

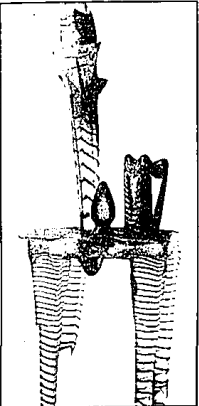
Creative Living

Marie McGee editor/591-2300

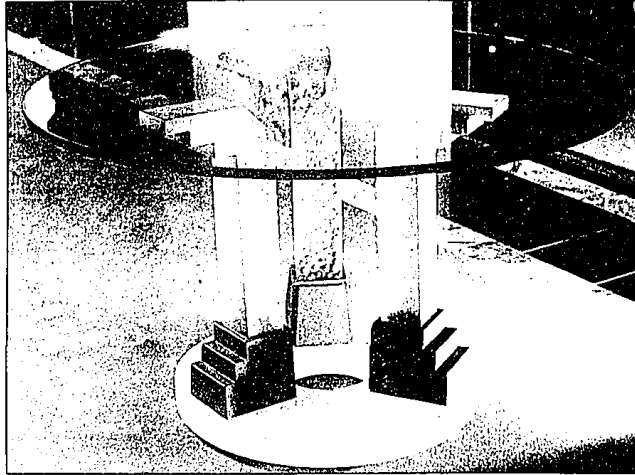


Thursday, April 9, 1987 O&F

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The stripes are black, the ornaments on the table are shades of emerald green with black and copper detailing, all by Jose Chardiet of New Haven, Conn., Habatat Galleries.



Full-size table in the main lobby of the Triatria Office Complex is by John Lewis. The supporting columns are a soft green and black at the bottom.

Celebrating glass month

It is sedate and elegant, humorous and titillating, serene and disturbing. It is Michigan Glass Month 1987, and galleries and malls, libraries and workshops from Muskegon to Port Huron, Dearborn to Pontiac have exhibitions of glass, old and new, traditional and experimental.

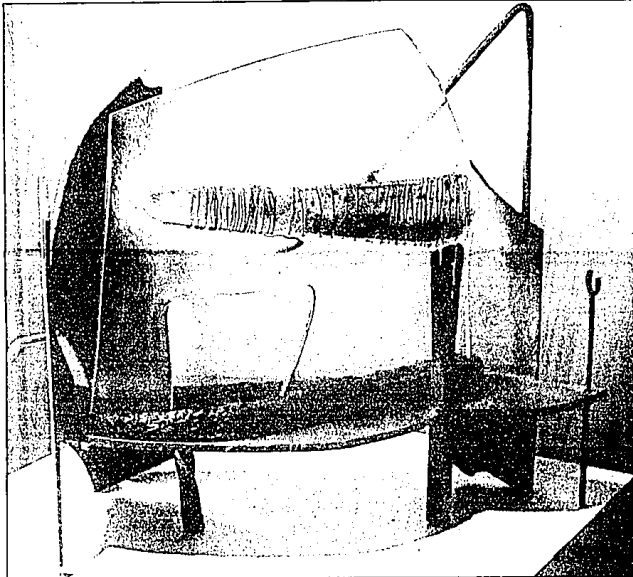
Habatat Galleries of Lathrup Village, long the hub of glass as an art form extraordinaire, expanded its annual invitational this year to include 20 top artists from outside the United States.

Ferdinand Hampson, Habatat owner, said while it might have been easy several years ago to identify the works of foreign glass artists, "They're hard to identify now because there's been so much blending. There may be a little more interested in clean crystal in Europe."

As fine contemporary glass by master artists has climbed dramatically in price, it has also been pushed to levels of artistic excitement not even dreamed of a decade ago.

Habatat Galleries has installed breathtaking displays of glass sculpture in the Triatria Building, 32255 Northwestern, Farmington. There's room of magnificent work by Dale Chihuly, a corridor of dazzling pieces by Richard Ritter, architectural columns by Howard Ben Tre and a fountain area resplendent with sculptures by Damien Prior, John Lewis, and Kent Ibsen. And these are just the beginning.

An attractive brochure listing all the exhibits is available free at all participating institutions.



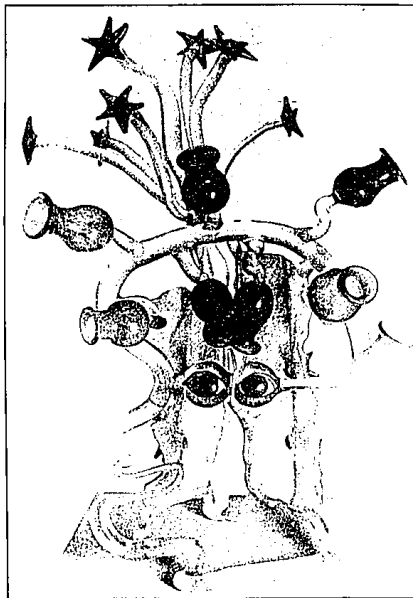
"Nocturnal Passage" at Robert L. Kidd Galleries is by one of the newer names in the glass field, Linda Ross. It is metal and slumped

glass with enamel, pate de verre, copper and steel.



The colorful, mysterious face with the owl, "Visions of the Night" is fused and slumped glass by Ruth Brockman. It is one of a series which she has at Robert L. Kidd Galleries. At right is a lamp work piece, "Jughead sees Fireworks," in delicate shades of peach, blue, lavender and pink by Ginny Rulfner, who presents the unexpected with style and humor.

Staff photos by Jerry Zolynsky



Juror hoped to make challenges from state's rough, tough artists

By Corinne Abalt
staff writer

Judy Pfaff felt let down — like the chef who prepares dinner for 500 and only 50 show or the architect ready to design a big house, but the client only wants a garage.

When she agreed to judge the 6th annual Michigan Fine Arts Competition at the Birmingham Bloomfield Art Association, all signs were go. She was being well paid and the prize money was impressive, \$1,000 best of show prize, \$500 best three-dimensional work and \$1,500 more in additional prizes.

Pfaff, a major figure in contemporary art, said "I'm ready to champion all the wild things that go on."

She wanted to be tested, to have Wayne and Cranbrook students bounce their best against her judgement, to see work by artists from many different parts of the state.

"I wanted to meet them," she said. "I know there is rough work. I know there is good work. I know there is exciting work — and of course, beautiful work. There is some in the show, but I know there's more out there."

She mentioned the names of other international

While Judy Pfaff saw areas where many of the pieces she juried into the Michigan Fine Arts competition could be improved, she said there was something she liked or appreciated about everyone she picked. This comes from being both artist and teacher.



Sculpture by Judy Pfaff that was on display at Susanne Hilberry Gallery last month is an example of how carefully orchestrated her work is although at first glance it may appear random. She was a

painter first and there is still much of the painterly quality in the amount of rhythm, color and choice and arrangement of the elements in her work.

ally known artists who had judged this competition, Philip Pearlstein and Grace Hartigan, and what a wonderful opportunity their presence had been.

Staff photos by Jerry Zolynsky