

FRAGMENTS

JAY HOLLAND / SERGIO DE GIUSTI

SEPTEMBER 29, 2015 THROUGH JANUARY 23, 2016
MARSHALL M. FREDERICKS SCULPTURE MUSEUM

FRAGMENTS

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Foreward and Acknowledgements

When Skip (William) Davis, a Detroit area art collector, asked me some time ago if I might consider an exhibition based on the theme of “master and student” that would show the work of two well-known and respected Michigan artists, I asked him to tell me more. Subsequently, he sent me an exhibition concept proposal, which I responded to enthusiastically.

Skip’s proposal read: “Detroit sculptors Jay Holland and Sergio De Giusti are monuments themselves in the art world. Not only have they both been recognized internationally for their mastery in the classical genre, but they have distinguished themselves as artists, instructors and mentors, and as contributors to the Detroit art scene for over six decades.”

Sergio De Giusti and Jay Holland met in 1960 when Sergio was a high school student and Jay was teaching sculpture classes at the Detroit Institute of Arts (DIA). Jay was initially attracted to Sergio’s Italian accent (Sergio came to Detroit from Italy in 1954), and later the older artist could see a special talent in his nineteen-year-old student. That sculpture class with Jay helped prepare Sergio for his admission to Wayne State University in 1961 to study sculpture.

Jay and Sergio saw each other regularly for many years. Sergio often visited Jay and his wife at their home in Birmingham, where there was always music and serious discourse about art and sculpture. When Jay took a year-long sabbatical from the College for Creative Studies, Sergio took over teaching his classes.

Both artists share a great interest in music. Jay loved Russian opera and introduced Sergio to Modest Mussorgsky’s masterpiece *Borís Godunóv* and Enrico Caruso’s Italian opera singing. Sergio recalls Jay playing Caruso’s music for his students in all of his classes.

The friendship that began in 1960 at the DIA and continued through all of these years seems to be based on a love of art and classical music, and a mutual respect for each other. As Jay says, “we are friends forever after.”

While Jay and Sergio have been in several group shows together, *FRAGMENTA* is only their second two-person exhibition. It is a pleasure to bring together a body of work by two renowned sculptors in a Museum where the works of a great American master, Marshall Fredericks, reside.



Jay Holland (left) and Sergio De Giusti, 1982

Curatorial Statement

My purpose in creating this exhibition is to honor two distinguished artists with deep Detroit connections. For over five decades, Jay Holland and Sergio De Giusti have relentlessly devoted themselves to the cultural arts — as artists, instructors, mentors, and community builders. They both display their mastery of the fundamental classic figure, and each has evolved and created their own individual, expressive, and interpretive style. The fragmented, fractured, textured, archaeological, and mythological references of their works are mysterious and memorable. Please enjoy the virtuosity and versatility of these two extraordinary talents.

Skip Davis

A grant from the Michigan Council for Arts and Cultural Affairs (MCACA) and the National Endowment for the Arts (NEA), along with operational support from Saginaw Valley State University made the *FRAGMENTA: Holland/De Giusti* exhibition possible.

I wish to thank these agencies for recognizing the value and importance of the arts in our lives and for supporting museums that exhibit the work of our gifted artists.

I want to acknowledge our elected officials in Lansing and Washington who support the MCACA and the NEA with an annual budget allocation, the result of which is a healthy cultural environment for Michigan residents and visitors to our state.

The work in this exhibition was loaned by the artists and private collectors. We are grateful to all of them.

Special thanks goes to Skip Davis for his commitment to bringing *FRAGMENTA* to the Museum, Pat Ferrill for designing the catalog, and the entire museum staff for assisting with the installation of the exhibition.

Marilyn L. Wheaton
Museum Director



Fragments from a Fraught World

Seldom does either Jay Holland or Sergio De Giusti represent an anatomically seamless figure — as in the Graeco-Roman ideal — proffering instead a fractured, embattled vision of humankind. Attuned to the cathartic turmoil of the post-WW II era in which they matured, each forged a distinctive sensibility that allowed them to express their responses to the antihumanistic ethos they witnessed around them. Nor did they toil alone in their efforts to confront a world they saw as out of joint. Their sculptural compatriots, who likewise shared their dark, worrying view as they probed the human condition, are legion: Kenneth Armitage, Reg Butler, Cosmo Campoli, Lynn Chadwick, Herbert Ferber, Elizabeth Frink, Alberto Giacometti, Jacques Lipchitz, Seymour Lipton, Giacomo Manzù, Marino Marini, Eduardo Paolozzi, John Nick Pappas, Germaine Richier, and Theodore Roszak, among others.

The shattered psyches of the second half of the twentieth century were due in no small part to the serial destructiveness of WW II, the Holocaust, Hiroshima and the atomic bomb, the Korean War (in which Holland served), the Cold War, the Vietnam War, and the Gulf War. Artistic discourse buzzed with terms and phrases that encapsulated the fraught state of the period: “the age of anxiety,” “geometry of fear,” “damaged man,” “fragmented,” “shrouded,” “disfigured,” “the human condition,” “the loss of humanistic ideals,” “new images of man,” “existential man.”

Moreover, the heretofore conventional portrait head, bust, or half figure took on new, dark identities, via such descriptive terminology as “partial figures,” “disembodied forms,” “dismembered

bodies,” that simultaneously evoked damaged antique statuary, which is minus the limbs, heads, noses, penises/genitals lost over time. Artistically, single severed limbs provoke interest and curiosity, as in downtown Detroit’s own “Fist,” the nickname for the suspended arm and fist of Robert Graham’s Memorial to Joe Louis. Would the *Venus de Milo* be as singular with arms attached?

Holland, a Detroit native born in 1928, studied at the College for Creative Studies (where he later taught for many years) and the Cranbrook Academy of Art. His life-size *Manapart* (1997) stands as a prime example of “damaged man” in distress. The lumpy, partially visible figure, poised in a classic contrapposto stance, is encased in shattered armor. He does indeed stand apart, but he is also coming apart at the seams. Vulnerable, “wounded and lacerated” (according to the sculptor), his steel carapace no longer protects him from the slings and arrows hurled his way. One horn has already been shorn from his helmet. The remains of a shield attached to his left “arm” (there is in fact no arm behind it) is paper thin — and useless. Circumnavigating *Manapart* reveals that his armor is jaggedly split, neck to waist, down the length of his back. Patinaed in a dusty brown, this “existential man” is indeed bereft, isolated on a base that, given its irregular shape, might be described as akin to an ice floe.

A related figure, *Decision Pending* (1983) is, as its title implies, beset with indecision, while other works, with more explicit titles — *A Knight Assembled* (1998), *Ozymandias* (“a remnant of past glory and power,” per the artist), and *Bound Figure* (both 1978) — summarize Holland’s leitmotif of the shattered ideals at the core of “the human condition” — as well as his practice.

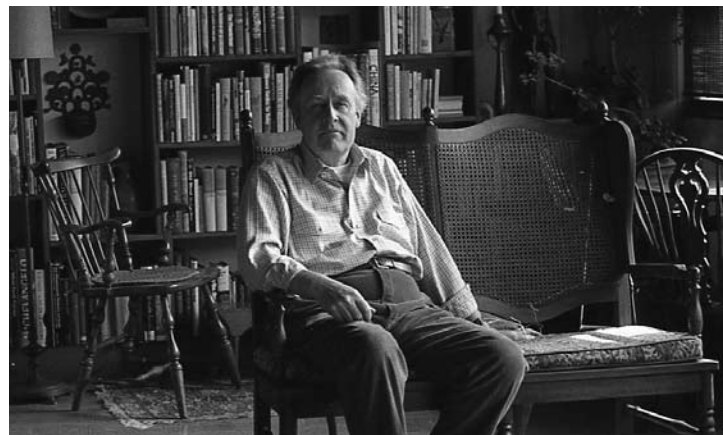
De Giusti, born in 1941, immigrated to Detroit from Italy with his family in 1954. While in high school, he met and studied briefly with Holland and subsequently at Wayne State University, where afterward he taught for a number of years. Grappling with his own vision of human existence in a distressed, fractured society, De Giusti employs the wall-mounted bas-relief as his primary idiom. In contrast to Holland’s blunt, confrontational effigies, De Giusti’s multifigural reliefs sweep in fluent arabesques across wide (up to sixteen ft.), multipanel compositions. Within the restless, flowing milieu of heads, body parts, partial figures, lengths of drapery, and miscellaneous detail, scenes drawn from history, opera, the bible, and various classical sources can be discerned. In *Genesis* (1992) randomly deployed bodies and body parts emerge from a ground littered with ragged, twisted lengths of fabric and strips of bandaging. In the struggle to free themselves from these restrictive coverings — shrouds? cocoons? — De Giusti’s figures animate the fraught eclosion from nonexistence to febrile life. Projecting lengths of undulating fabric link the separate panels into a whole, and the figures — prone, partly hidden, upside down or right side up — thrust forth from the elegantly modeled primal soup.

Similarly, in *The Arts* (2005), a quartet of relief panels provide fragmentary references to the literary arts (a book), performing arts (theatrical mask), visual arts (palette), musical arts (bearded divo, violin, hand, and baton), their forms emerging from restless eddies of wind, water, and drapery. Here too several roiling forms project beyond the edges of the cast hydrostone to engage viscerally with viewers.

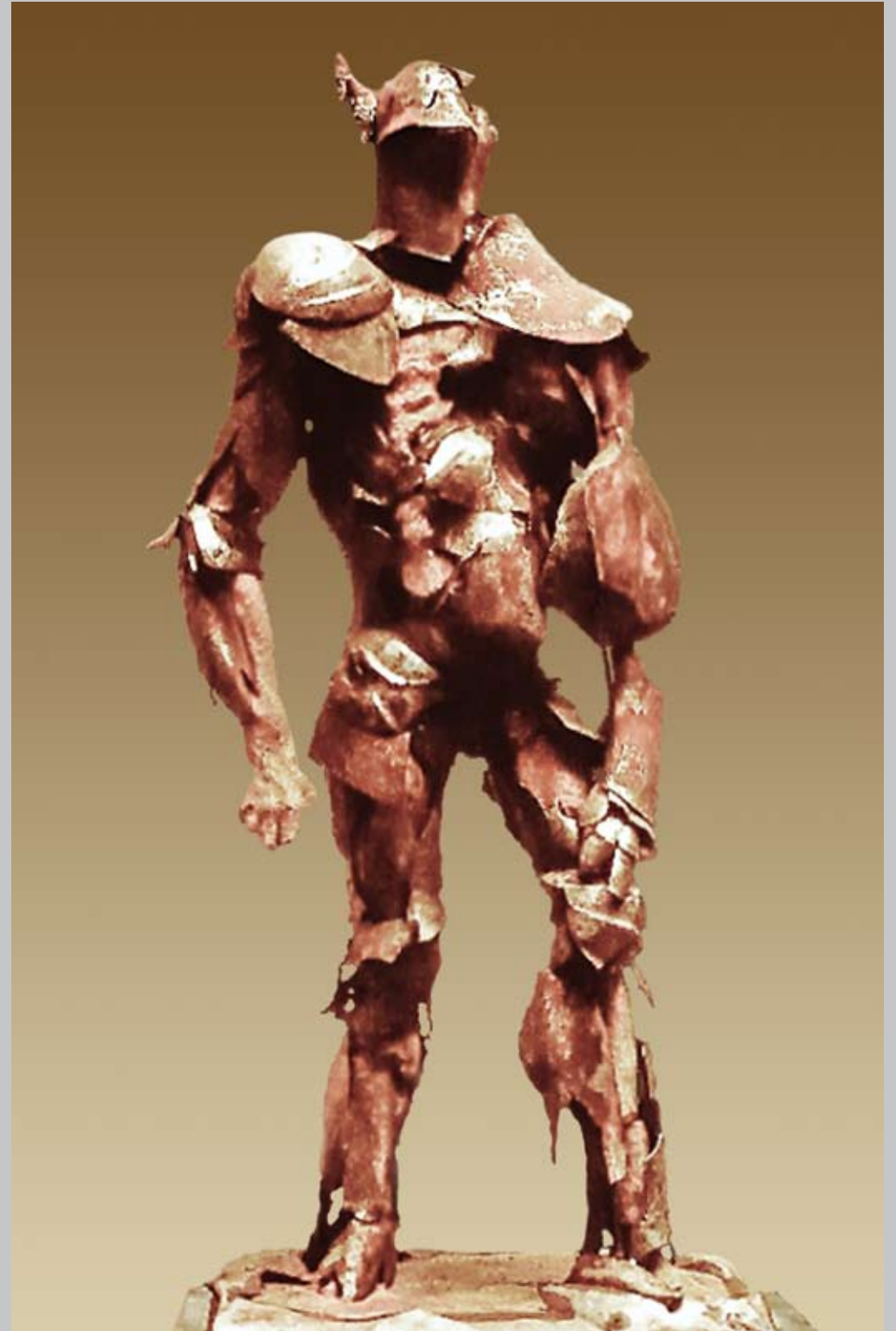
Although all of De Giusti’s figurative reliefs involve mash-ups of classical art practice and his modernist themes of turmoil and turbulence, his *Homage to Bernini* (2007) is perhaps the most dramatically baroque of all. Within a long, narrow friezelike format, stretching almost ten feet in width, the form of the famous sculptor gradually emerges — his face and hand becoming visible — only to disappear from sight in the last panel, a sobering reminder of the demise of art, humanity, and its vaunted ideals. A clutch of shrouded, partial figures from 1999 — *Effigy*, *Wrapped Figure*, and *Ethnographic Head* — further reflect the artist’s emphasis on “anxiety and turmoil.”

Notably, Holland and De Giusti have occasionally essayed related subjects, significantly “helmets.” This protective headgear is replete with references, destructive and constructive, to armed conflict, ferocity, gladiators, medieval jousts, alpha land, militarism, knights, round tables, and romance, all bundled in a single artifact. Holland’s *Helmet* (c. 1975) is sleek, shiny, snouted, and marginally functional; De Giusti’s *Benin Helmet* (1999) is bandaged, shrouded, and useless, its life force seemingly snuffed out. These sculptures, representative of the artists’ caustic oeuvres, disruptive voices, and dissatisfaction with the world, offer, nonetheless, a bracing dose of what Marlene Dumas has described as “art without a face lift.”

Dennis Alan Nawrocki



Jay Holland
Manapart, 1997
Forged and welded steel and Lumnite cement
6'6" x 39" x 32"



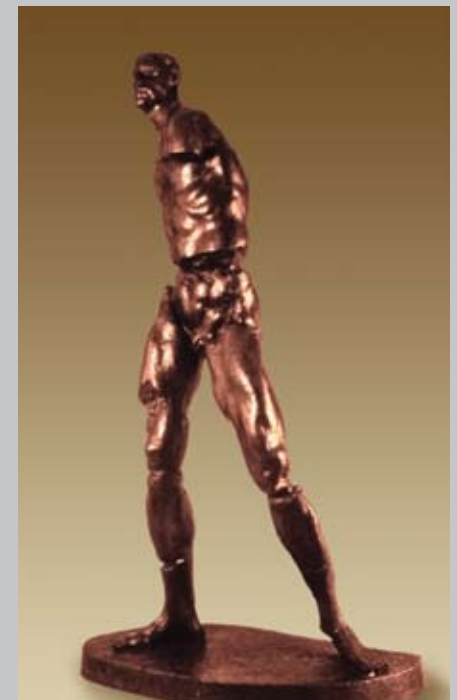
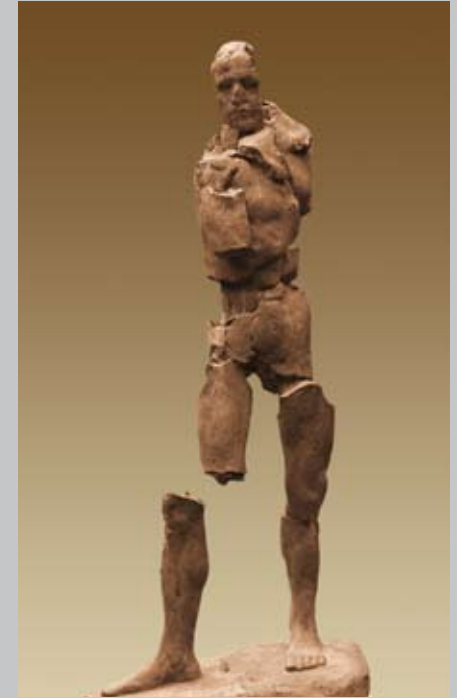
Jay Holland
Mask of Agamemnon, 1997
Forged and welded steel
24-1/2" x 17" x 15"



Jay Holland
A Way Out, 1974
Bonded bronze
28-1/2" x 18" x 10"



Jay Holland
A Leg to Stand On, 1984
Cast Lumnite cement
35-1/2" x 16" x 9"



Jay Holland
Balance, 1986
Cast bronze
20" x 10" x 7"

Jay Holland
Twisting Man, 1985
Cast bronze
22" x 8-3/4" x 6"

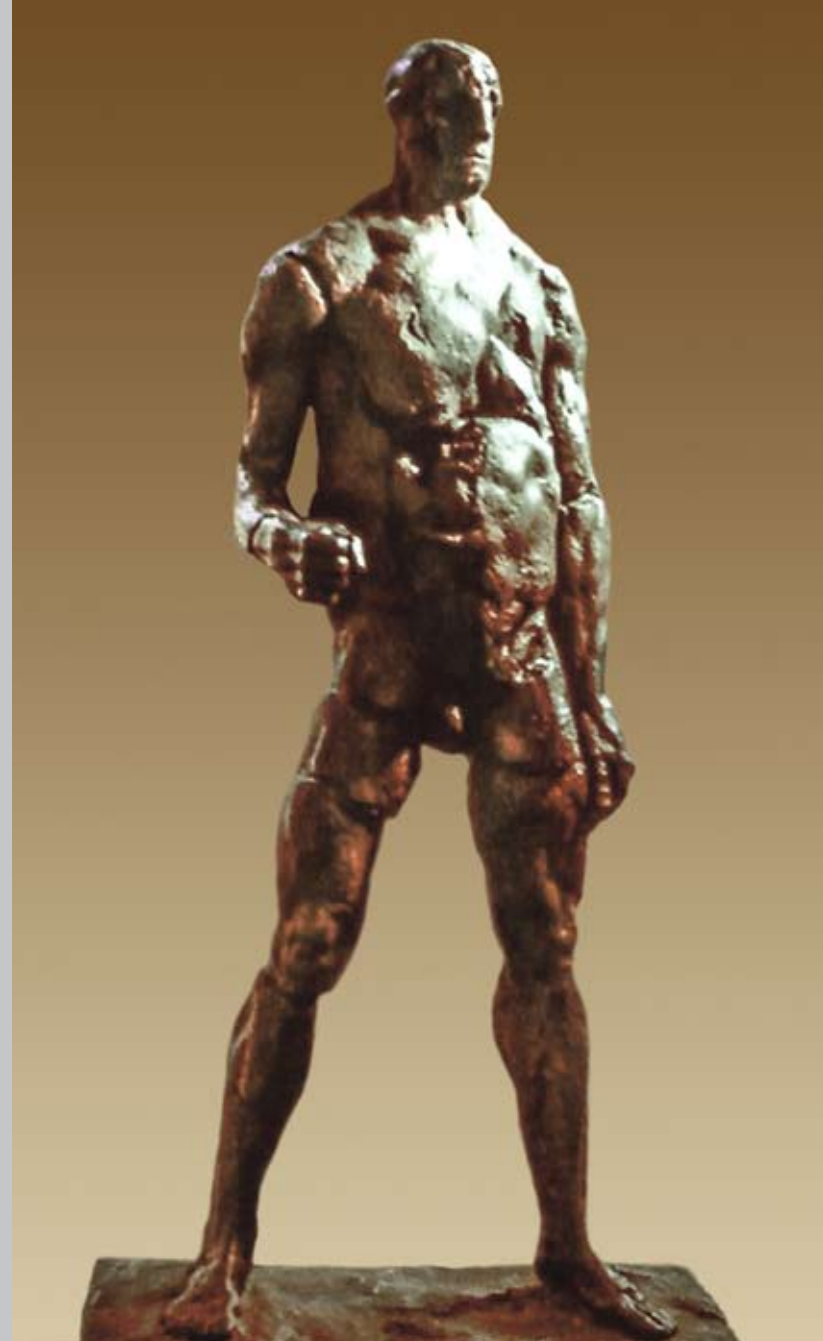
Jay Holland
Far Summit, 1980
Forged and welded bronze
6'10-1/2" x 15" x 15"



Jay Holland
Ancient Symbol, 1961
Forged and welded steel
41" x 19" x 31"



Jay Holland
Decision Pending, 1983
Cast Lumnite cement
69" x 38" x 30"



Jay Holland
Disjecta Membra, 1985
Forged and welded steel
18" x 22" x 35"



Jay Holland
Invaders' Helm, 1975
Forged and welded bronze
37" x 12" x 14"

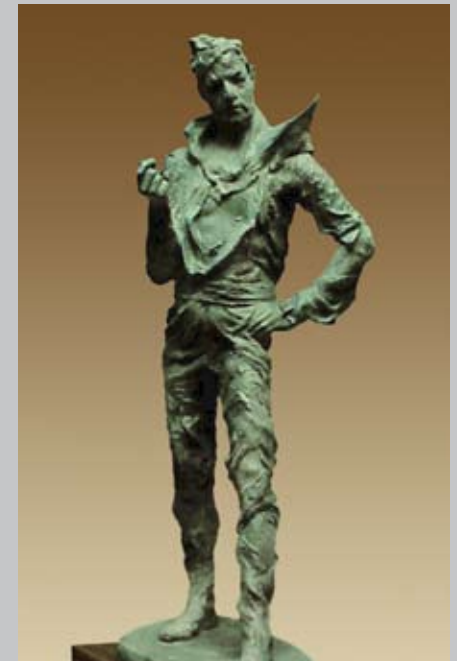


12

Jay Holland
Arboreal Form, 1960
Forged and welded steel
24" x 25" x 11-1/2"



13



Jay Holland
Jacketed by Doubt, 1978
Cast bronze
24" x 11" x 6"

Jay Holland
Montebank, 1981
Cast bronze
21" x 9" x 7"

Jay Holland
Separated Man (detail), 1982
Cast Hydrostone
23" x 9" x 6"



Sergio De Giusti
Images from Ur (detail), 1992
Cast Hydrostone, bas-relief triptych
25" x 67"



Sergio De Giusti
Images from Ur, 1992
Cast Hydrostone, bas-relief triptych
25" x 67"



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17



Sergio De Giusti
Genesis, 1992
Cast Hydrostone, bas-relief
30" x 17' (six panels)

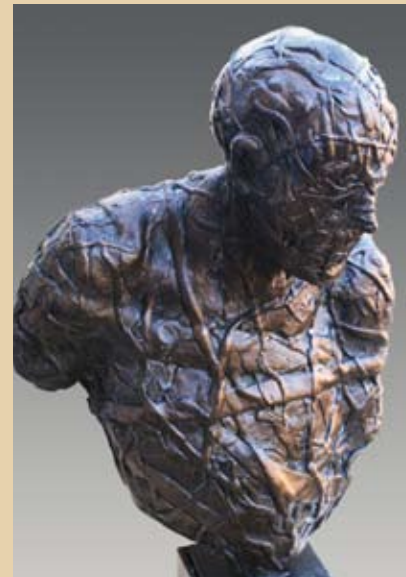
Sergio De Giusti
Effigy, 1999
Cast Hydrocal
24" x 12" x 9"



Sergio De Giusti
Ethnographic Head, 1999
Cast bronze
10" x 5" x 7"



Sergio De Giusti
Canopic Jar, 2011
Cast bronze
14" x 9" x 6"



Sergio De Giusti
Effigy II, 2007
Cast bronze
15" x 12" x 8"

Sergio De Giusti
Benin Helmet, 1999
Cast bronze
14" x 7" x 6"

Sergio De Giusti
Wagner's Opera – The Flying Dutchman, 1993
Cast Hydrocal
22" x 27" x 10"



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Sergio De Giusti
A Faust Symphony (detail), 2010–15
Charcoal and pastel
60" x 40"



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Sergio De Giusti
Wagner's Opera – Ring of the Nibelungen
(*Das Rheingold – Götterdämmerung, and Siegfried*), 1988
Cast Hydrostone, bas-relief triptych
31" x 7'

31" x 7'

Sergio De Giusti
Labor Legacy Landmark:
Transcending, 2003
Cast bronze and marble
63" x 45"

(bottom, left to right):

The Birth of Industrial Unionism
The Roots of Our Movement
The Future Belongs to the Young

Sculptors David Barr and Sergio De Giusti were selected from a national search to create a "Labor Legacy Landmark." David created the design and the arc; and Sergio created the 17 bronze reliefs that comprise *Transcending*, now installed at Hart Plaza in Detroit.



Sergio De Giusti



Jay Holland

Born:

Detroit, Michigan;
November 16, 1928

Education:

Cass Technical High School
Detroit, Michigan 1944–1947

Society of Arts and Crafts;
(awarded Detroit Board of Education
scholarship); Detroit, Michigan
1948–1953

Cranbrook Academy of Art;
Bloomfield Hills, Michigan
1954–1957

Selected Exhibitions:

Birmingham/Bloomfield Art Center;
Birmingham, Michigan 2006

Kayrod Gallery; Detroit, Michigan
1998

Detroit Artists Market (with Richard
Jerzy); Detroit, Michigan 1998

Michigan Gallery (with Sergio De
Giusti); Detroit, Michigan 1989

Delta College; Saginaw, Michigan
1985

Michigan State University;
Lansing, Michigan 1985

Michigan Gallery (with Tony
Williams); Detroit, Michigan 1982

Hanemura Gallery; Detroit, Michigan
1961

Flint Institute of Art; Flint, Michigan
1960

Selected Commissions/Collections:

Manapart; Center for Creative Studies;
Detroit, Michigan 1995

In Praise of a Young Girl;
Hoagland Family Memorial;
Birmingham, Michigan 1989

Decision Pending; City of
Brighton; Brighton, Michigan 1983

Decorative piece for Nedra
Kapetonsky; Lathrup, Michigan 1980

Calligraphic Spirit; Dow Chemical
Corporation; Midland, Michigan 1969

Tobacco Relief; DWG Cigar
Company; Lima, Ohio 1966

Tree of Life; Ira Kaufman Chapel;
Southfield, Michigan 1961

Floral Concept; Bell Florists;
Birmingham, Michigan 1959

Selected Awards:

State of Michigan Fine Arts Grant
1983

Gold Medal Award for Sculpture;
Scarab Club; Detroit, Michigan 1982

Purchase Award — Small Sculpture
and Drawing Exhibition; Ball State
University; Muncie, Indiana 1981

Purchase Award — Small Sculpture
and Drawing Exhibition; Ball State
University; Muncie, Indiana 1977

Teaching History:

Society of Arts and Crafts / Center
for Creative Studies / College for
Creative Studies; Detroit, Michigan
1964–1998

Jay's teaching responsibilities in
the sculpture program at Society of
Arts and Crafts were founded on a
classical figurative tradition,
enlivened by contemporary attitudes
and a consuming interest in
experimentation and inquiry. These
adventures in sculpture were
supported by a very active bronze
foundry which sometimes doubled
as an iron foundry. Considerable
work in direct metal also prevailed at
this time. Jay served approximately
two years as Fine Arts Chairman and
retired in 1998 after 34 years with
the rank of Professor.



Artist Statement

The first sculpture from my studio in
Birmingham included pieces based
on herbal and arboreal forms. The
spirit of these works owed much to
the exquisite design and sensitivity
expressed in classic Japanese
gardens, wood block prints and
Japanese calligraphy.

Working directly with metal, though
time-consuming, reduces the process
of making sculpture to literally a one-
step operation eliminating the need for
mold making and casting. Familiarity
with direct metal techniques made
the method a natural choice for
developing sculptural ideas derived
from medieval arms and weaponry.

My figurative works were dominated
by the desire to demonstrate
emotional distress by displacing
normal anatomical associations,
employing damaged anatomical parts,
displayed in an imperfect alignment,
shrouding portions of the figure
and deleting certain anatomical
parts. The result is forceful images
attempting to interpret life's passing
experience, more effectively, perhaps
for this sculptural discipline.

*"During the 70's, Holland did a
compelling series of welded steel
armor parts, underscoring the
symbolic qualities of such beautiful
forms. During the 80's, he introduced
classical figures with fragmented
body parts, representing the deep
psychological and spiritual damage
suffered by modern man."*

Joy Hakanson Colby

*"Jay Holland is considered by many
to be the father of Detroit sculpture;
he taught the craft at CCS from 1964
to 1998."*

Detroit Metro Times

*"Studying with Jay, I quickly realized
that I was in the presence of a master.
Jay Holland is in a class by himself."*

James Bouchey

*"Young artists shouldn't miss the
chance to study with Jay Holland.
Every sculptor worth his salt has to
master the human figure."*

Hugh Timlin

*"I found a mentor and exceptionally
skilled sculptor in Jay Holland at the
Center for Creative Studies in Detroit."*

Suzanne Martin

*"Jay is a maestro. To him, being an
artist is about a lifestyle."*

Ray Katz

Sergio De Giusti

Born:

Maniago (Friuli), Italy;
September 25, 1941

Education:

Wayne State University;
B.F.A. (1966) and M.F.A. (1968)

Selected Exhibitions:

Tenebroso; Detroit Artists Market;
Detroit, Michigan 2010

Wrapped Fragments; Kayrod Gallery;
Detroit, Michigan 2008

District Arts Gallery; Birmingham,
Michigan 2005

Figurative Reliefs; Krasl Art Center;
St. Joseph, Michigan 2001

Park Gallery; Kalamazoo, Michigan
2000

Images of Ur: A Retrospective;
The Studio Gallery; Alexandria,
Virginia 1999

Sergio De Giusti: A Retrospective;
Madonna University; Livonia,
Michigan 1998

*Sergio DeGiusti 1967–1997: Thirty
Year Retrospective*; Berkowitz Gallery,
University of Michigan; Dearborn,
Michigan 1996

*Sergio De Giusti: Rilievi In Bronzo
Mostra Personale*; Galleria D'arte
Grogoletti; Pordenone, Italy 1983

Michigan Gallery; Detroit, Michigan
1981

Sergio De Giusti Personale; Galleria
D'Arte Rubens; Gradisca D'Isonzo
(Friuli), Italy 1980

Sheldon Ross Gallery; Birmingham,
Michigan 1978

Detroit Artists Market; Detroit,
Michigan 1976

Selected Commissions/Collections:

William Davidson Memorial;
Guardian Industries Memorial Garden;
Auburn Hills, Michigan 2012

Transcending; The Michigan Labor
Legacy Project, Hart Plaza; Detroit,
Michigan 2002–2005

Pesce Memorial; San Donato Val Di
Comino Cemetery; Lazio, Italy 2003

Reaching Out; Michigan Legacy Art
Park; Thompsonville, Michigan 2002

Humanistic Stele; Blue Cross Blue
Shield of Michigan; Detroit, Michigan
1998

St. Vincent De Paul; Library, De Paul
University; Chicago, Illinois 1997

Bernini Triptych; General Lectures
Building, Wayne State University;
Detroit, Michigan 1996

Civil Rights Memorial; M.L.K. Plaza,
Eastern Michigan University; Ypsilanti,
Michigan 1991

Michigan Landscapes; Library of
Michigan; Lansing, Michigan 1988

Chiesa Parrochiale; Church of San
Vito Centennial; Maniago, Italy 1988

Cross for Pope John Paul; Archdiocese
of Detroit; Detroit, Michigan 1987

Arturo Toscanini; Waupun Public
Library; Waupun, Wisconsin 1969

Gen. Anthony Wayne; Centennial
Courtyard, Wayne State University;
Detroit, Michigan 1968

Selected Awards:

Michigan Council for the Arts
Creative Artist Grant

Wayne State University Arts
Achievement Award

Wayne County International
Artist Award

Cavaliere della Repubblica;
Government of Italy



Artist Statement

As artists we are products of our time and the people that appear at just the right time, who stimulate our senses and help guide us to make the right choices.

My vision as an artist has been very consistent throughout the years. Working in relief sculpture and focusing on the human figure; perhaps more so on the human condition. As an Italian born artist, I have been very strongly influenced by the tradition of modern Italian relief sculpture by artists Giacomo Manzú and Emilio Greco. I continue that tradition in my art work. My classically expressionistic images are inspired by the passion and emotions of the Baroque and Hellenistic periods.

"By paying attention to the classical forms, De Giusti speaks of our future, the importance of culture and what we are in the process of losing through our actions."

Nick Sousanis

"The shrouds are bandages concealing loss of meaning, of faith, of memory, and maybe the loss of the ability to adequately represent the inner life."

Glenn Mannisto

"These works, mysterious and compelling, demonstrate the artist's fascination for an art form that has its roots in his country of origin. They also reaffirm the eclectic nature of Mr. De Giusti's art whereby he is free to pick and choose from the ideas and visual images of a wide variety of cultures. This characteristic thus serves to anchor him firmly within the dominant perspective of much contemporary art."

Irving Gumb

"Sergio is a major name in sculpture. He's one of the few doing the bas relief that has recognizable theme to it, and very Italian."

Jack Olds

"De Giusti is a master of relief, creating a pageant of figures in constant motion. The artist ranges from the opera's of Richard Wagner to life in modern Michigan. He works with passionate energy that infuses his work with poetry. De Giusti builds sculpture environments to clothe modern allegories of love and death in forms rooted in the Renaissance. His theme: The alienation of modern man, viewed from an historical perspective."

Joy Hakanson Colby

"One of the few traditional figurative sculptors who updates mythical and operatic themes with values from feminism, psychoanalysis and current events."

Marsha Miro

Additional Works

Additional works by Jay Holland in the exhibition not illustrated in this catalog:

***Guitar Player*, 1969**

Cast bronze
13" x 11" x 8-½"

***Mandrill Helm*, 1973**

Forged and welded steel
12" x 8" x 15"

***Medieval Helm*, 1974**

Forged and welded steel
32-½" x 9" x 14"

***Fats*, 1976**

Terra cotta
24" x 7" x 6"

***Long Movement*, 1979**

Forged and welded steel
62" x 25" x 16"

***Ukase*, 1981**

Forged and welded bronze
20" x 27" x 9"

***Un Giorno di Regno*, 1986**

Terra cotta
24" x 19" x 16"

***Continents*, 1988**

Plaster
65" x 28" x 31"

***Mannequin*, 1997**

Hydrostone, wood, and bronze wire
31" x 18" x 21-½"

***A Knight Assembled*, 1998**

Cast bronze
18" x 14" x 11"

***Menace*, 2001**

Forged and welded steel
24" x 15" x 23"

Additional works by Sergio De Giusti in the exhibition not in illustrated in this catalog:

***Urban Stele*, 1998**

Wax model for bronze
7' x 56"

***Wrapped Figure*, 1999**

Cast Hydrocal
22" x 17" x 8"

Labor Legacy Landmark:

***The Roots of Our Movement*, 2003**

Cast Hydrostone model
63" x 45"

***The Arts*, 2005**

Cast Hydrostone, bas-relief
40" x 7' (four panels)

***Homage to Bernini*, 2007**

Cast Hydrostone, bas-relief triptych
36" x 9'8"

***Pediment Fragment I*, 2007**

Cast Hydrostone, bas-relief
16" x 20"

***Pediment Fragment II*, 2007**

Cast Hydrostone, bas-relief
16" x 20"

***Martirio*, 2010**

Charcoal
41" x 26"

***Canopic Jar*, 2011**

Wax
17" x 10" x 7"

***Canopic Jar*, 2011**

Plaster
16" x 7" x 7"

***War Monument*, 2012**

Bronze and steel
15" x 23" x 7"

***Borealis*, 2013**

Charcoal and pastel
41" x 29"

Supported by the Dow Chemical Company



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