

THE MARRIAGE OF SCIENCE AND ART

March 19 – June 11, 2006



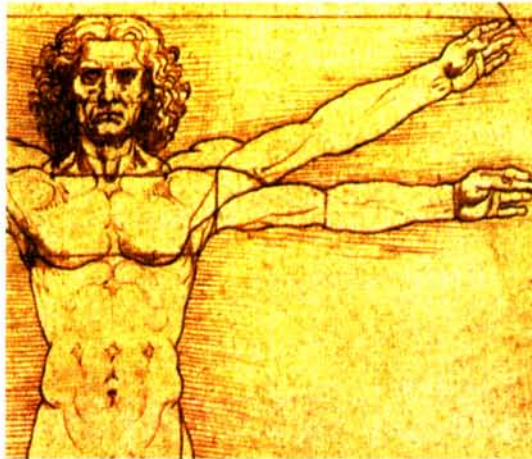
SAGINAW
ART
MUSEUM

Sargent Gallery

“THE INVENTIONS OF LEONARDO DA VINCI”

Panel lecture, video

The undisputed master of the High Renaissance, Leonardo da Vinci (1452-1519) came along during the climax of a trend that united art and science. Though he is known mostly for his iconic paintings and frescos, especially the *Mona Lisa* and the *Last Supper*, he occupied his later



years making anatomical illustrations, drawings for architectural schemes, and elaborate sketches for various inventions. This exhibition presents sixteen models made from his best known drawings for inventions, including his parachute, odometer, flying machine, army tank, printing press, helicopter, spring driven car and a double-hulled ship. Five of Leonardo's models have been constructed to be visitor-interactive. Built for the IBM Corporation, the models have traveled to other venues around the United States and will appeal to a wide audience here in mid-Michigan because of the region's strong emphasis on science, engineering and fabrication.

Reception Gallery

“ARNOLD KOLB: *ART OF THE INFINITE*”

Dow Corning representative lecture, microscope demonstration

Following in Leonardo's tradition of joining science and art, this solo exhibition of photomicrography is by Midland artist **Arnold Kolb**, a Saginaw native and former employee of the Dow Corning Corporation.

Kolb, now 83, realized that the microscope had great, unrealized potential as a visual tool – and as a means of artistic expression. A piece of silicone, a slice of bone, a chunk of automobile engine – each object appears to be little more than debris. But Kolb discovered that such mundane materials, enlarged hundreds of times, showered with polarized light and viewed at just the right angle, yielded extraordinary micro-landscapes.

The exhibition presents 8 color photomicrographs. While on the surface each image could be interpreted as essentially abstract, when viewed on the micro-level they are as realistic as any studio portrait. In art historical terms, Kolb's photomicrographs remind the viewer of examples of “color field” painting, a mid-twentieth century movement whose exponents used composition to infer (with color) a space stretching from the canvas (or image plane) to infinity. For comparison, Helen Frankenthaler and Mark Rothko, two leaders of the movement, also used “color field” to experiment with the relationship of the figure to the ground.