

# Artist mixes form, function

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FOR LURIE, the idea of a delicate, intricate, interior sparks a sense of mystery. Further, she said, "my things appear delicate, but they're really not, it's a nice illusion."

She likes unglazed surfaces, a soft mat finish, and experimenting with similar tones and hints of color. In particular, a wall hanging Lurie designed, which includes the delicate center theme, shows vibrant shades and shadows of color, as natural light changes against a wall.

In terms of a human element, Lurie said, "people have told me my work is very sensual." Lurie remembered that

when she started dedicating a large amount of time to ceramics, the Lurie children, Shira and David, were babies. Recalling her days of diapering, Lurie said the texture of porcelain is "a lot like skin."

The daughter of Italian immigrants, Lurie was born and raised in New Baltimore. On the farm where they lived, she, her brother, and her sister were always interested in art. "We amused ourselves by drawing and making things constantly."

In a town of 2,000 people where everyone knew her family "there was not much stimulation for a young person."

For this reason, Lurie credits her college experience at Trinity College in

Washington, D.C., as extremely important. The small size and quality of the school provided constant stimulation for her.

"It eased me into an adult life," she said.

LURIE MAJORED in English and history and subsequently completed a master's degree in English at the University of Michigan.

In the late '60s, Lurie worked as a school teacher in what she calls, "the experimental age of education."

In Mount Clemens, Rochester and Berkley, Lurie taught English and history in a very "humanities-oriented way." Lurie taught these two subjects within the context of world events. "I think I gave them something and challenged them," Lurie said. Of high school students Lurie fondly added, "they're so alive, I love them, their brashness and their gaudiness."

However, Lurie does balk at "activity that doesn't nourish the mind," and admitted that it is difficult to witness self-destructive behavior among students.

"Laissez faire" is what Lurie called her parents' attitude toward the artistic endeavors of their children. They never encouraged or discouraged their children's desire to be creative.

Lurie's learned philosophy that each time you attempt something, you grow from the experience, helped her as a teacher, and helps her as an artist.

It was at a school activities fair that Lurie helped coordinate as a teacher, that she first got into pottery. In a three-day program where there were no required courses and no attendance taking, Lurie spent the time in a ceramics workshop.

The next year she attended classes at Pewabic Pottery and enthusiastically continued studying there for the next three years.

Under the direction of Jim Powell, head potter at the time, Lurie said she was involved in a "very synergistic situation." Her co-students were motivated, talented, and there was a strong feeling of cooperation and community among the group. She is still in touch with many people from the Pewabic group through her involvement with several Michigan Arts Groups.

Lurie has been the program chair, and founding newsletter editor of the Michigan Potter's Association (MPA),

the MPA delegate to the Michigan Crafts Council, and the organizer of "Tribute," a benefit show commemorating the 75th anniversary of Pewabic Pottery. Lurie has also published articles in American Crafts Magazine, Ceramics Monthly and the Detroit Free Press.

Lurie shows her work locally at the Detroit Artists' Market, the Detroit Gallery of Contemporary Craft, and the rental gallery of the Detroit Institute of Arts. Her work also has won awards and recognition throughout the state of Michigan and in Illinois, Ohio, and New Hampshire.

Lurie usually works toward the deadline of a show or invitation. In May, she participated in the Somerset Invitational Art Show. Currently, she is preparing for the Common Ground Art Show in September, and another innovative project with three other artists planned for November in Flint.

At the Buckram Project, an experimental gallery put together by artists, Lurie and three other metro-area artists including Ibrin Japira, a weaver, Jose Regira, a furniture maker, and Heather Fyle, a fabric printer, will decorate a bedroom.

#1

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RANDY BORST/staff photographer

Artist Elizabeth Lurie begins to work on what will become a tray.

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**NOTICE OF PUBLIC HEARING**  
**TITLE VII BILINGUAL EDUCATION PROJECTS**

The Wayne County Intermediate School District will hold an open meeting, Thursday, June 13, 1985 at its Education Center, Bilingual Department Office, 35500 Van Born Rd., Wayne, MI at 3:30 p.m.

The purpose of this hearing is to obtain community views on proposed basic bilingual program applications being submitted under E.S.E.A. Title VII to the U.S. Department of Education. Draft applications will be available for review on Friday, June 14, 1985, between 9:00 a.m. and 4:00 p.m. at the above address.

Public June 13, 1985

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