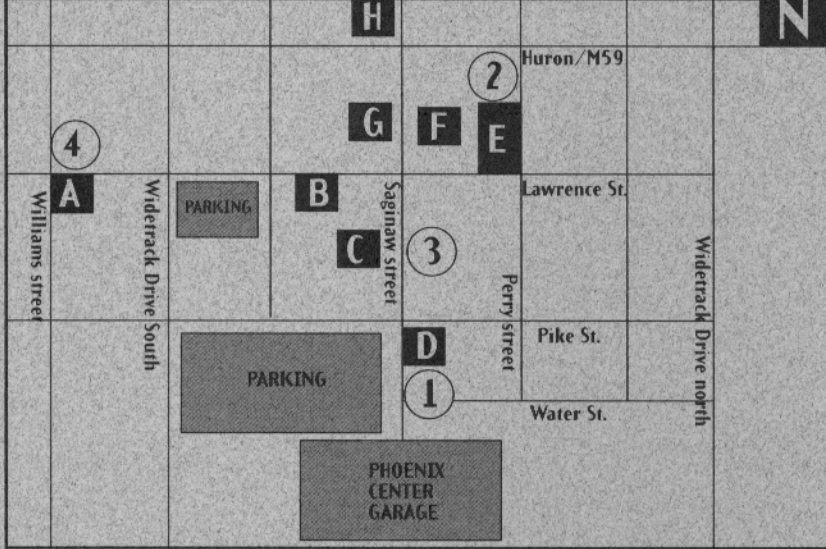
We have tried to include as many sculptors as possible, but there are limitations to every project. For every artist we invited there are many more who could have been considered with equal merit. We started with a list of fifty names suggested by friends and colleagues in the community and worked from there, adding as many artists as we could make room for. We were most interested in those artists who have been actively producing high quality sculpture in this area in recent years, whether or not they have had opportunities to show that work locally. While other choices are always possible, we stand by the difficult choices we have made.

While this show was conceived as an independent project, no such exhibit is ever mounted without a great deal of help and support from the larger community. Our gratitude belongs first and foremost to the artists who agreed to participate in an untried and unproven adventure, who had enough confidence in our abilities to put their work in our hands. We are eternally indebted to Julie Green, who appeared one day out of the blue with a desire to volunteer her time and expertise on a project involving artists; she will never be the same, and we can never thank her enough for her patience and perseverance and hard work. We are especially grateful to Creative Arts Center / North Oakland County, Pontiac Growth Group, POH Medical Center, Industry, Habatat, Gallery Function Art, the Museum of Contemporary Art, and all the other downtown Pontiac businesses who have turned over their spaces or made other contributions.

Our greatest wish is that viewers of this exhibit will find something of interest in every corner. We hope that visitors, as they walk from one site to the next, will enjoy looking at this work as much as we enjoyed putting it together.

John Cynar
Mary Fortuna

Sculpture Pontiac '97 Downtown Pontiac Site Map



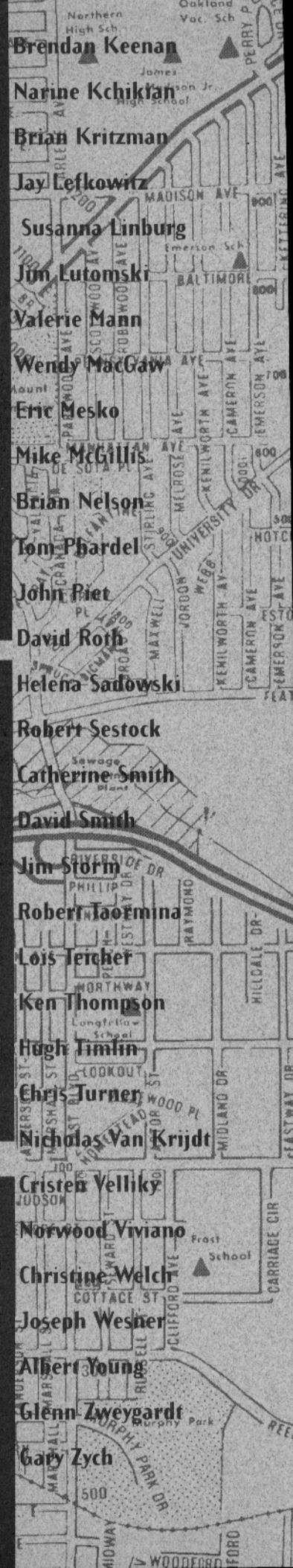
EXHIBITION SITES

A	Creative Arts Center	47 Williams
B	MCA	17 W. Lawrence
C	Art Center Building (lobby)	7 N. Saginaw
D	Industry Courtyard	13 S. Saginaw
E	Pontiac Osteopathic Hospital (lobby, courtyards)	50 N. Perry
F	City / POH Park	N. Saginaw
G	Lot N01	N. Saginaw
H	Lot N02	N. Saginaw

SPONSOR LOCATIONS

N01	Industry Nightclub	13 S. Saginaw
N02	POH Medical Center	50 N. Perry
N03	Pontiac Growth Group	8 S. Saginaw
N04	Creative Arts Center/ North Oakland County	47 Williams St.

Sculpture Pontiac



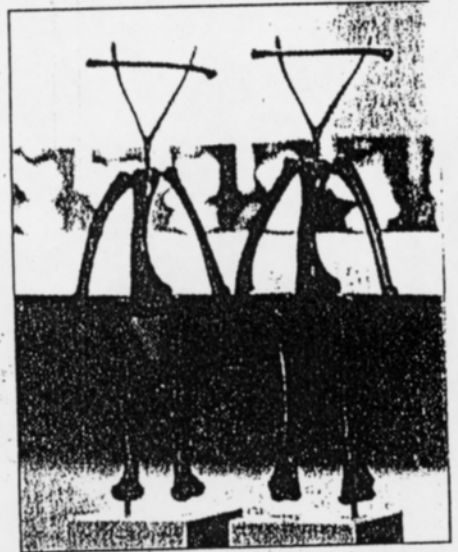
- Hank Adams
- Diane Alva
- Kiersten Armstrong
- Susan Beiner
- Robert Bielata
- Mark Beltchenko
- Richard Bennett
- Jef Bourgeau
- Will Carey
- Diane Carr
- John Cynar
- Rose Dalessandro
- Kathy Dambach
- Matt De Genaro
- Sergio DeGiusti
- Leslie Denyer
- Ferry Dill
- Gary Elmko
- Iodd Erickson
- Mark Esse
- Jennifer Fitzpatrick
- Mary Fortuna
- Ted Lee Hadfield
- Christine Hagedorn
- Matthew Hanna
- Robert Hansen
- Al Hebert
- Matthew Holland
- Susan Holt
- Robert Hyde
- Sally Kaplan
- Ray Katz
- Gary Zych
- Brendan Keenan
- Narine Kchikjan
- Brian Kritzman
- Jay Lefkowitz
- Susanna Linburg
- Jim Lutomski
- Valerie Mann
- Wendy MacGaw
- Eric Mesko
- Mike McGillis
- Brian Nelson
- Tom Phardel
- John Piet
- David Roth
- Helena Sadowski
- Robert Sestock
- Catherine Smith
- David Smith
- Jim Storm
- Robert Toornina
- Lois Tercher
- Ken Thompson
- Hugh Timlin
- Chris Turner
- Nicholas Van Krijdt
- Cristen Velliky
- Norwood Viviano
- Christine Welch
- Joseph Wesner
- Albert Young
- Glenn Zwegardt

SCULPTURE PONTIAC '97

PUTTING SCULPTURE BACK ON A PEDESTAL



Hung up: Veteran sculptor Hank Adams' cast glass art blends a devilish outlook and a craftsman's innovation.



Bare Bones: Matthew DeGenaro's "Bone People," made from molds of turkey bones, resonates with a minimalist refinement.



War memories: Robert Bielat's "Blow the Boat," is a mixed media construction that recalls the chilling reality of war.

BY FRANK PROVENZANO
STAFF WRITER

Add resourceful and tenacious to the gritty reputation of metro Detroit sculptors.

While many local galleries shy away from sculpture exhibits because of the perceived difficulty of selling the three-dimensional work, that's hardly deterred the proliferation of the most tactile of all art forms.

On the contrary, the community of sculptors continues to thrive despite inadequate attention by private galleries and public museums.

The most compelling indication of the range of local talent can be seen in "Sculpture Pontiac," works from 66 artists in eight indoor and outdoor sites around downtown Pontiac.

"This simply needed to be done," said John Cynar of Birmingham, who co-curated the exhibit with Mary Fortuna, a sculptor and arts advocate from Royal Oak.

"We set out to do something on a large scale," he said. "The sculpture community seems to be fragmented and we need to create some excitement." Cynar, who ran the Start Gallery in Birmingham until it closed last spring, is looking to relocate his new gallery to Pontiac.

In scope and aspiration, the 100-piece exhibit represents an impressive

overview of established and up-and-coming sculptors, from veteran Hank Adams' devilish hanging cast-glass and copper sculpture to newcomer Jennifer Fitzpatrick's tenderly shaped burlap diapers and clay baby bottles.

"We're back to the sculpture glamour days of the 1920s and 1930s," said Cynar. "There's a renewed mystique in craftsmanship. It's back to choosing and exploring the right materials. We're putting sculpture back on pedestals again."

If that's the case, expect to see mostly abstract sculpture on the position of high regard. While "Sculpture Pontiac '97" presents a healthy diversity of shapes, forms and materials, there's a striking absence of figurative works.

Sculptural gems

While a group show provides a venue for artists who do not get many opportunities to publicly display their work, "Sculpture Pontiac" feels at times more like taking inventory in a crowded warehouse.

That's not meant as serious criticism. Rather, that's the cold reality for the breakthrough exhibit bursting with many talented artists who can't seem to persuade purveyors of the local art scene of the merit of their works.

For starters, there are several gems in the exhibit that demand a broader, less crowded space. Particularly, Nicolas Van Krijdt's sprawling "Inland Ocean," which needs more room to stretch.

The piece created specifically for the show features a sailboat-like vessel with a mast that nearly stretches to the ceiling of Pontiac's Creative Art Center. An easily accessible sculpture created as an homage to his father, Van Krijdt of Bloomfield Hills contrasts seemingly free-floating translucent vessels with wooden canoe-shapes in a reincarnation of a sailor's dreamy world.

Other standout works include:

■ A prototype of the human stick figure, Matthew DeGenaro's "Bone

People," made from molds of turkey bones, resonates with the minimalist, existential refinement of Alberto Giacometti. The Ann Arbor resident and Art Institute of Chicago graduate continues his impressive development. Last year, DeGenaro's work in the Auto Show at Cranbrook Art-Museum also drew raves.

■ The exquisite craftsmanship of Matthew Holland, an instructor at the Center for Creative Studies, is truly a mystery. His wooden "Mystery Box" of intricate compartments, hinges, pulleys and compasses surprisingly stretches the traditional notion of sculpture.

■ The political puzzles of Jeff Borgeau of Rochester, whose two pieces, "A Short History of Black People," and "Sleeping Beauty (American)" offer an unexpectedly sharp yet intelligent social commentary.

"A Short History" challenges visitors to get on their hands and knees to view a video played on a monitor inside a dog house. The video shows a series of violent acts committed against black people.

Equally disturbing, "Sleeping Beauty" is a chilling metaphor for child abuse. The piece was found so distasteful by some squeamish observers that it was moved to an interior location from its location in the window of the Museum of Contemporary Art (MCA).

■ In the outdoor venues at Pontiac Osteopathic Hospital Park, the virile steel forms of Ray Katz ("Around the Gate"), and Susanna Linburg's serene bronze work "Caryatid VII" offer resilient impressions that stand the test of Michigan's inclement weather.

Local sculptors in the exhibit include Kathy Dambach, Ted Hadfield and Wendy MacGaw of Farmington Hills; Sergio Degiusti, Todd Erickson and Wendy MacGaw of Redford; Christine Hagedorn of Troy; Sally Kaplan and Joseph Wesner of Birm-



STAFF PHOTOS BY DAN DEAN

Sculptural diversity: Co-curator Mary Fortuna (right) and Carol Paster, executive director of the Creative Arts Center, one of eight exhibit sites in downtown Pontiac. Nicolas Van Krijdt's sprawling "Inland Ocean" sculpture is in the background.

What: Sculpture Pontiac '97, featuring 66 Michigan artists

When: Through September 27

Where: Eight sites in downtown Pontiac, including Creative Arts Center, 47 Williams St.; Habatat, 7 N. Saginaw St.; Museum of Contemporary Art, 23 W. Lawrence St.; Industry Courtyard, 15 S. Saginaw St.; and Pontiac Osteopathic Hospital (POH) Medical Center, 50 N. Perry St., plus POH Park and POH lots on N. Saginaw.

Artist lecture: 2 p.m. Saturday, September 6, Seventh House, 7 N. Saginaw
For information, call (248) 333-7849

A garden of sculptural delights in Pontiac

BY KERI GUTEN COHEN
Free Press Special Writer

As she walks from site to site, talking about particular works of sculpture like a proud aunt, Mary Fortuna stops occasionally to center a piece on a pedestal or to reposition one to its best advantage.

The actions suggest the care that was taken in mounting "Sculpture Pontiac '97," the biggest, most varied indoor-outdoor sculpture show ever in southeast Michigan. Through Sept. 27, more than 100 three-dimensional works by 67 state sculptors can be viewed in eight sites around downtown Pontiac.

Works on display range from small pieces to large outdoor installations and come in all styles and materials, including cast bronze, welded steel, wood and stone, as well as less traditional burlap, parchment and saplings. Participating artists range from established professionals to educators from area art schools to emerging artists.

The ambitious exhibition is the brainchild of sculptors John Cynar and Fortuna, whose work is included in the show. Tired of seeing sculpture get short shrift at local galleries, they decided to showcase the depth and breadth of sculpture they knew was being made in southeast Michigan.

"Big collectors here go to New York to buy, but we have wonderful sculptors in our own backyard. It was time for something big to happen," Cynar says.

Work began six months ago. Rather than choosing from submitted slides, the two made their selections through studio visits. They went to large work spaces and studios crammed inside small kitchens.

"The dedication to sculpture is incredible," Fortuna says. "The exhibition gives a real idea of what kind of sculpture is being done here and now. I'm real happy we've been able to include all types of sculpture and all ranges of experience."

Fortuna talks enthusiastically of a local community of sculptors, many of whom are brought together around the foundry and metal shop at Detroit's Center for Creative Studies. Professionals who take a class are allowed to use the facilities.

"It creates a nice community, and students also get to see professional sculptors," Fortuna says. "It's a good mix; we feed off each other."

The show reflects that energy, along with a serious commitment to sculpture as an art form. It is anchored by such well-established sculptors as Robert Sestok, Joseph Wesner, Robert Bielat and John Piet, yet emerging sculptors shine as well. Expect to see a heavy dose of abstract sculpture; figurative pieces are curiously in the minority.

Look, too, for elements of humor. Eric Mesko's "Great Fish," for example, appears to be a wood-shingled



'Sculpture Pontiac '97'

Through Sept. 27
Locations throughout Pontiac
Lecture on public art, 2 p.m. Sept. 6,
Seventh House, 7 N. Saginaw
Closing reception, 7-10 p.m. Sept. 27,
Museum of Contemporary Art
1-248-333-7849.

marlin breaking the surface of the water. The huge piece was made in sections in a small kitchen, then fitted carefully together. Don't miss Norwood Viviano's cast wax bats nesting high in a corner at the entrance to the Creative Arts Center or Emily Geddes' wood, bronze and alabaster "Pillows."

Three locations have the bulk of the exhibition: the Creative Arts Center, the gallery known as the Museum of Contemporary Art and Pontiac Osteopathic Hospital. Other works can be found in the lobby of the Art Center Building (home of Habatat Galleries), the courtyard at Industry nightclub and in a small park on Saginaw, north of Lawrence Street.

Though all are within walking

distance, start at the Creative Arts Center, a turn-of-the-century former library on the other side of Widetrack Drive. The contrasting pieces on either side of the entrance signal the diversity of the show. On one side is Ray Katz's "Through the Gate," a solid piece made of steel bars and circles; on the other is Will Cares' "Husk," an ethereal cornucopia constructed of maple saplings and leaves.

Inside is a mixture of pieces large and small. Hard to miss is the towering "Inland Ocean," Nicolas Van Krijd's tribute to his father, who died recently. The piece features boat shapes that are metaphors for the soul. Those in white parchment represent dead souls, while tethered boats of steel are those left behind in this world. The piece took 2½ days and five men to install.

Other highlights at the Creative Arts Center:

- Lois Teicher's minimalist "Variations on a Chair Theme" in black steel. The miniature chairs are perfect in shape and form.

- "Motor City Portage" by Todd Erickson, who teaches at the Center for Creative Studies. He masterfully combines nature and industry in his

cast pieces featuring steel flywheels and birch bark.

- "Thwackl," a delightful quilt-like piece in rubber, wax, pigment and wood by Valerie Mann.

- Exquisitely crafted wood boxes by Matt Holland with hinges, compartments, pulleys and other secrets that invite exploration.

- "Bone People," Matt De Genaro's clever minimalist Everyman figures cast in bronze from turkey bones. Look for his "Tin Man, Utopian" of galvanized sheet metal outside Pontiac Osteopathic Hospital.

- Kamil Antos' "Mortality," a small, rough-hewn bowl with flowers in bronze, pewter, concrete and felt that mixes delicate with tough.

- Rose Dalessandro's ceramic shields in wonderful shades of blue and green.

- Sergio DeGiusti's baroque wax relief in progress, "Paolo and Francesca in Hell."

The main locations for "Sculpture Pontiac '97" are: the Creative Arts Center, 47 Williams; Museum of Contemporary Art, 23 W. Lawrence; Pontiac Osteopathic Hospital, 50 N. Perry; Art Center Building lobby, 7 N. Saginaw; and Industry nightclub courtyard, 15 S. Saginaw.