

Robert Kidd Gallery celebrates bigtime

A sprawling exhibition that travels upstairs and downstairs and covers every wall marks the Robert Kidd Gallery's 20th anniversary.

It's a celebration to end all, a big visual feast that includes more than 100 artists and a little bit of everything the Birmingham gallery has shown over the years.

The tone of the show is eclectic. What the various exhibition pieces do have in common is technical skill and a high degree of finish.

There's a lot of fun in the collection, with objects like Ming Fay's giant plum; Frank Fleming's storybookish *Frogman* cast in bronze; and Louise Kruger's rough-hewn wood animal sculptures, lounging about on the gallery floor. These beasts are endearingly goofy.

Carole Feuerman catches the attention of passers-by because her realistic *Brooke With Beach Ball* was cast from life. Since the vinyl sculpture is placed in the front window, you can see what appear to be

beads of water on Brooke's skin and wonder how they got there.

Daniel Maffia's portrait of *Bogart* looks broodingly out on the front gallery, acting as a welcoming committee of one. In another room, Todd Murphy has painted

a giant bathtub with feet and titled it *Jonah*.

Gary Kulak's humanoid metal chairs are present and accounted for. So are Chris Berti's witty stone sculptures, which have been shown often at the Kidd in group shows and solos.

Some well-known names are represented by prime works — Helen Frankenthaler with a huge watercolor; Larry Rivers with constructed paintings of *Picasso* and *Fred Astaire*; John Chamberlain with one of his brighter crushed metal sculptures; Sam Gilliam with a crumpled canvas and metal construction.

Three sculptors with strong ties to this area contribute enormously to the exhibit. Marshall Fredericks' *Leaping Gazelle* shows the artist at his best with an animal subject. The late Harry Bertoia, who once was Cranbrook's resident metalsmith, has two metal sculptures and a painting with a metallic surface. And Julius Schmidt, who headed Cranbrook's sculpture program, is showing architectural fantasies cast by his distinctive core-sand method.

The Kidd Gallery, directed by Ray Frost Fleming, is one of Metro Detroit's finer cultural resources. It takes an exhibit like the current one to remind us how effective this showroom has been over the years in getting artists together with the public.



Daniel Maffia's "Bogart" is part of the Kidd's anniversary exhibit.

EXHIBITS

Robert Kidd Gallery celebrates in a big way

By Joy Hakanson Colby

Detroit News Art Critic

Talk about wall-to-wall art. Birmingham's Robert Kidd Gallery is marking its 20th year with a nonstop celebration through the end of December. Its anniversary exhibit contains the work of more than 100 artists and covers just about every square inch of space upstairs and downstairs.

Along with so-called "serious" paintings and sculptures are a number of pieces that are just plain fun. Look for Louise Kruger's endearingly goofy wooden animals, Carole Feuerman's watery girl holding

a beach ball, Gary Kulak's talking chairs, Ming Fay's gigantic plum and Larry Rivers' dancing Fred Astaire.

Although the exhibit is eclectic, everything in it was made with technical skill and a high finish. The show is a tribute to one of Metro Detroit's finest galleries, which knows how to bring artists and the public together. See story on Page 6F.



Carole Feuerman's "Brooke with Beach Ball" is in the window of the Robert Kidd Gallery for the 20th anniversary exhibit.

EXHIBITS



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