



LIGHTNESS OF BEING

NEW SCULPTURE

HOWARD BENTRÉ

## THE LIGHTNESS OF BEING

I first encountered the work of Howard Ben Tré in the early 70s when visiting Habatat Galleries, then on Ford Road in Dearborn, Michigan. Ferdinand Hampson and Thomas Boone were beginning to show artists who were producing works in the medium of glass. Among those were the likes of Harvey Littleton and Dominic Labino, who led the beginnings of the studio glass movement, and Dale Chihuly, who would later become a household name associated with the medium. Their work explored the beauty of glass with its colors and fluid-like forms.

Amongst this group was an artist who was different. His work, instead of being blown and formed, was cast in a mold, heavy in appearance, and industrial in character. Yet it was filled with an internal glow from the captured light within it. Often surrounding that glow was the shell of patinated metal that encased portions of the forms. This work was sculpture made from a seemingly fragile medium that was solid, having the integrity of bronze or other cast metal.

I have always found this an appealing characteristic in Ben Tré's work, a characteristic that made him stand out from many of his contemporaries in the use of glass as a medium for artistic expression. After these many decades of artists exploring this media, I am still drawn to the work of Ben Tré, finding in his work the same excitement that intrigued me upon seeing it decades ago.

It is with that excitement that I pursued the opportunity to exhibit his work in the galleries of the Dennon Museum Center at Northwestern Michigan College in this 50th anniversary year of the contemporary studio glass movement in the United States.

I am pleased to have the collaborative support of Marilyn Wheaton, Director of the Marshall M. Fredericks Sculpture Museum at Saginaw Valley State University, along with Ferdinand Hampson at Habatat Galleries and Howard Ben Tré in realizing this effort.

EUGENE A. JENNEMAN, Executive Director

**Dennon Museum Center**

July 1–September 16, 2012

The Marshall M. Fredericks Sculpture Museum strives to bring exhibitions of great interest, diversity and excellence to our museum visitors, keeping in mind the desire to connect temporary exhibitions to the permanent installations of Marshall Fredericks. Showing the work of living sculptors is of primary importance to us in terms of juxtaposing the work of a traditional figurative sculptor working in bronze with that of contemporary sculptors working in other styles and mediums.

Howard Ben Tré's work is especially intriguing and noteworthy in that he excels at creating small to monumental size cast glass sculptures for both public and private spaces. Watching a 2008 video, I heard Ben Tré talk about drawing being the first realization of an idea and a feeling, combining them, starting to draw, and then it's out of him, existing in real time in a real space. Once a sculptor's concept leaves his mind and a drawing is on paper, a template can be made and a sculpture created.

For me, the most exciting and educational way to exhibit sculpture is to show the artist's drawings in close proximity to the sculptures that evolved from those drawings. I am thrilled to have the opportunity to host an exhibition of the drawings and sculptures of a great American contemporary sculptor at the Marshall M. Fredericks Sculpture Museum. Making a connection between Howard Ben Tré and Marshall Fredericks during the Museum's 25th anniversary in 2013 is particularly satisfying.

MARILYN L. WHEATON, Museum Director

**Marshall M. Fredericks Sculpture Museum**

April 13–June 29, 2013

*My appreciation to Ferdinand Hampson of Habatat Galleries for arranging this exhibition and for his support throughout my career.*

*My thanks to David Austin of Imago Galleries whose support made this new work, The Lightness of Being, possible.*

HOWARD BEN TRÉ



We're vertical. Yes, we usually spend a good deal of our lives in a horizontal position, and yes, we're interestingly hinged at our knees, waist, and neck, but we're mostly vertical, columnar, erect, and perpendicular to the ground. I raise this issue of verticality because I know of no other contemporary artist who is so attuned to the vertical as Howard Ben Tré, so skilled in the nuances of the progression of forms in a linear manner from bottom to top, so poetically hypersensitive to the rhythms of a sequential array of intriguing and usually multi-pieced columnar articulations.

Historical prototypes? Well, I don't believe you can roam through pieces from his *The Lightness of Being* series and not feel Ben Tré's sympathy for Alberto Giacometti and Stonehenge, for the Kore and Kouroi figures of ancient Greece and those sculptures of impassively striding Egyptian pharaohs from the Old or Middle Kingdom. Or how about the heads from Easter Island, or the jamb figures of prophets and monarchs from Chartres Cathedral? Or even stupas from India, obelisks, minarets, Brancusi, and columns disembodied from their lintels? I could respectfully call Howard Ben Tré the man of stele. And the slightly eerie feeling you get when amidst a group of Ben Tré's sculptures, as you can now experience at the Denno Museum in Traverse City, the sense that you're in the middle of some gathering of entities, some meeting of linked elements of consciousness and intimations of spirituality, that recalls, for me, those impassive and stoic menhirs of ancient Britain, those timeless rough-hewn vertical rocks placed to form large circles and processional pathways for ritualistic purposes we don't always understand with our mind but always comprehend with our soul. It would be a bit much to call Howard Ben Tré a time-traveller, but not too much to call him a humanist with great empathy for the power of those fundamental sculptural forms mentioned above, for rhythms of vertical articulation that have satisfied some innate human urge for harmony, symmetry, and appropriateness that is in its way exalting, and in his ability to make their aura contemporary.

How does Ben Tré accomplish all of this? Well, let's look and reason along with him, and stay on *The Lightness of Being* series. The first surprise is how variegated in mood they can be. *The Lightness of Being #2* seems seductive and reminiscent of a vessel form, curvy and slow moving, swelling and rising upward with grace and beauty, while *The Lightness of Being #10* looks stiff and intensely logical, at once more architectural and vaguely imperious, like a sentinel. *The Lightness of Being #9* bears a resemblance to the Burj Khalifa in Dubai, both slender and monumental, exquisite in the way each element and its treatment inexorably leads you to the next. Ben Tré makes each of his micro-formal decisions seem inevitable and logical, masking their judicious and thoughtful aura. *The Lightness of Being #5*, one of my favorites, seems ready to spring apart, a confluence of order and erotica, a mind/body dualism that speaks to the impossibility of such things.

Going through it even more carefully. Notice how each of Ben Tré's bases is slightly different—some are square, while most, as in *The Lightness of Being #5*, are round. His bases are always an integral part of the sculpture, as was the case with Brancusi, not solely a support element. The wide thin bronze plate resting directly and horizontally on the floor transitions into a vertical element that is vaguely vessel or vase shaped. In *The Lightness of Being #5*, it is more of a truncated bit of column, with the base clearly articulated and just an indication of a few inches of a slender shaft, followed by the first overtly vertical element, resembling a Greek vase shape cast in glass, somewhere between an amphora or a lekythos in form. Then comes the first "wow" element, a taut coil of bronze that looks as if it's under an extraordinary amount of pressure, some uber-canister or crematory urn or cylindrical stupa that is ready to spring, which would vault the glass element atop it about 50 feet into the air. And that element! More than half the height of the entire sculpture, this lovely and graceful mass of glass is as iconic a suggestion of a woman's body as one could imagine. It's a contemporary distillation of a Minoan

or Cycladic vision, some stunningly wise condensation of how artists have long idealized the bodies of women—a swelling here, a cinching there—it is torso as essence, the core of a Kore, reductive but with such lissome and gentle grace as to finally be expansive.

Much of how Ben Tré achieves these effects resides in his materials and working processes. He begins with drawings, from small sketches of ideas to fairly complete finished drawings, full-scale studies for the sculptures they will become. Then comes the inferno as Ben Tré and his crew cast molten glass and bronze, liquids of almost unimaginable torridity that somehow retain a trace memory of this planet and its peoples. Glass is an extraordinarily old material, as old as the earth if one includes volcanic glass, and the ability to fabricate bronze is one of those thresholds we employ retrospectively to track the development of humanity. They are both transitory and permanent materials, in their liquid state requiring a temperature over 2000 degrees Fahrenheit, and then slowly cooling to a solid state that seems stable but, particularly with glass, suggests the cauldron from which it came. While Ben Tré luxuriates in the translucency of cast glass and its ability to absorb light into its being, he doesn't pursue its transparency, nor utilize a rich palette of color. Instead, his glass is sober, gray or pale green, cool and frosted, making a wonderful foil for the warm brownish bronze that so often accompanies it. Ben Tré has his two elements accrete in a wonderful symbiotic relationship—sometimes a piece is largely all glass; sometimes (though more rarely) the bronze seems to dominate; but most often the two materials pair together in conjunctions that seem perfect. At the Denno too, you'll experience the other materials Ben Tré combines with glass, such as gold and silver leaf, lead, aluminum, and steel, those last most present here in his *Wrapped Light* and *Axis* series.

Living, after all, means that we exist in an ongoing present that we can best comprehend as forever poised between a past we don't fully understand and a future we can only dimly perceive. In his sculptures, Howard Ben Tré functions as a fulcrum between those temporal and indistinct states. Sometimes he seems to gently and intriguingly allude to the visual languages that constitute the collective legacies of past cultures, to recognize that all art was once contemporary art, and to touch the human instincts which motivate us, as in *Joined*. At other moments, he employs his own carefully developed version of a taut geometric abstraction that is so much at the center of both modern design and modern architecture. Ben Tré's tendency to work in series allows him to turn his vision in several directions, plumbing the depth of his ideas into what becomes a family of variously interrelated objects. His sculptures subtly shift us between "abstract," "figurative," and "representational"—often in the same piece—with such alacrity that they wonderfully fall in upon themselves.

In the end, Ben Tré's work offers us the possibilities of continuity, his upright and vertical pieces both a nod to the past and an expression of the contemporary, stelae for our time with a quality of wisdom and meditation that invites reflection and contemplation and delivers a reasoned humanism that speaks eloquently of yesterday, today, and tomorrow.

JAMES YOOD

*James Yood teaches Modern and Contemporary Art History at the School of the Art Institute of Chicago and directs its New Arts Journalism program.*





The Lightness of Being #9, 2010 Cast glass, cast bronze, gold leaf, and patina 91 x 7 x 7" Edition 1/2









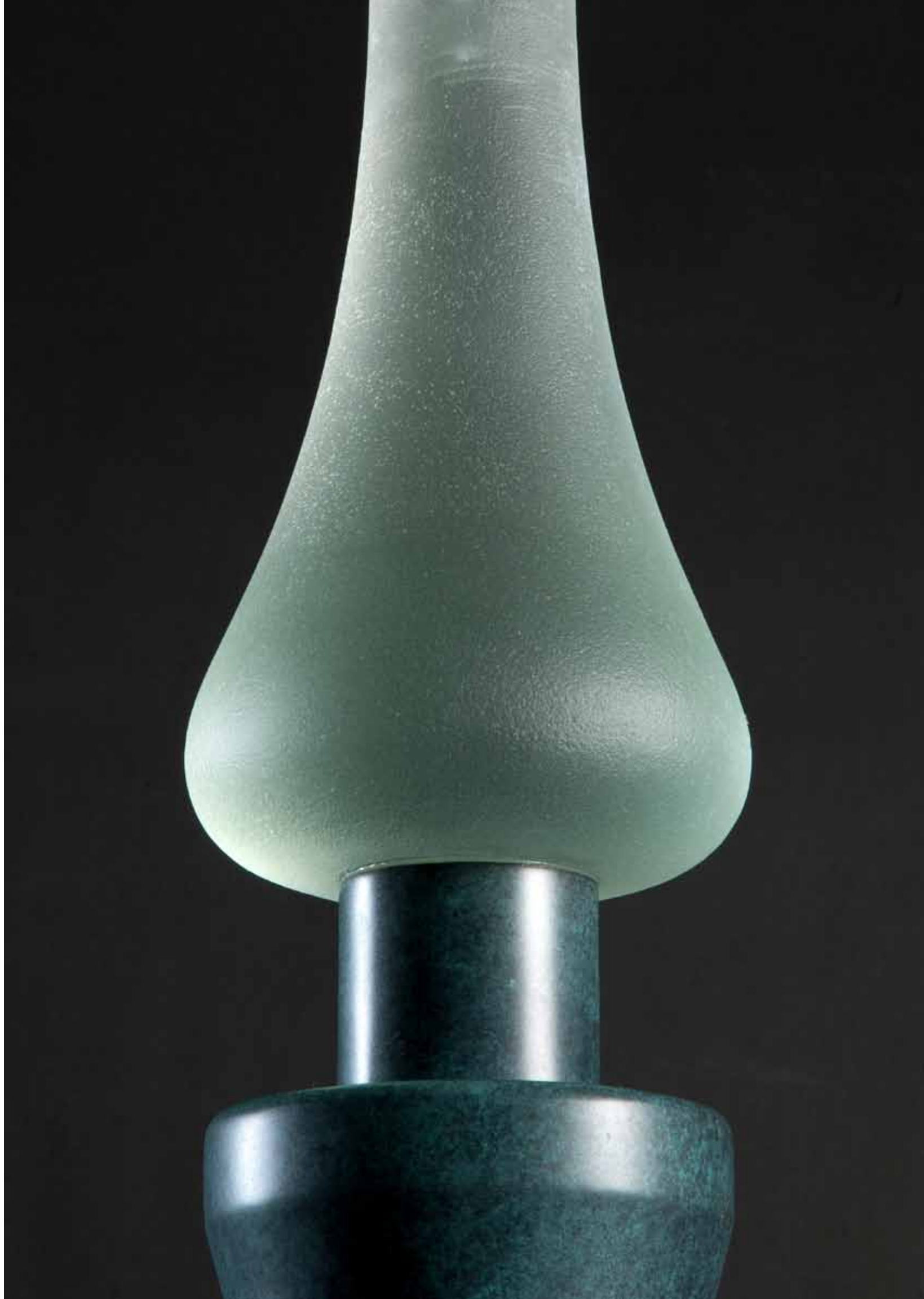




















Howard Ben Tré in his studio, works in progress, 2009

## HOWARD BENTRÉ

Born in Brooklyn, NY, 1949

Resides in Providence, RI and Vinalhaven, ME

### Education

Missouri Valley College, Marshall, MO, 1967–68

Brooklyn College, Brooklyn, NY, 1968–69

Portland State University, Portland, OR, BSA 1978

Rhode Island School of Design, Providence, RI, MFA 1980

### Sited Public Projects

Artery Plaza, Bethesda, MD

BankBoston Plaza, Providence, RI

Beau Ciel Condominiums, Sarasota, FL

Brown University, Providence, RI

Buffalo and Erie County Public Library, Buffalo, NY

Clayton Plaza Tower, Clayton, MO

Crescent Court, Dallas, TX

Currier Gallery of Art, Manchester, NH

Dana-Farber Cancer Institute, Boston, MA

Hasbro Children's Hospital, Providence, RI

Hearst Towers Plaza, Bank of America, Charlotte, NC

Hood Museum of Art, Dartmouth College, Hanover, NH

Hunter Museum of American Art, Chattanooga, TN

IBM Corporation, Gaithersburg, MD

Lloyd D. George United States Courthouse, Las Vegas, NV

Mary Baker Eddy Library for the Betterment of Humanity, Boston, MA

Piedmont Park, Atlanta, GA

Post Office Square Park, Boston, MA

Rhode Island Convention Center, Providence, RI

Riley Hospital for Children, Indianapolis, IN

Ritz-Carlton Hotel, Boston Common, Boston, MA

The Rose Art Museum, Brandeis University, Waltham, MA

Seattle Art Museum, Seattle, WA

Siebel Systems, Bridgepointe Campus, San Francisco, CA

Target Plaza, Minneapolis, MN

Thea Foss Waterway Public Esplanade, Tacoma, WA

The Toledo Museum of Art, Toledo, OH

University of Illinois, Urbana-Champaign, IL

University of Michigan, Stephen M. Ross School of Business, Ann Arbor, MI

Warrington Town Center, Warrington, England

Weber State University, Ogden, UT

The Wheeler School, Providence, RI

### Selected Public Collections

Albright-Knox Art Gallery, Buffalo, NY

American Craft Museum, New York, NY

Arco Corporate Art Collection, Los Angeles, CA

AT&T Corporate Collection, Chicago, IL

BankBoston Art Collection, Boston, MA

Brooklyn Museum, Brooklyn, NY

Carnegie Museum of Art, Pittsburgh, PA  
 Centro Cultural/Arte Contemporaneo, Mexico City, Mexico  
 Chase Manhattan Bank Art Collection, New York, NY  
 The Chrysler Museum, Norfolk, VA  
 The Cleveland Museum of Art, Cleveland, OH  
 The Coca-Cola Company, Corporate Art Collection, Atlanta, GA  
 The Corning Museum of Glass, Corning, NY  
 David Winton Bell Gallery, Brown University, Providence, RI  
 Dennon Museum Center, Traverse City, MI  
 The Detroit Institute of Arts, Detroit, MI  
 Federal Reserve Board, Washington D.C.  
 Fine Arts Museums of San Francisco, San Francisco, CA  
 Goldman Sachs, New York, NY  
 High Museum of Art, Atlanta, GA  
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.  
 Hokkaido Museum of Modern Art, Sapporo, Japan  
 Hood Museum of Art, Dartmouth College, Hanover, NH  
 Hunter Museum of American Art, Chattanooga, TN  
 Huntington Museum of Art, Huntington, WV  
 Indianapolis Museum of Art, Indianapolis, IN  
 J. B. Speed Art Museum, Louisville, KY  
 The Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ  
 Kalamazoo Institute of Arts, Kalamazoo, MI  
 Koganezaki Park Museum, Shizuoka, Japan  
 The Leigh Yawkey Woodson Art Museum, Wausau, WI  
 Los Angeles County Museum of Art, Los Angeles, CA  
 Lowe Art Museum, University of Miami, Coral Gables, FL  
 Merrill Lynch & Co., Inc., New York, NY  
 The Metropolitan Museum of Art, New York, NY  
 Milwaukee Art Museum, Milwaukee, WI  
 Minneapolis Institute of Arts, Minneapolis, MN  
 Musée d'Art Moderne et d'Art Contemporain, Nice, France  
 Musée des Arts Décoratifs, Lausanne, Switzerland  
 Musée-Atelier Départemental du Verre à Sars-Poteries, Sars-Poteries, France  
 Museum of Fine Arts, Boston, MA  
 Museum of Fine Arts, Houston, TX  
 National Museum of American History, Smithsonian Institution, Washington D.C.  
 The National Museum of Modern Art, Kyoto, Japan  
 Newport Art Museum, Newport, RI  
 Norton Museum of Art, West Palm Beach, FL  
 Pacific Enterprises, Los Angeles, CA  
 Palm Springs Desert Museum, Palm Springs, CA  
 PepsiCo of California  
 City of Philadelphia, PA  
 Philadelphia Museum of Art, Philadelphia, PA  
 Phillip Morris Management Corporation, New York, NY  
 The Phillips Collection, Washington D.C.  
 Phoenix Art Museum, Phoenix, AZ

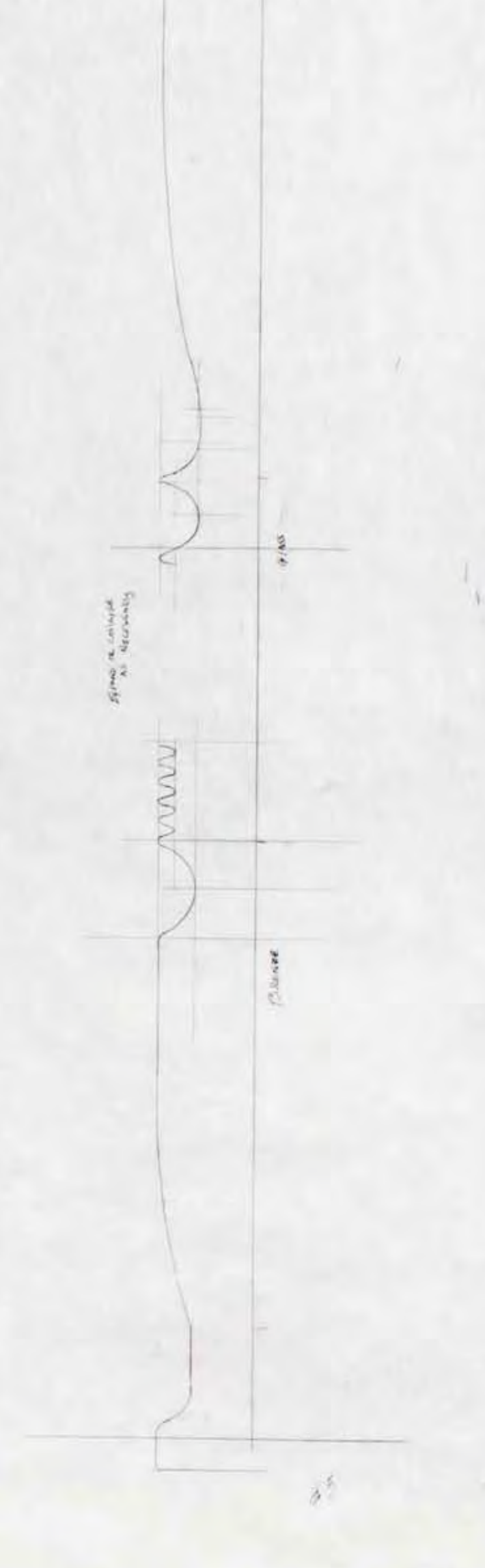
Portland Art Museum, Portland, OR  
 Portland Museum of Art, Portland, ME  
 Prudential Insurance Company of America, New York, NY  
 Reader's Digest Association, Pleasantville, NY  
 Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington D.C.  
 Rhode Island School of Design, Museum of Art, Providence, RI  
 Rockefeller Management Corporation, New York, NY  
 The Rose Art Museum, Brandeis University, Waltham, MA  
 The Saint Louis Art Museum, Saint Louis, MO  
 The San Francisco Arts Commission, San Francisco, CA  
 Santa Barbara Museum of Art, Santa Barbara, CA  
 Scottsdale Museum of Contemporary Art, Scottsdale, AZ  
 Seattle Art Museum, Seattle, WA  
 Seven Bridges Foundation, Greenwich, CT  
 Southwestern Bell Corporation, Houston, TX  
 Tokio Marine Management, New York, NY  
 The Toledo Museum of Art, Toledo, OH  
 University of Michigan Museum of Art, Ann Arbor, MI  
 Weber State University, Ogden, UT  
 The Wheeler School, Providence, RI

#### Selected Solo Exhibitions

- 1979** University of Rhode Island Fine Arts Center Galleries, Kingston, RI, "Howard Ben Tré: Solo"
- 1980** Hadler/Rodriguez Galleries, New York, NY, "Howard Ben Tré: Recent Sculpture"
- 1981** Foster/White Gallery, Seattle, WA, "Howard Ben Tré: Sculpture"  
 Habatat Galleries, Lathrup Village, MI, "Howard Ben Tré"  
 Hadler/Rodriguez Galleries, Houston, TX, "Howard Ben Tré" (exh. cat.)
- 1982** Hadler/Rodriguez Galleries, New York, NY, "Howard Ben Tré: Columns" (exh. cat.)
- 1983** Clark Gallery, Lincoln, MA, "Howard Ben Tré: Recent Work"  
 Foster/White Gallery, Seattle, WA, "Howard Ben Tré"  
 Habatat Galleries, Lathrup Village, MI, "Howard Ben Tré: Sculpture and Photographs" (exh. cat.)  
 Hadler/Rodriguez Galleries, Houston, TX, "Howard Ben Tré"
- 1984** Habatat Galleries, Miami, FL, "Howard Ben Tré: Recent Sculpture and Works on Paper"
- 1985** Charles Cowles Gallery, New York, NY, "Howard Ben Tré" (exh. cat.)  
 Hadler/Rodriguez Galleries, Houston, TX, "Howard Ben Tré"  
 Habatat Galleries, Lathrup Village, MI, "Howard Ben Tré"
- 1986** Charles Cowles Gallery, New York, NY, "Howard Ben Tré" (exh. brochure)  
 John Berggruen Gallery, San Francisco, CA, "Howard Ben Tré: Recent Sculpture"
- 1987** Fay Gold Gallery, Atlanta, GA, "Howard Ben Tré"
- 1988** Charles Cowles Gallery, New York, NY, "Howard Ben Tré: Figures" (exh. cat.)
- 1989** Charles Cowles Gallery, New York, NY, "Howard Ben Tré"  
 Dorothy Goldeen Gallery, Santa Monica, CA, "Howard Ben Tré: New Work"

The Phillips Collection, Washington D.C., "Contemporary Sculpture: Howard Ben Tré" (exh. cat.) (traveled to Carnegie-Mellon Art Gallery, Pittsburgh, PA; Laumeier Sculpture Park & Museum, St. Louis, MO; DeCordova Museum, MA, and Sculpture Park, Lincoln, MA)

- 1991** Charles Cowles Gallery, New York, NY, "Howard Ben Tré: Vessels of Light" (exh. cat.)  
 Clark Gallery, Lincoln, MA, "Howard Ben Tré: Sculpture"
- 1992** Dorothy Goldeen Gallery, Santa Monica, CA, "Howard Ben Tré: New Work"  
 The Toledo Museum of Art, OH, "Crossing the Boundaries: The Sculpture of Howard Ben Tré"
- 1993** Brown University, David Winton Bell Gallery, Providence, RI, "Howard Ben Tré: New Work" (exh. cat.) (traveled to Norton Gallery of Art, West Palm Beach, FL)  
 Charles Cowles Gallery, New York, NY, "Howard Ben Tré: Wrapped and Paired Forms" (exh. brochure)
- 1994** Davis/McClain Gallery, Houston, TX, "Howard Ben Tré: Recent Sculpture"  
 University of Rhode Island, Fine Arts Center Galleries, Kingston, RI, "Howard Ben Tré: Basins and Fountains" (exh. cat.)  
 Musée d'Art Moderne et d'Art Contemporain, Nice, France, "Sculptures de Verre" (exh. cat.)
- 1995** University of Richmond, Marsh Art Gallery, Richmond, VA, and the Cleveland Center for Contemporary Art, Cleveland, OH, "Howard Ben Tré: Recent Sculpture" (exh. cat.) (traveled to Newport Art Museum, Newport, RI)
- 1996** Charles Cowles Gallery, New York, NY, "Indoor/Outdoor: New Sculpture" (exh. cat.)
- 1998** Hunter Museum of American Art, Chattanooga, TN, "Howard Ben Tré: Caryatids and New Works on Paper"
- 2000** Scottsdale Museum of Contemporary Art, Scottsdale, AZ, "Howard Ben Tré: Interior/Exterior" (exh. cat.) (traveled to Palm Springs Desert Museum, Palm Springs, CA; San Jose Museum of Art, San Jose, CA; Orange County Museum of Art, Newport Beach, CA; Purchase College/State University of New York, Neuberger Museum of Art, Purchase, NY)
- 2001** Minneapolis Institute of Arts, Minneapolis, MN, "Howard Ben Tré: Sculpting Space in the Public Realm" (exh. brochure)
- 2002** Charles Cowles Gallery, New York, NY, "Howard Ben Tré: New Work"
- 2005** State University of New York at Buffalo, Anderson Arts Gallery, Buffalo, NY, "Private Visions, Utopian Ideals: The Art of Howard Ben Tré" (exh. cat.)
- 2009** Imago Galleries, Palm Desert, CA, "Howard Ben Tré: Lightness of Being"
- 2012** Imago Galleries, Palm Desert, CA, "Howard Ben Tré"  
 Dennon Museum Center, Traverse City, MI, "Howard Ben Tré: Lightness of Being, New Sculpture" (exh. cat.) (traveled to The Marshall Fredericks Sculpture Museum, Saginaw, MI)



## WORKS IN THE EXHIBITION

All work is from the collection of the artist unless noted.

### Axis 5, 2012

Cast glass, aluminum, gold leaf, bronze powders, and pigmented waxes 24½ x 4¼ x 4¼" Edition 4/5  
page 23

### Axis 7, 2012

Cast glass, aluminum, silver leaf, aluminum powders, and pigmented waxes 24½ x 4¼ x 4¼" Edition 4/5  
page 19

### Axis 8, 2012

Cast glass, sheet lead, aluminum powders, and pigmented waxes 23 x 4 x 4" Edition 4/5  
page 18

### Joined 1, 2012

Cast glass, stainless steel, silver leaf, aluminum powders, and pigmented waxes 5 x 4½ x 3" Edition 4/5  
page 25

### The Lightness of Being #1, 2010

Cast glass, cast bronze, patina, and metal leaf 80 x 9 x 9" Edition 2/2  
page 7

### The Lightness of Being #2, 2010

Cast glass, cast bronze, and patina 86½ x 12 x 12" Edition 2/2  
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### The Lightness of Being #3, 2010

Cast glass, cast bronze, and patina 104 x 9 x 9" Edition 2/2  
page 16 *Courtesy of Habatat Galleries*

### The Lightness of Being #4, 2010

Cast glass, cast bronze, and patina 103 x 8 x 8" Edition 2/2  
page 3

### The Lightness of Being #5, 2010

Cast glass, cast bronze, and patina 73 x 6 x 6" Edition 2/2  
page 10 *Courtesy of Habatat Galleries*

### The Lightness of Being #7, 2009

Cast glass, cast bronze, and patina 87 x 6½ x 6½" Edition 2/2  
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### The Lightness of Being #8, 2009

Cast glass, cast bronze, and patina 91 x 9 x 9" Edition 1/2  
page 26 *Courtesy of Imago Galleries*

### The Lightness of Being #9, 2010

Cast glass, cast bronze, gold leaf, and patina 91 x 7 x 7" Edition 1/2  
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### The Lightness of Being #10, 2010

Cast glass, cast bronze, lead, and patina 106 x 9¾ x 9¾" Edition 2/2  
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### Work on Paper for Axis 5, 2012

Mixed media on paper 30 x 22"  
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### Work on Paper for Axis 7, 2012

Mixed media on paper 30 x 22"  
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### Work on Paper for Axis 8, 2012

Mixed media on paper 30 x 22"  
page 20

### Work on Paper for Joined 1, 2012

Mixed media on paper 30 x 22"  
page 24

### Working Drawing for Lightness of Being #3, Lightness of Being #4 and Lightness of Being #5, 2007

Graphite on paper 103 x 36"  
page 33

### Working Drawing for Lightness of Being #5, 2007

Graphite on paper 103 x 36"  
page 35

### Wrapped Light #1, 2008

Cast glass, silver leaf, and graphite powder 20½ x 6 x 6"  
page 31 left *Courtesy of Habatat Galleries*

### Wrapped Light #3, 2008

Cast glass, gold leaf, and pigmented waxes 20 x 8 x 8"  
page 31 right *Courtesy of Imago Galleries*

### Wrapped Light #6, 2008

Cast glass, silver leaf, and gold leaf 17¾ x 7 x 7"  
page 30 *Courtesy of Imago Galleries*

## ACKNOWLEDGMENTS

The work in this exhibition and for the past 23 years has been thoughtfully and creatively executed by Eric Portrais.

Thor Dieringer, who worked at the studio for 6 years, also was invaluable for his contributions in bringing ideas and drawings into the physical realm.

Special thanks to Wendy Baker who manages us all and keeps things going.

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Ben Tré Studio