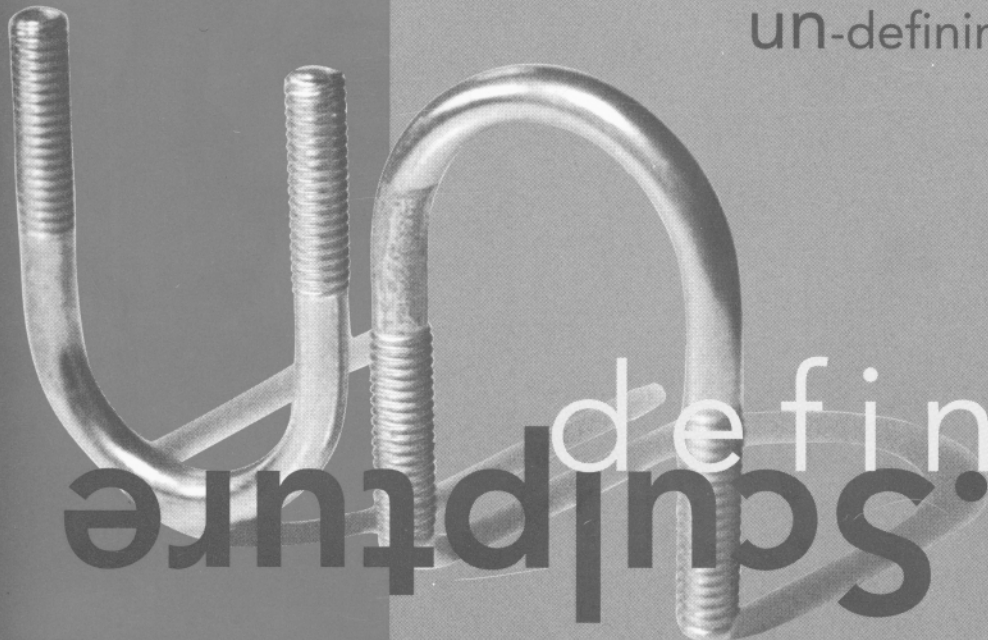


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UN-defining...Sculpture



un-defining
Sculpture

PARTICIPATING
ARTISTS:

EXHIBITION COORDINATOR:

Matthew Holland

artists' gallery talk:

5:30pm - 6:00 pm

friday, 29 may

opening reception:

6:00 pm - 9:00 pm

Conrad Bakker
Michael Beltchenko
Robert Bielat
Timothy S. Brower
Matthew De Genaro
Peter B. Dunn

Todd Erickson
Sean Evans
Mary Fortuna
Penelope Gaitanis
Lynda Jarman
Narine Kchikian

Amy Kelly
Dawnice Kerchaert
Karyn Leland
Jim Lutomski
Valerie Mann
Brian Nelson

Teresa Petersen
Theresa Pierzchala
Robert Taormina
Sharon Que
Helen C. Sadowski
Joseph Wolkosky
Andrew Wright

MATTHEW DE GENARO*Ann Arbor, Michigan*

EDUCATION

1984 MFA, The School of the Art Institute of Chicago, Chicago, IL

1981 BA, Reed College, Portland, OR

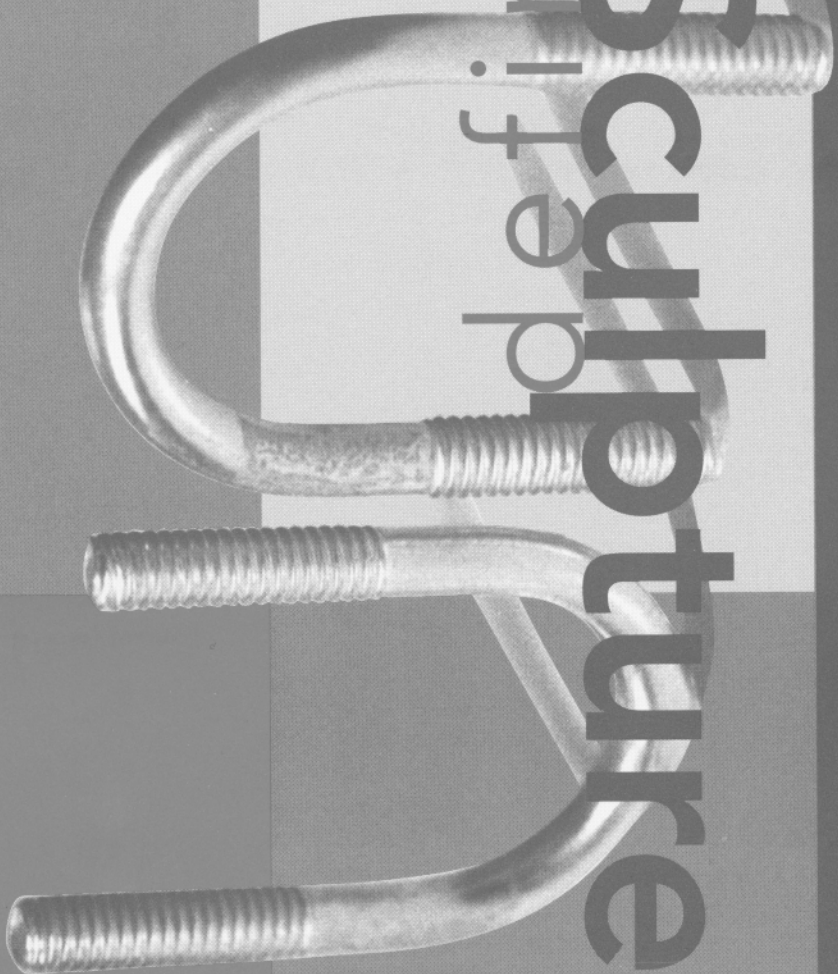
EXHIBITIONS

1997 *SCULPTURE PONTIAC '97*, Creative Arts Center/Downtown Pontiac, Pontiac, MI1996 *FELCH STREET: AN EXHIBIT OF PHOTOGRAPHY DOCUMENTING ARTISTS' INSTALLATIONS*, Siena Heights College Klemm Gallery, Adrian, MI1996 *CRANBROOK AUTO SHOW*, Cranbrook Art Museum, Bloomfield Hills, MI*Iron Man*

I enjoy working between two standing traditions of sculpture and letting the work show the contrast or addition of effects, each undefining and defining the other. On one hand, the modernist concern for materials, process and constructivism, and on the other, the timeless icon of the human figure. I combine these forces in my work; sometimes the nature of the material or technology define the figure; other times, the figure must dictate

the use of materials and process. It varies, and allows a lot of juxtaposition of scale, mass, environment and other modernist concerns, to run right up against the humanist tradition of figurative sculpture-identity, form, beauty, empathy. In the end they're joined in a single object of simultaneous effects, a little confusing, but fun to look at.

defining
Sculpture



'Un-Defining' series goes after sculptural innovation

DETROIT

Is the art-going public sufficiently challenged in Metro Detroit?

Providing more challenge was the idea of the 1997-98 season at the Detroit Artists Market, which mounted a series of exhibits offering nontraditional approaches to various art disciplines. The idea was to stir viewers up a bit, wade us off dead-center, give us something different to think about.

Now, with the season winding down in mid-July, the market can claim success for its *Un-Defining* series. Not

EXHIBITS



Joy HAKANSON
BY CAROL

unqualified success, perhaps, because all the shows in the series had their drawbacks. Still, there were enough fresh insights, energies and solutions presented to make for an outstanding year.

Exhibitions dealt with crafts, painting, prints and sculpture. Even *Un-Defining ... The Holidays* veered off the map to feature a video piece along with the usual objects aimed at gift-giving.

Un-Defining ... Sculpture, the last exhibit in the series, is challenging, but not uncomfortable for most people. Like its predecessors, it contains assorted rewards and irritations as well as lively reflections on our times.

For example, the irrepressible Amy Kelly is represented by one of her home pieces this one called *The Nomadic Housewife*. She conveys the transient quality of home life today with bricks piled around a patterned rug. The artist is saying that instead of a haven home has become a heap of fragments. She attached handles to some of

ART REVIEW



'Un-Defining' Series

Detroit Artists Market,
300 River Place,
Detroit. Through July 17: 11 a.m.-5 p.m.
Tuesday-Saturday. Call (313) 393-1772

the bricks, suggesting that even structural materials are ready to be carried elsewhere in search of another home.

Kelly's installation fits naturally into guest curator Matthew Holland's guidelines for the show. In his catalogue essay, he says he concentrated on objects that expressed how they were made while projecting their more cognitive content. He invited 24 artists to participate.

Another natural for the show is Robert Bielat, who combines discarded and natural materials, maintaining the original identities of stones and rusted metal while turning them into art.

Peter B. Dunn, for his part, builds raw plywood constructions that suggest hybrids spawned by sculpture and architecture. His untitled work outside the gallery is related to a bridge, a ramp and a buttress while asserting its identity as sculpture.

Brian Nelson plays video images of a shovel digging into earth over white plaster forms spread out on a steel table. *Dig Gene Therapy* triggers unsettling thoughts about where scientific discovery may be leading us in areas such as cloning.

When it comes to fun, Matthew De Genaro supplies it with his stumpy *Iron Men*, made of cylindrical forms. He's working between the traditions of constructivism and humanism, a push-and-pull that makes the figures quite entertaining.

Mary Fortuna's hanging *Anthropomorphs* have skins sewn of leather. They are at once humorous and bizarre, coming across as ancestors of the 15th-century Dutch painter Hieronymous Bosch.

Theresa Pierzchala used glass chunks to define the combination of strength and fragility of the female body in *If I Stop*, a reclining figure with a stairway cut into the middle.

Teresa Petersen crowned her

assemblage of paint-peeled wood, rusted metal parts and a light bulb with a tree branch that bursts out in several directions.

The *Un-Defining* series marks the first time a single theme has run through an entire season at the Artists Market. Next year there will be six curated exhibits, each with a completely different perspective. Let's hope these shows will challenge the art-going public, too.

DETROIT NEWS
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