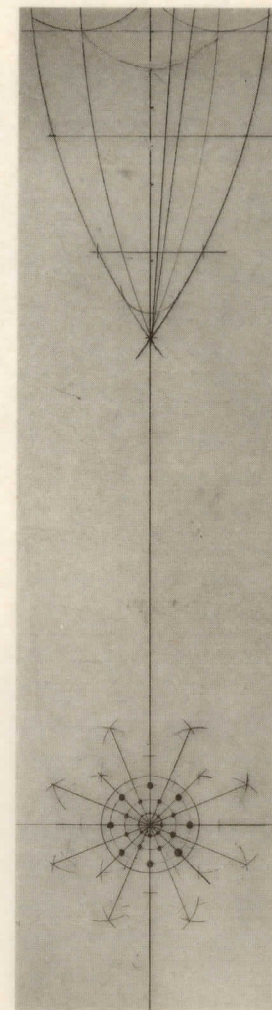
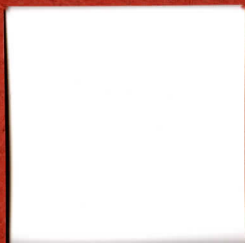


retrofit
Sharon Que

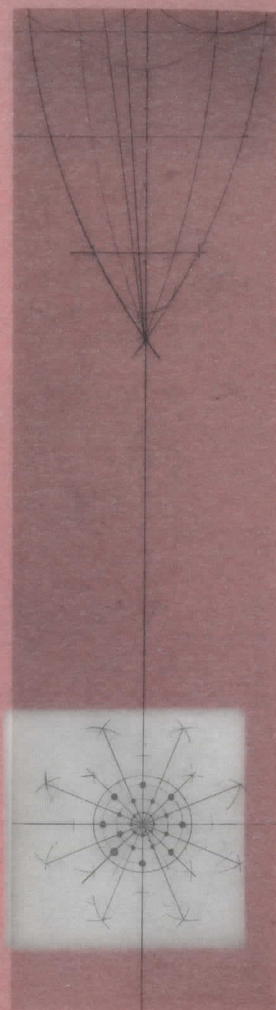


retrofit

Sharon Que

Meadow Brook Art Gallery
College of Arts and Sciences
Oakland University
Rochester, Michigan

September 6 – October 5, 2003



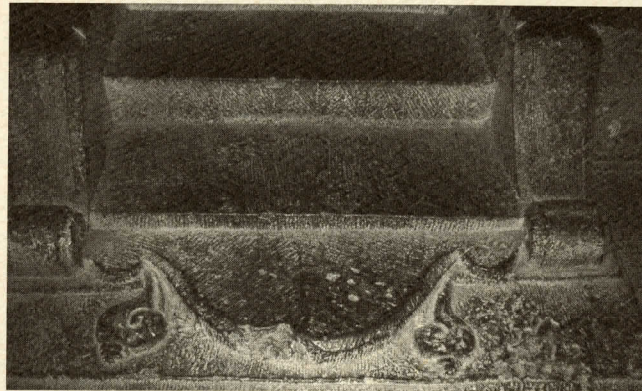
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landscape, metaphor, memory and machinery

Dick Goody
Director, Meadow Brook Art Gallery



Stone steps, India, 1993. Photograph by Sharon Que

There is a specific material aspect to the complex amalgam that constitutes Sharon Que's art. At once there is rock, metal, wood – one is compelled to make lists – there are invariably inscribed lines, the seduction of varnish, highly polished cast metal globes, cones, weights and plumb lines. This is Que's literal realm of volume, mass and measurement. But there is something deeper and more intriguing. Beneath the material sphere of the worked surface there is exploration – exploration rather than investigation because her process is more a journey of revelation than of pure discovery. The nature of this exploration is a covert. Of course there is the lure of her titles: *Navigate*, *Circumvent*, *Headwaters* – metaphors for travel perhaps, and *Pollination*, *Redistribution*, *Engage* – possibly eliciting the suggestion of action? But what does this mean when confronted with the work. Do the hybrid objects conjure images of: (another list) reproduction, death, plumbing, cookery, ordnance, instrumentation or carburetion? Perhaps, but to regard Que's work like this is futile. While the work employs certain *items* it does not allude to specific activities; its subject matter remains ambiguous. It exists in its own *ethos*, possessing its own language, which is in itself an idiom of searching. Searching for what though?

Looking at Que's work for an extended period one is reminded of learning to read music. At first there are just the notes (*items*), but then something

emerges, a conviction that perhaps two areas of exploration take precedence. First, there is domain of landscape, or rather the memory of landscape. Second, the work is immersed in the exploration of (for want of a better term) the "domain of apparatus." The open air of landscape (architecture included) is the more passive aspect, the darker interior world of the workshop, the more active. The world at large, the exterior/interior worlds of Italy, India, Thailand or Que's backyard in rural Ann Arbor are places not of work but of reflection. They inform her labors in the studio, or rather workshop because it is the milieu of the workshop that exerts the most powerful influence on her art.

The motifs of landscape and apparatus are useful metaphors. A helpful observation: her landscape pieces, tethered, furrowed and manicured are perhaps informed by her travels, but the apparatus aspect of her work more by the workshop. The former tend to stand on the ground, the latter are mounted to the wall. Perhaps the freestanding pieces invite intimate reflection, the wall pieces a more rigorous interaction. This runs parallel with the way sculpture is often regarded as a metaphorical art form and painting a narrative one. The floor work is tempered by Que's perception and appreciation of human touch and attrition. These works may appear natural, as if formed by erosion, but their presence is governed purely by human intervention – like the worn steps of the

Chapter House of Wells Cathedral (as in the celebrated *A Sea of Steps*, 1903, photograph by Frederick H. Evans) or like the aesthetic of the English countryside, which is actually a completely man-made confection. Conversely the wall-mounted works appear more specifically enamored of engineering, manufacture and calibration. The words: equipment, machinery, tools, gears, tackle, device and gadget spring to mind, encouraging participatory involvement (as well as thoughts of Picabia and Duchamp). These two modes of communication: meditation (landscape) and participation (apparatus) are not exclusive domains. Often a wall-mounted work will incite thoughts of landscape and a floor work, perhaps tethered with a paradigmatic "Queian" plumb line device (like her piece in the Detroit Institute of Arts) will elicit thoughts of mining, agricultural or nautical apparatus. Such associations, in conjunction with a powerful premonition of an Asian influence, bring to mind the Buddhist model of nirvana, that is to say, wisdom plus compassion equals enlightenment. Clearly Que's art is neither landscape nor machinery, however, comparing her modes of expression with objects from the finite material realm elucidate the substance of her work, and at the same time evoke reflection, action and illumination.

Que's libertine eighties fine art training left an opportune vacuum to be filled by her apprenticeship at General Motors – essentially concrete training in the areas of calibration, process and craftsmanship. However, working in the strict techno suites and factory floors of industry obscured and hindered her desire to make art. Only after the emancipation of travel was Que's vision freed. The realm of material exploration, in this case, a trip to Italy, helped her to evolve her early mature style.

Engineering implies specialization; engineers specialize early to become experts in a single field. Entering Sharon Que's workshop, the last thing on one's mind is blinkered specialization. Instead, it is akin to entering a mediaeval workshop of casting,

carving, molding, calibrating, mixing, painting and varnishing. She maintains a deep, visceral connection with each process. Materials pass through her hands with the utmost delicacy. Her connection with them is central to her art, and this vital bond is governed by the powerful production ethic of the workshop – a particularly Michigan work ethic.

Que is a product of her environment. It is difficult to imagine her contented, transplanted elsewhere. Her work does not strain to imitate the crude vigor of current contemporary art. Neither can her work be absorbed quickly like a fifteen second sound bite or a prepackaged piece of nineties' ironic chic. Irony and cynicism are curiously absent, in its place her work unreservedly invites contemplation rather than innuendo or coarse rhetoric.

Another metaphor is worth consideration, that of the archetypal Victorian artisan – sleeves rolled up in earnest exploration – a difficult conception in the prevailing post-industrial TV-land torpor of the mall and multiplex. The industrial revolution was a time of ingenuity, innovation and sober hard work – as well as the blossoming of urban social consciousness. Que's work ethic and intimate knowledge of the materials at her disposal are staggering. There is more than a hint of social activism in her output stemming from her disquiet about the excesses of western consumerism. The nineteenth century association reverberates powerfully in her work, but not just because of her extraordinary work ethic, technical acumen and fastidious attention to craft. The most significant and informing aspect of her character is her (quasi-Victorian) empiricism; to Que, experience is more important than anything. She may read for pleasure, but her knowledge and skill are gleaned chiefly from direct interaction with materials, people and the places they work and inhabit. Specifically this implies the workshop, but it could equally apply to a Hindhu temple or in observing a stoneworker in India. This visceral empiricism informs everything in her work. Its reverberation is genuine and powerful.

interview

Sharon Que

Dick Goody: *When you were a student was there some seminal remark from a mentor that's stayed with you?*

Sharon Que: John Piet was my first college art instructor. He used to say to me: "You know, it just needs a big bold slash across it." I think he wanted me to be less precise. People often mention the craftsmanship in my work and it's not necessarily the first thing I want them to see.

He wanted you to be more spontaneous?

Well, I tend to think through a lot of things before I begin and I think John works very differently. I have a great respect for him. I often long to be a bit more spontaneous – I'm always trying to figure out how to sketch because I don't draw to work out an idea.

Then how do you start?

Well, you start with something that has potential. Like a pile of wood you pick up off the curb. Why did I pick it up? Because it looked like it had potential.

So you're always on the lookout?

I gather materials and ideas and think about how to link them back together and have them communicate another thought. You may have to completely restructure what you find, buy or experience to make it work, but that's how it starts.

In college what were your critiques like – by which I mean was there a lot of talking or were you left more to yourself?

I was left to myself. In the early eighties there wasn't much structure in art schools.

What was your show like at the Ann Arbor Art Association back in 1987?

I was five years out of school – I think of my art career starting in 1985 – it was the largest body of work I'd shown up until then. It was a good experience, but Ann Arbor is very different from Detroit – it was important for me to receive the

attention of that show. During the mid-eighties, the Michigan gallery in Detroit was where I really began to develop the idea that I was an artist.

When you're working, and you choose a certain color, how do you know it's the right color?

You have an instinctive belief in what colors you use. You see them in your work – you see them in how you dress and in other aesthetic decisions unrelated to making art. You use the same proportions of color repeatedly.

I've seen you use yellow and red a lot – danger colors – signpost colors. What's interesting is that your work has a kind of repose, but then you use these paradoxical colors.

I think the bright colors are very positive. Red is a positive color, but true it also denotes danger or stop. In some recent pieces when these colors show through this dark oil-like varnish I'm using, it emerges as a positive.

Very often your work takes two or more entities and combines them: a solid mass, a vessel, a tube, etc. Is there a hierarchic order to these separate parts?
No.

The legs on your freestanding pieces – can I call them legs – are there to hold the piece at the right height. Let's not dismiss the legs, but in a hierarchic sense they're not as important as the tabletop of stone.

I see the whole thing; the legs are part of it. It's like machines in a tool room. I'm deeply rooted in this S.E. Michigan manufacturing ethic. It borrows from the industrial aesthetic. I like the idea of making each part and combining things. At the foundry people will come up to me and ask what I'm doing. I say, I'm just making parts and that's really what they are until I give them a context.

In a way you could imagine a room of thirty bases – legs and stone that you've made to work on.
Yes, in that sense the base is a format.

It's your canvas. So you have your base; at what point do you know that you're on to something?

Well, I see making art as this discipline. You repeatedly put in long days of work. Maybe only once in three weeks do you get that rush that you're really on to something.

Do think the rush is beyond words – that you'd rather not try to describe what's happening?

My whole body feels stimulated physically and intellectually. All the parts make sense, the reason is clear. Every piece you do is daunting, but once in a while it goes along nicely and you can't believe it when it happens (laughs). You want to add something about the world, not just about your life – you want to give just the right amount of information.

So there are rules?

You also take great pleasure in breaking your own rules once in a while.

But they're there. There is a structure.

I suppose. You worry because you put an image out there and does it mean you're responsible for associations of how it's been used or will be used?

So you do see them as images?

I see them as mechanisms – often machines that take something through a process.

A machine is made of individual parts – not necessarily hierarchic parts – you take one seemingly insignificant piece out and the whole thing breaks down.

Right.

One of the reasons given for Detroit art having a certain look is that artists here are the sons and daughters of engineers and this has instilled a workshop-driven work ethic in their work.

What do you think?

I completely agree. My father, brother, sister –

all engineers in the automotive tradition and my mother was an engineer of necessity.

So how did you stop yourself becoming an engineer?

Going to art school, but strangely enough, so much of my education wasn't at college, it was doing an apprenticeship at General Motors – clearly a contradiction.

You did that because you were worried about making a living?

As often happens, you have your mom and dad saying: "What are you going to do?" My dad kept saying: "How about this job at GM?" and I'd say "Dad!?" Then I found myself applying for a job as a wood (car) model maker.

How significant was that?

Extremely, in many ways. To be an artist is really difficult. By having a skilled trade you can acquire a lot of the resources you need to be an artist. I've enjoyed developing as an artist with the automotive resources from Detroit. It allowed me to set up my shop and refine my thinking. It's also really important because when you tell people you're an artist, I mean, the general public, they look at you like you're completely dysfunctional. Sometimes people apologize for not being creative.

What were you like as a high school student?

Well, I grew up with some great friends, pretty well immersed in rock and roll culture. I lived in the same house in Utica, from age four until I was twenty. America was a whole lot less regulated when I was growing up.

What were you making back then?

I took art classes... nothing spectacular, but I received personal encouragement from my teacher Ron Teachworth.

Did you have any inkling of what might happen?

No. I knew people that were good [laughs] and I wasn't one of them.

Was there a turning point in your life when you felt you went from making objects that were not fully fledged Sharon Que works to ones that were?
Clearly, in 1985.

What were you doing before that? How was it different?

Before that I was working too hard to create a meaning. What happened in '85 was I went to Italy, Greece, Egypt and Israel and I saw a lot of incredible architecture and culture in its context. Coming back, I felt I no longer needed to invent something for the first time. Suddenly I felt deeply connected to what I was doing because history had a context for me. Paradoxically, a big part of American culture is the idea of inventing something new from scratch. I realized that my work didn't have to originate completely from my own personal experience, but could be based on something from history, something I'd seen, something that meant something to me.

When people write about your work they often mention the spiritual aspect, how do you respond to this?

Well, I usually don't have to [laughs]. I suppose some artists approach making art as an expression of their religion. To me it's a discipline.

I suppose, from an existential point of view, making art could provide an atheist with solace.
Yes, but there's something I like about the notion of a spiritual aspect in art, but I don't want to define it. I wouldn't be offended if someone said my work was spiritual.

Does your work ever deal with concrete themes like death or global warming?

Yes, lately oil consumption works its way in as a consideration, I can't see producing a whole body of work on one theme.

You've already alluded to the significance of the workshop and its paraphernalia in your work;

are there other associations?

Well, I can see the image of a laboratory or a factory...

I was looking at a piece of yours that reminded me of a jelly mold – what about the kitchen?

Yes, I like those references – like the funnel that I've used for many years – it's something that can be used in a garage or a kitchen; it can be feminine or masculine in form and use.

The kitchen, the workshop, the laboratory – alchemy?

Well, it's transforming, on a good day.

You're married to artist [Tom Phardel]. Two artists under one roof – what's it like?

It's wonderful. You can spend endless amounts of time in your studio and you never have to explain. There is no need to justify why you want to go to a stone quarry for vacation.

What are you reading at the moment?

I just read an interesting book: *The God of Small Things* by Arundati Roy.

Very visceral; she talks a lot about the texture of things and how they smell, etcetera.

Yes, and further into the book her use of language becomes more abstract. I've been in Southern India where it takes place.

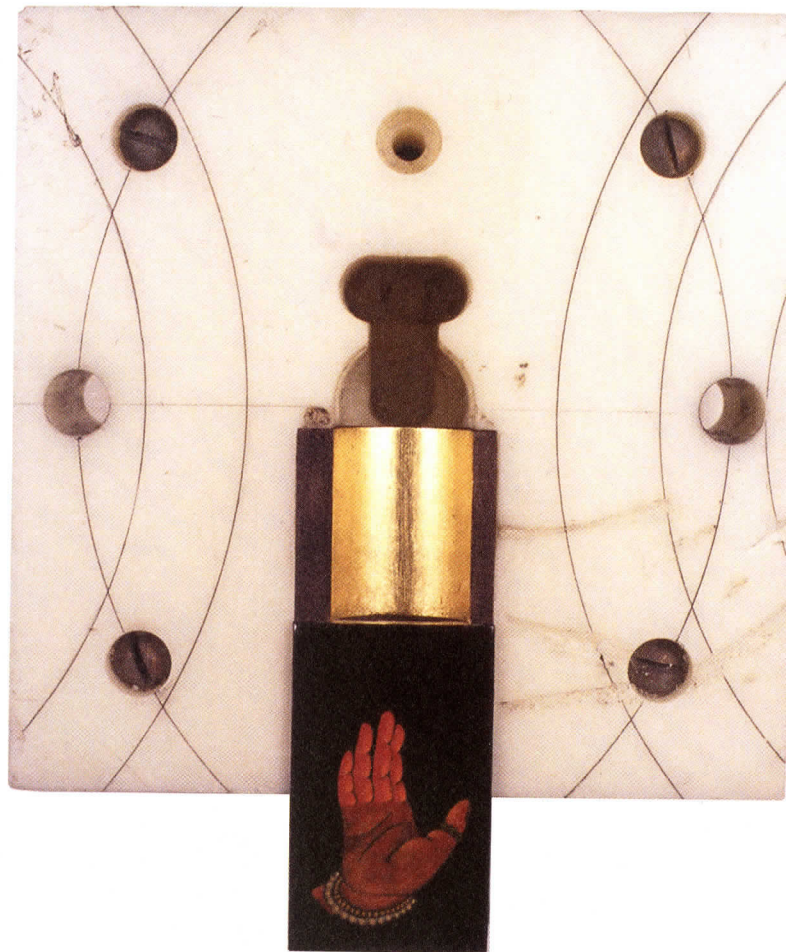
In the fifties, sixties and seventies, critical theory was much more stressed than now. What kind of critical being do you consider yourself: Feminist, Marxist, Freudian, Existentialist?

I don't think in those terms. Critical theory rarely captures my interest.

Invariably your work includes found objects.

Do you regard an object manufactured by someone else, employed in your work, differently than a found piece of stone?

That is often mistaken about my work, that



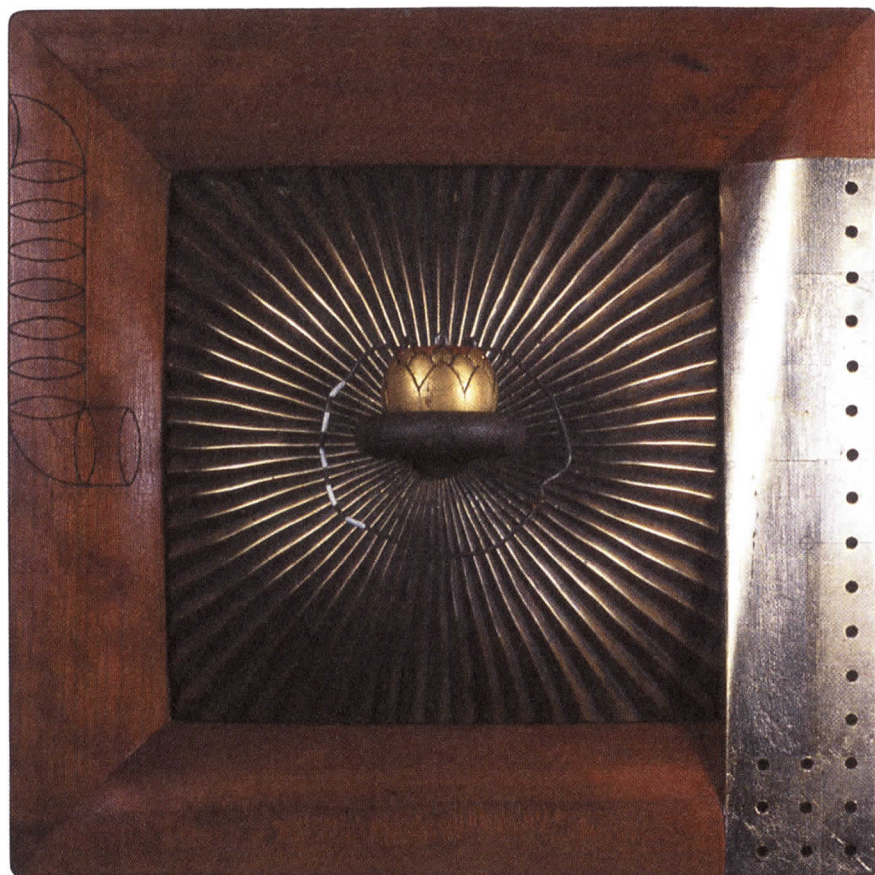
Belief Systems, 2002
nylon, wood, egg tempera, gold leaf; 7.25" x 6" x 3"
Collection of Tim and Marilyn Mast



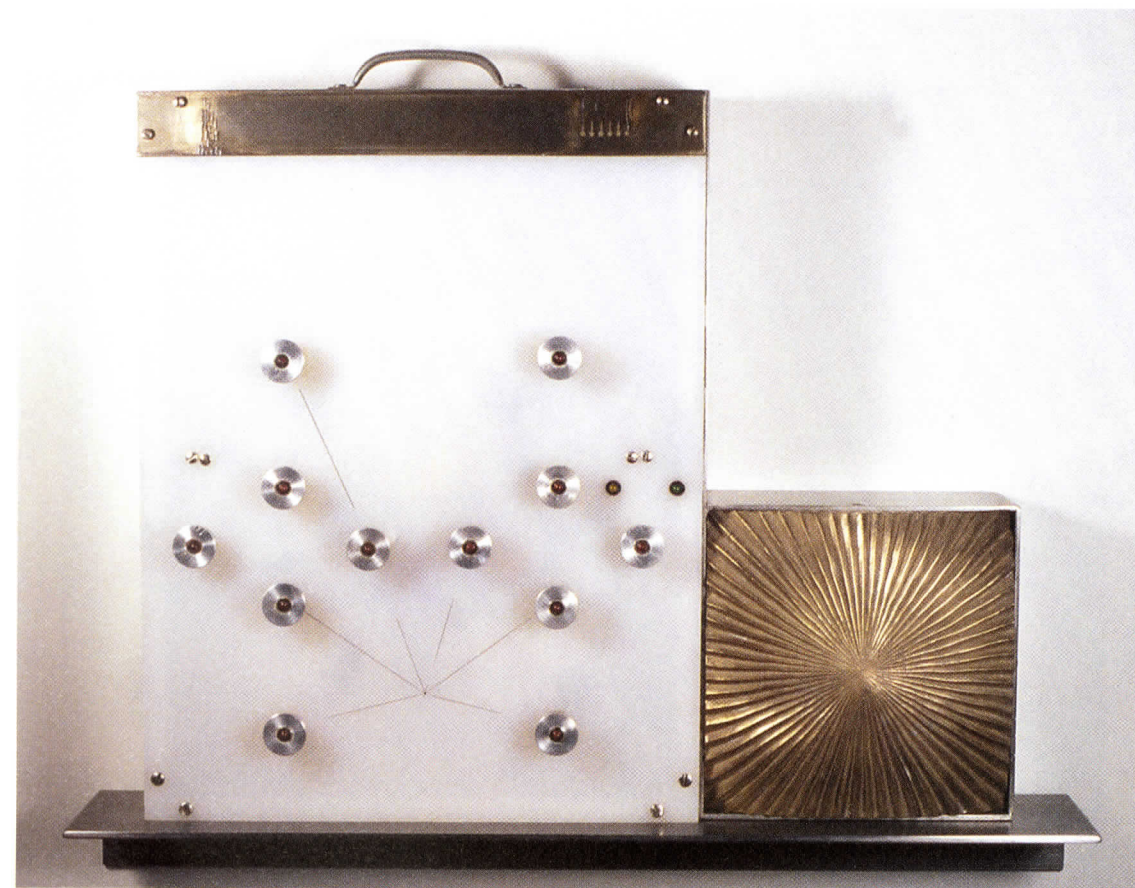
Everlasting, 2003
oak, boxwood, egg tempera, steel; 63" x 22" x 13"



Everlasting
detail, alternate position



Invention, 2001
cast bronze, wood, silver leaf; 11.25" x 11.25" x 3.5"
Collection of Shirley and Frank Piku



Impulse, 2003
cast bronze, steel, plexiglass, aluminum; 19" x 24" x 4.5"



Immersed, 2003
bronze, oil paint, wood, varnish; 33" x 17" x 3.5"



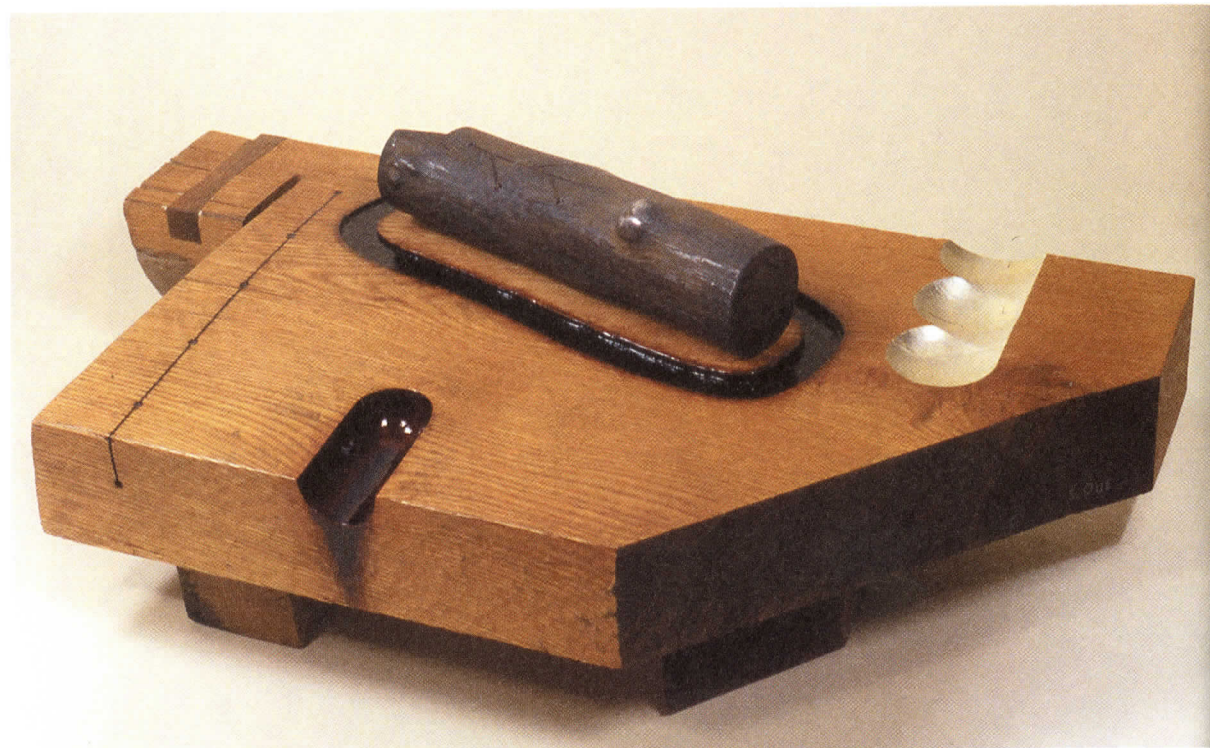
Float, 2002
wood, cast bronze, varnish, marble; 12" x 12" x 5"



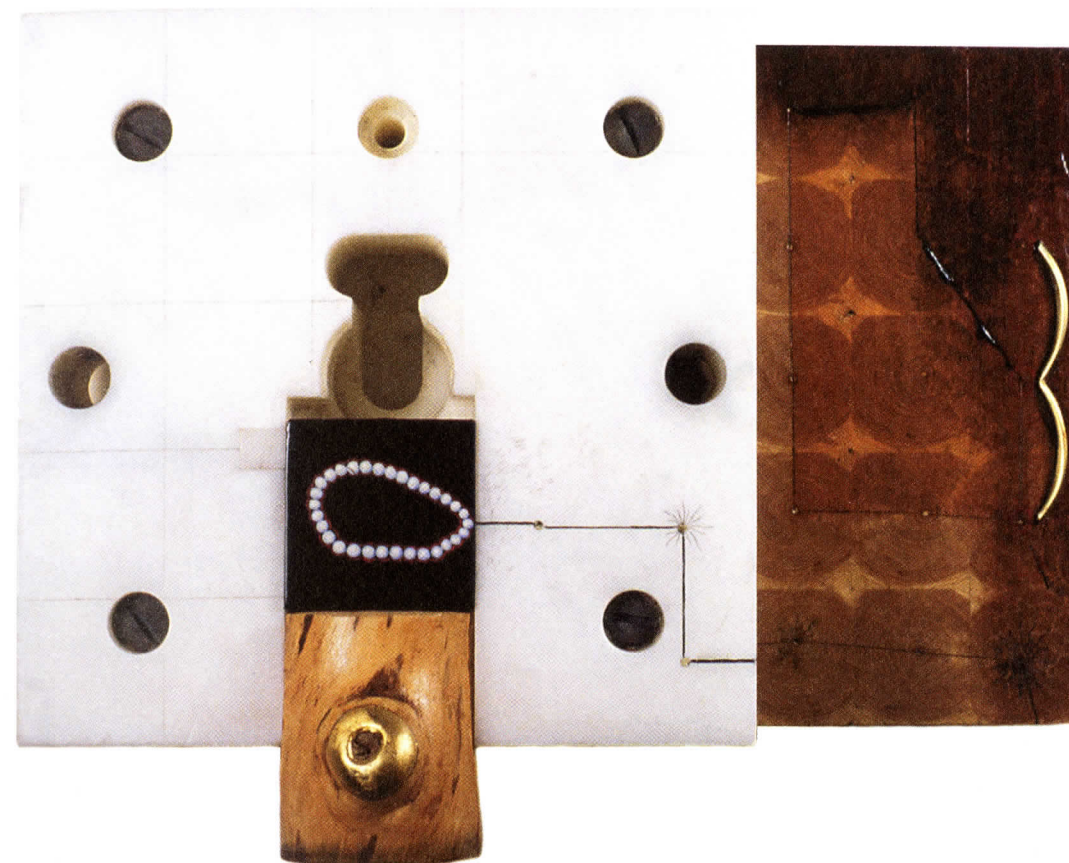
Redistribution, 1998
cast bronze, slate; 13.5" x 8" x 2"



Cascade, 2001
stone, steel, cast bronze; 40" x 29" x 18"



Downstream, 2003
wood, cast iron, silver leaf; 10" x 28" x 14"



Lure, 2003
nylon, wood, egg tempera; 7" x 9" x 3.75"



Ternary, 1999
steel, cast bronze, paint; 58" x 36" x 8.5"

I'm using a found object when in fact I've often re-manufactured it – like a cast funnel. It starts as a real funnel (found object), then I make a plaster mold out of it, change the thickness of the material, pour wax into it, invest it, burn it out and cast it in bronze. This transformation is important to the success of the form sculpturally. And then to address the main question, I do regard a man-made object differently than an element from nature.

Is there is a difference between making a funnel and carving into a piece of stone.

I suppose, but I don't perceive myself changing gears.

But in making a funnel, you're going through a set of processes – you know what you're going to be doing for the next eight hours. But confronted by a piece of stone, isn't it more precarious – more analogous with drawing – you're making something new. I see that as your drawing process. That's what I find fascinating.

Really they are not so different because each material follows the same set of processes. Before I spend the eight hours making a funnel for casting in bronze, I have to pass through the same creative process as drawing on stone. The drawing on stone could also take eight hours. It is the time spent before I can physically get started on something that is most worrying to me; sometimes you think you'll never be able to do anything.

How does the process work?

Well, okay, with this piece here [gestures to a stone with four steel "legs"]. I've got my canvas and my cast parts which I rearrange and draw on with chalk. I have a feeling of approximately what I want to have happen with these shapes and this stone. You've got a lot of concerns about how to make these things that aren't connected, connect.

Do you normally have to have that second object to initiate the process? You've got the stone and then you've got some other object you've manufactured.

I find it difficult to set an object on a surface without addressing the question of why is that object there. My most frightening thought is that the object is a knick-knack. So how I solve this object/knick-knack problem is to give the object a reason to be sitting there. This integration, which is a third element helps me move through the stone even though physically you can't do that. Sometimes the movement is implied and sometimes it is really there in three dimensions.

It's a constructive, subtractive, additive process.

All these elements have to come together to make the process move forward. Quite daunting.

Every piece you do is daunting, but once in a while it goes along nicely and you can't believe it when it happens [laughs]. That gets back to the importance of discipline.

What would be the effect on your work if you never traveled abroad?

When you go abroad you can look at your life like a bird on a tree looking down on it; that helps the content of your work. It also helps you to understand why others would criticize or adore our culture. When you get back from a vacation people say: "Oh, you'll use all those experiences in your work!" But that doesn't happen with me now. Perhaps five years later it might seep in. Every time I get back from somewhere I think I never want to travel again. To be away from your studio for three weeks is way too long.

It's that Michigan work ethic of yours.

Yeah, it's getting bad.

The juxtaposition of all the elements in your work hint at equilibrium, but not through symmetry, rather through calculated placement of several incongruous elements; there's a suggestion of tension, discord could easily displace the virtue of balance. Am I looking at this in the right way?

I like how you perceive it. There are many elements that have to work together.

On the other hand the bases are very symmetrical; perhaps it gives you license to be asymmetrical?

Paintings start out as a square or a rectangle.

A lot of the time my work starts out as a square.

I try to deconstruct or reconstruct the square, often by using other elements. Somehow this makes me feel like a sculptor.

The British painter Francis Bacon said that making art had become a game to distract man away from the notion that he was merely a futile cosmic accident. What do you think?

[laughs] It's funny and irreverent. I don't think that way, but I enjoy his comment on our self-importance. Art being a game implies it is an activity we do like playing checkers. I see making art not so much like an activity but more of a confirmation of our thinking. And really this comes out in everything we do.

Is there a reliquary aspect to your work?

Certainly earlier work was linked to reliquaries I saw in Italy and Greece; there was a literal connection, but now not so much. When I work on something for a month I have a chance to think about everything. One reference like that is not so obvious. Instead of housing something or enshrining it I'm creating awareness about it and then the awareness isn't about the object so much as it is about where that object can take you.

Matisse dreamed of an art of balance, purity and serenity devoid of troubling or depressing subject matter – do you identify with this notion?

No. I believe in using opposites in equilibrium; pure beauty is too one-sided.

African art tends to be ritualistic – a mask is not merely an aesthetic object, it serves a life-altering role in a ceremonial rite of passage. Is there a ritualistic dimension to your work?

No, but ritual interests me. I think it gives you a presence of mind. I like the idea of people doing things for auspicious reasons.

The artist as visionary?

Well, I like speaking to the general public in some way. I don't like the idea of only making work for other artists with cryptic references that speak to a small world that just cares about itself. I like art to reach out. Most people don't think abstractly; if my work moves them in a less literal direction then it's successful.

You're not far off from being a painter. One sees something of Picabia, Max Ernst and Duchamp in your work; how much did you look at these artists as a student?

Almost not at all, and I feel uncomfortable being described as a painter.

Is there an artist who you absolutely adore but think: I could never do anything like that?

Anish Kapoor. I've heard about his huge sculpture at the Tate Modern – architecturally it sounds amazing and all-encompassing. I could never work on that scale. The work I have seen of his remains with me.

Anish Kapoor is of Indian and Jewish decent and lives in London; critics identify a powerful debt to Hindu Tantrism in his work. If you moved to Thailand, what remnant of American tendencies would survive in your work?

Probably the machine-like quality and my thinking that is like an invention.

Is there an aspect of calibration in your work?

Oh definitely.

What are you measuring?

Good question. You become what you do so my past jobs have had an impact. At GM you had to measure everything. You had to prove that this sculpture was exactly in the space where it should be to within two tenths of a millimeter. But in violin making they say, "Oh that looks about right." And it's right because it looks right. It's a different way of quantifying something. Using your eye, trusting

your eye. Quantifying things seems to offer some explanation, some proof, but on the other hand it is fascinating that faith is the antithesis of proof.

Quantifying is part of your language?

Yes, I do think of it as a language.

How important are the collectors?

Well, very important. From the beginning collectors bought my work and they were so enthusiastic. Still those same collectors collect my work. Artists need a broad support system. Collectors are one aspect of that which feels really sincere and I'm proud to be included in their collections.

Do you ever feel any commercial pressure?

My work is represented by two galleries and at first I feel pressure to see eye to eye with them. Once that is established then the commercial aspects seem to fall into place.

You sell five things that are similar, does that mean you have to make a sixth?

I have a hard time making a variation on a theme. Six variations of the same thing does hold some fascination because I wouldn't be very good at it.

You have worked the last 14 years on violins.

If you had never picked up a violin, how different would your work be?

Quite different. I've loved my jobs because they give something back to my art. Working on violins is a solitary endeavor, working on what some consider to be a perfect form with a tradition that goes back 300 years. It keeps me thinking about form and function. Much of my current work is varnished and this comes from working with violins.

That's an interesting paradox, because every work you make is unique and yet these archetypal forms are very important to you.

That's what I enjoyed about Thailand – they continue making Buddha images and just refining

and refining them; they come up with the most elegant solutions.

Last year you did a large outdoor sculpture.

["Resound," on the campus of Oakland University]. Is that the largest work you have ever attempted?

Yes. It was a completely satisfying experience. I have this workshop mentality that I've got to do all the work, otherwise it's not mine, but when you get into large scale sculpture you can't do it all – you have to hire people. You work with these incredible craftsmen; you respect their trade and equipment and they help you work on your idea. It was exhilarating.

Critics say nice things about your work, for example: stunningly beautiful, exquisite, radiant, meditative, serene, meticulous; do you think that such words place a barrier between the onlooker and the work – I mean if someone reads all those words, isn't it a bit of a burden?

Yes. I don't have a good feeling when I read that about my work; it seems shallow. A review is a historical document and it should probe deeper than a few words of praise.

What was your recent show in Chicago like – was there anything fundamentally different than showing in Detroit?

Yes. People walked in off the streets from other places – other countries – and bought my work. That kind of thing rarely happens in Detroit. But Detroit is where I'm from so I always feel surrounded by friends and family.

Is there a future for you in Chicago?

Yes, I hope so.

Would you move there?

No. I hope I'm never going to move.

What do you like about being here?

Well, we built the house we live in. Before that

we lived in our machinery barn which is now our studios. It makes you feel connected. Besides, if I moved it would take up three quarters of a year. I'm not prepared to spend that time on that activity.

What if it could be done with expediency – what if someone offered you a studio in Provence?

I just got back from traveling. I like it here, but I'm sure I'll travel again – Provence would probably be okay just to visit but I have never fantasized about France.

What are you aiming for, for the next five years?

Many hours in my studio with good music.

There's an heirloom quality to your work, particularly the wood pieces – a suggestion of the ancient and arcane, as if they have always been there. Is this intended?

Well, I like there to be a sense of the passing of time in the work. Like when you're walking on steps that people have walked on for hundreds of years and they're worn in a certain way; there's something sensual about that.

How do you get that into your work?

For me inspiration is a continuum, every once in a while you fill it up – you see something and feel something and have this huge inspirational surge, but you never know when its going to happen. I don't necessarily get it from looking at art. I get it from looking at how a piece of wood has worn over the years when it is six hundred years old. You can't buy these things you see. The invisible marks that people have put on something over years – fascinating. That's why museums don't want you to touch sculpture [laughs]. But I love the idea of human beings touching things and having the object changed by their touch. In other cultures it's really interesting – like in a Hindu temple, you'll be looking at these deities and you may not know the stories behind them, but you look at these objects that have been burnished by touch and they begin to tell their own story.

You must like antique fairs.

Oh yeah.

Is there anything you particularly like to buy?

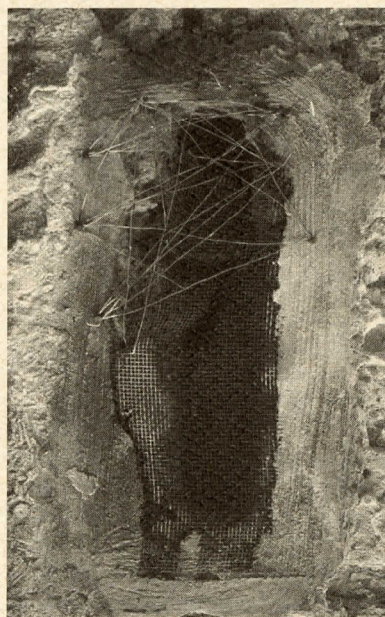
Old tools. I love old machinists' hand tools.

You often use one-word titles. The piece on the postcard of your recent Chicago show was called "Aquifer." You use titles like "Recess" or "Basin" or "Siphon" – kind of commonplace words. What do mean by your titles?

Well, hopefully they will make someone think differently about the work from their first impression. The titles are specific – there's nothing arbitrary about them.

Are the titles a form of demystification?

Possibly an alternative to the first impression. I'd rather give someone the nuts and bolts not fully assembled; let them perceive the work without leading them on. The titles contribute to a subtle system of symbolism so that the meaning can be open to interpretation at several levels.



Cellar vent,
Venice, 1985
Photograph
by Sharon Que

Sharon Que's black-and-white architectural detail photographs, above and on page 2, document her interest in materials, process and human intervention.

Sharon Que

1983-Present Studio in Ann Arbor, Michigan.
1960 Born Sharon Querciagrossa in Detroit, MI

solo exhibitions

- 2003 *Retrofit*, Meadow Brook Art Gallery, Oakland University, Rochester, MI
Immersed, Byron Roche Gallery, Chicago, IL
- 2001 *Loop*, Lemberg Gallery, Ferndale, MI
- 1999 *Concentric Chronology*, Warren Robbins Gallery, University of Michigan, Ann Arbor, MI
Seamless Motion, G. R. N'Namdi Gallery, Chicago, IL
- 1996 *Every distance is not near*, Alexa Lee Gallery, Ann Arbor, MI
Sharon Que: Sculpture, General Motors Institute Gallery, General Motors Institute, Flint, MI
- 1993 *Sculpture*, Gallery 414, Ann Arbor, MI
- 1992 *New Sculpture*, Robert Kidd Gallery, Birmingham, MI
- 1989 *Sharon Que, Sculpture and Mixed Media Assemblages*, Fine Arts Gallery, Mott Community College, Flint, MI

selected group exhibitions

- 2003 *Art Chicago 2003*, Navy Pier, Byron Roche Gallery, Chicago IL
- 2002 *Biennial 2002*, Detroit Artists Market, Detroit, MI
- 2000 *Art Chicago 2000*, Navy Pier, G.R. N'Namdi Gallery, Chicago, IL
Parallel Tracks, Bobbitt Visual Arts Center, Albion College, Albion, MI (Tom Phardel).
- 1999 *3d@dc*, Detroit Contemporary, Detroit, MI
Duty Free, Artcote, Windsor, Canada
Dysfunctional Sculpture, Center Galleries, Center for Creative Studies, Detroit, MI
Great Lakes Regional Art Exhibition, Midland Center for the Arts, Midland, MI (Juror's Merit Award)
- 1997 *Ambient Luminosity*, Detroit Artists Market, Detroit, MI
- 1996 *Sharon Que, Robert Bielat, Ken Thompson*, Marygrove College Gallery, Marygrove College, Detroit, MI
Patrimonio: The Legacy of Italian Art in Michigan, Community Arts Gallery, Wayne State University, Detroit, MI
- 1993 *Group Show*, Gallery d'Arte UBU, Venice, Italy.
Sculpture, Willis Gallery, Detroit, MI (Robert Hansen)
- 1992 *Spiritual Concerns in Contemporary Art*, Lee Hall Gallery, Northern Michigan University, Marquette, MI
- 1991 *Four Sculptors*, University Art Gallery, Central Michigan University, Mt. Pleasant, MI
- 1990 *The Poetics of Space: The Box and New Assemblages*, curated by Ben Mitchell, Art Center of Battle Creek, Battle Creek, MI (Traveling Exhibition).
- 1989 *After Ten Years*, Detroit Focus Gallery, Detroit, MI
Sculpture, Michigan Gallery, Detroit, MI (Tom Phardel).
- 1988 *Artists Choose Artists*, Detroit Focus Gallery, Detroit, MI
- 1987 *Sharon Que, Mary Ann Jordan*, Michigan Gallery, Detroit, MI
Assemblages, Ann Arbor Art Association, Ann Arbor, MI (Grace Ann Warn)

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- _____, "Surreal Treat: Sharon Que's 'Every Distance is not Near'," *The Ann Arbor News*, Ann Arbor, Michigan, January 14, 1996
- _____, "Sharon Que's exhibit offers an adventure for art lovers," *The Ann Arbor News*, Ann Arbor, Michigan, January 28, 1996
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- Tysh, George, "Raw and cooked," *Metrotimes*, Detroit, Michigan, November 4-10, 1998

public collections

- 2002 Oakland University, Rochester, MI
- 2001 Detroit Institute of Arts, Detroit, MI

education

- 1997 Violinmaker
- 1988 Journeyman, Wood Model Maker
- 1986 Associate Degree, Manufacturing Engineering, Macomb County Community College
- 1982 B.F.A., Magna Cum Laude, University of Michigan, Ann Arbor, Michigan



Sharon Que
Ann Arbor, 2003

acknowledgements

I would like to thank the following for their assistance and support: Laurie Blakeney, John Burkwhat, Andrea Eis, Dick Goody, John Hosford, Tom Phardel and Sheshadri Sharma.

Help has graciously come to me in many forms. I also wish to thank my family, friends, teachers and fellow artists in Detroit.

I am especially grateful to all the private collectors who have lent work for the exhibit.

— Sharon Que



meadow brook art gallery

Department of Art and Art History
College of Arts and Sciences
Oakland University
208 Wilson Hall, Rochester, MI 48309-4401
(248) 370 3005 www.oakland.edu/mbag

the gallery

Director: Dick Goody
Assistant to the Director: Jacqueline Leow

the curator

Dick Goody

the catalogue

The Meadow Brook Art Gallery and Sharon Que would like to thank the following donors for their generosity in supporting the publication:

Lemberg Gallery
Joan and Armando Ortiz
Shirley and Frank Piku
Tim and Marilyn Mast
Byron Roche Gallery
Joyce and Myron LaBan

Catalogue Design: Andrea Eis

Photograph of *Ternary* by R. H. Hensleigh

Photograph of Sharon Que by Tom Phardel

All other photographs by Sharon Que

Printed by: Future Reproductions, Inc.

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ISBN 0-925859-21-4

This exhibition is made possible in part by a grant from Michigan Council for Arts and Cultural Affairs and by the College of Arts and Sciences, Oakland University



