

Preservation

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INTERIORS

A gossip column about things || *By M.G. Lord*

... will cul-
... with a "chairity" auction
of the objects to benefit Connecting
Communities, a local arts program.

...Desk Set There was a time when
movable walls and modular furniture
were considered bold and innovative, rather
than components of the grim warrens
depicted in Dilbert cartoons.

This historic instant—as well as what
came before and has come after—gets
chronicled in *On the Job: Design and the
American Office*, edited by Donald Albrecht
and Chrysanthe B. Broikos, from Prince-
ton Architectural Press. You can't miss it in
the bookstore: Its paperback cover is
embellished with cutouts that make it
resemble an old-fashioned punch card.

...70s Ascendant Pop music has to
be considered the great legacy of the
1970s. Such classics as Gloria Gaynor's "I
Will Survive" and the Tramps' "Disco
Inferno" can resurrect even the most tor-
pid wedding reception.

Happily, however, two Manhattan



Above from bottom, the barracks sculpture, the
Stanford White dining room, an art chair, and
the punch-card cover

...ypnen when
...oke ... the end of a line. The hyphen-
free address is BeauxArtsDesign@aol.com.

... Outside In Since 1973, Washing-
ton, D.C., artist Marie Ringwald has been
executing wall-mounted relief sculptures of
weathered barns and sheds that strike her
fancy. Sometimes these are buildings she
knows firsthand, such as those along the
railroad tracks between Washington, D.C.,
and Albany, N.Y., a route she has often
traveled. Other times, she works from
photographs, transforming, for instance,
a 1937 Ansel Adams image into a sculpture
titled "Barn, Cape Cod, Massachusetts." Most
strikingly, after seeing a photo from 1865
in *The Washington Post Magazine* depicting
the band of the 107th U.S. Col-
ored Infantry in front of its barracks, she
interpreted those barracks in a sculpture.

Ringwald's pieces are often finished
with stained wood, thin metal, and plastic
or rubber. She prefers to portray only one
side of a structure to preserve its mys-
tery. She explains, "When you have a piece
on a wall, there's always the question:
What's beyond this?" Nor can she predict
what exactly will move her to make a
piece: "One day the light hits it in a certain
way, and I'm off and running." ■