

Exhibition dazzles

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twice in the gallery's existence has Scaglione devoted his entire space to a single artist.

Mounting an exhibition this size is a feat surpassed only by the work of Tarkay.

"Tarkay has a great history behind him. As an artist, he is a great colorist; the way he puts colors on the canvas, a great composer. His flowing line..." Scaglione said.

Tarkay received his training at Bezalel Academy of Art in Jerusalem and Avni Institute of Fine Art in Tel Aviv, studying under Mokadi and Streichman. He set aside painting after a brush with abstraction and the New Horizons group while at Avni.

After a 15-year hiatus, Tarkay picked up his brush under the guidance of Rosenzweig. Within three years, his painting evolved into the Tarkay seen today.

"Tarkay has lived through very dangerous times from a childhood spent at Mauthausen concentration camp to the bombings of Tel Aviv earlier this year. I feel it is because of this, his work is endowed with a freedom and spirit that is very exciting, very powerful."

IT IS the way he uses his palette that is distinctly Tarkay. His reds are not red but ruby, scarlet, cherry and crimson. Long, elegant ladies dressed in black reflect not a somber tone, but are dark, mysterious.

Tarkay takes the Fauvist's colors," Scaglione said, "the green, the red. He has the ability to take colors that are so strong and vibrant and make them work together."

Scaglione pointed to "The Dream," a portrait of a woman

dressed in a pure black evening dress. "That is a beautiful, pure palette."

In a simple studio in Tel Aviv, Tarkay's new works begin with a model. "Model come for few hours. I make sketches and she goes away. Then I finish sketches. Then I give it color. Then I finish, when I color," Tarkay said, reaching for the right English words in an interview at Park West.

Before Tarkay begins to paint, his palette is a mystery. "I don't know. Most of the time I know not even what I'm going. The colors just (come) out."

Tarkay drew both hands to his heart, then extended them outward toward one of the acrylic canvases on the wall. "I try to explain (it) to myself. How can I put this green or blue or pink together?"

TARKAY SHRUGGED his shoulders and continued to speak passionately about his painting. "I don't try to be nice in your eyes. I do it for myself. If you like it, I'm happy."

Painting is an everyday affair for Tarkay. "Everyday average is 10 hours, sometimes 14 hours," Tarkay said. "Seven o'clock is like I'm employed. At seven o'clock, I'm in the studio. Even if I don't have a good feeling, I start to do painting."

A recent 57-day trip to Paris, New York, Tokyo and a stop in London to open a major exhibition of his work did not prevent Tarkay from painting.

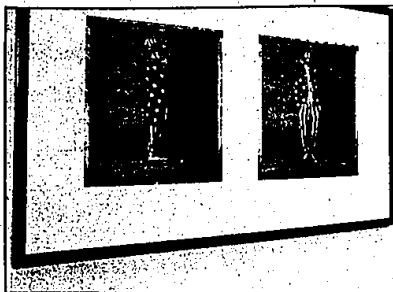
"I go back now to my hotel room. Take paper, take watercolor paint, then work," Tarkay said. "I continue to work. Not under control like you take art. I can do other. Still, painting is biggest part of my life."

The vibrant color, flowing line and inherent beauty in the faces lacking detail is distinctly Tarkay.



BILL HANSEN

Dry-brushed acrylic on canvas, "Garden Party" by Tarkay is melancholy and Matisse-like. The picture plane is broken into flat shapes of color, separated by thin black lines. Unusual for Tarkay is the fact he introduced background.



Marc Hauser, a prominent portrait and advertising photographer, was on the other side of the camera recently when he



BILL HANSEN

visited the Haisted Gallery in Birmingham. Some of Hauser's work is now on display at the gallery.

Photographer focuses on stories

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against an old circus backdrop.

HAUSER, 39, has been drawn to photography ever since he was 13 years old. His father bought him a Brownie camera, and he took pictures at camp in Colorado, winning a prize.

"It was the first time I ever won anything, so I thought I must be good at this."

"My parents supported me in what I wanted to do."

Hauser has photographed for a variety of clients, including Playboy magazine, a record company and a clothing store. He has encountered many different challenges.

BIKERS AT a bar were suspicious of Hauser and his camera. They asked if he was from the FBI.

"These people are amazing. It took a year to just get to know the people just so they let me photograph them."

"They didn't trust us. We just spend time with them (to show) we weren't out to rip them off."

The first thing Woody Allen said to Hauser was that he liked Bob Hope and wanted to know Hauser's opinion. Hauser replied that he didn't like Hope.

"I'm glad you stood up for yourself," responded Allen, who went on to explain that he really didn't like Hope either. He also insisted that the photograph show nothing in the house.

Allen has said Hauser's picture of him is one of his favorites, according to the photographer.

HAUSER USES certain techniques to capture his subjects.

"I put them in front of the camera and then move the camera."

He asks that they wear their favorite clothes so they feel comfortable.

His advice to would-be photographers?

"You want to be a good photographer, you take a lot of pictures." Hauser's future plans could include TV commercials, but "I'll never give up still photography. It's my first love."

Gallery hours are 10 a.m. to 5:30 p.m. Tuesday-Saturday. Call 644-8284.

Learn from your mistakes

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• Foreground subject too dark against a bright sky? Solution: Move in close to the subject, take a meter reading, and use this setting when you snap the shutter. Or you can use a meter reading off the palm of your hand to neutralize the effects of light extremes.

• Shoot a roll at the wrong ASA? With black and white film, overdevelop if you've underexposed the film and underdevelop if you've overexposed. With color negative film, tell your photo dealer of the error. With his or her special instructions to the processing lab, you should get satisfactory pictures. From now on, tape the end of the film box to the back of your camera as a constant reminder of the film you're shooting.

Remember, to err in our photography is human, but to learn from the experience is wise.

Monte Nagler is a professional photographer based in Farmington Hills.

Dialogue encouraged on state arts

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Birmingham-Bloomfield Art Association.

"There's been a lot of talk about the arts cuts but I try to focus more on the talented people getting the awards. That's what we would like to emphasize."

"We're here for a number of reasons, particularly to show the governor how important the arts are to the state," said Nancy Nelson of Birmingham, a board member and one of the founders of the Cultural Council of Birmingham-Bloomfield. "These artists are very deserving."

HONOREES ENCOURAGED sup-

port of the arts, some of them getting in jobs at the budget cuts as they accepted their awards from Engle.

As he accepted the award, guitarist and composer A. Spencer Barefield, founder of the Creative Arts Collective, said it was "quite an irony" to be at the event.

Usually at this time the group would be preparing for a performance, supported by the performing arts department of the Detroit Institute of Arts, he said.

"But the DIA doesn't have a performing arts department any more," Kenneth Fisher of the University Musical Society recognized Barbara Goldman of Birmingham "for her

great work" as executive director of Michigan's restructured arts council. Goldman announced her resignation last month, saying the atmosphere in the administration wasn't as supportive to the arts as it was before.

THE MILLIKENS drew the warmest response of the evening, receiving standing ovations as they walked on and off the stage.

"Government should be involved in the arts so that art does not become exclusively for the rich alone. It is for everyone," William Milliken said. "The state simply cannot afford to allow the destruction of cultural treasures like the DIA and the Detroit Symphony."

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