

# Creative Living

CLASSIFIED REAL ESTATE

Marie McGee editor/591-2300



Thursday, February 15, 1990 O&amp;E

F1E

## Edee Joppich gives collage a good name

By Corinne Abelt  
staff writer

In the Michigan art scene, Edee Joppich of Farmington Hills does it all. She's an artist, teacher, consultant, exhibit juror and part-time dealer. And right now, through March 10, she's having a one-artist exhibition at Troy Art Gallery, 755 West Big Beaver, Top of Troy.

Collage has always been an important part of her work. In this instance, the whole show is collage and she is especially good with this medium. With Joppich collage becomes a multimedia medium, incorporating photography, painting and an assemblage of interesting elements.

"All of this show involves two series of work," she said, adding that one is a Victorian series and the other is called picture/picture. "I've never been interested in nostalgia and antiques," she said. "It just happened after my mother passed away and I was going through her trunks."

In Northport, on the tip of the Leelanau Peninsula where she owns and operates Joppich's Bay Street Gallery each summer, she became fascinated by old prints, photos and bits and pieces of the past in one of the shops in town.

MANY OF THE charming pieces, she found there are part of the collages in her show. But, all of the elements in both series, which eventually began to cross over are skillfully and intricately tied together by painting.

Her painting and design skills are the key elements in all of the works. In a purely Victorian collage, "Children's Garden," a few printed images of 19th century children and adults would be nothing without her painting of the garden.

It is a tender, sensitive work. This is in sharp contrast to the more contemporary works in the exhibit, so much so that she said she questioned whether they should all be shown together. She decided to do it, hoping viewers would spot the crossover areas.

In the sometimes almost-minimalist collages from the picture/picture series, it is possible to find bits of Victorian, along with photographs Joppich herself has taken, paper memorabilia and contemporary fabrics.

A hand-dyed silk scarf by Rosemary Gratch is part of one of these. "That was very difficult to cut into, I bought it to put into a painting, but it took me two days to cut into it."

AS SHE SPOKE about collage, she said, "This is where I get my excitement, organization is very important to me. . . I do enjoy organizing complex things — making one area out of a complex group of elements."

She said she makes her art to please herself and there is a deep personal involvement and meaning in each piece. Then she said with a twist of a smile, "People who look at



Edee Joppich of Farmington Hills is shown with four of the collages which are in her current one-artist show at Troy Art Gallery.

my work are always sure they know what is in my mind, I love to stand back and listen."

While what she hears may amuse her, it also delights her because then

she knows that she has hit a universal chord and that's important to her as well.

Joppich is a true colorist. It is evident in each piece she creates and

she regularly gives color workshops. She teaches for the Visual Arts program in Livonia, does a workshop at Midland Center for the Arts each year and is planning to do one for the

Birmingham Bloomfield Art Association later this year.

Troy Art Gallery hours are 11 a.m. to 5:30 p.m. Tuesday-Friday, until 4 p.m. Saturday.

## Glass movement reflects Hampson's clarity of vision

By Natalia Halpern  
special writer

MILD-MANNERED, SOFT SPOKEN Ferdinand Hampson owner of Habitat Galleries of Farmington Hills doesn't look like a risk taker. But he is. When he had to choose which road to take, he picked the one least traveled.

"In the late '70s our gallery (then in Lathrup Village) was showing painters and sculptors. The painters were upset with our bringing art glass, a competing medium, into the gallery," Hampson said.

"By 1979 we had to decide whether to go exclusively into glass or go with painters. You have to realize that only 15 percent of our revenue in 1979 came from glass. It was a horrible gamble, it took us a year to make the decision — one day we'd come in and say, 'yes, go with the glass,' the next day we'd ask ourselves 'are we crazy?' It was a gut feeling that something special was building here."

Hampson and partners Thomas and Linda Boone opened Habitat in 1971 in Dearborn as a small mixed media gallery. In 1972 after attending an art glass show in California, Hampson organized Habitat's first National Glass Exhibition with 12 artists.

This year, April 7 to May 5, Habitat Galleries will host its 18th Annual International Glass Exhibition, drawing, if previous shows are any barometer, hundreds of collectors from all over the world.

Hampson said that in recent shows about 100 artists were selected from 5,000 glass artists and each year the works grow in scale. In the new building where Habitat moved two years ago, the gallery is 15,000 square feet, not including the two, two-story atriums where large sculptural pieces can be so effectively displayed.

HAMPSON SAID, "In 1977 hardly anyone in America could cast glass because of the breakage problem. Laminates used today weren't available then. As artists continued experimenting in their studios, the material became usable in large scale applications for such places as restaurants and lobbies."

*'I foresee more artists in other media becoming involved in art glass. It will be similar to print studios or bronze casting where craftsmen in studios will execute the ideas of artists, but there will continue to be artists who work the material themselves.'*

— Ferdinand Hampson

As for the future, he said, "Artists will be able to cast glass in tonnage terms and assemble it. There will be more mixing of media — glass with stone, wood, metals. It will be an era of acceleration in technology and in scale."

He continued, "I foresee more artists in other media becoming involved in art glass. It will be similar to print studios or bronze casting where craftsmen in studios will execute the ideas of artists, but there will continue to be artists who work the material themselves."

Then, as a kind of disclaimer, he added, "I can't forecast the future, I'm too conservative."

Hampson and Habitat have focused international attention on the contemporary glass movement, publishing more than two dozen posters, 40 color catalogs, two books and a video library. Hampson said he wrote the books because, "I felt it was important to document the real story of the growth of contemporary glass."

IN ASSESSING THE PUBLIC'S response to glass, he said, "Few collectors collected over this entire 20-year period because they were priced out of the market. I have noticed four generations of collectors. Initially, they were young, blue collar with a wide range of interests. Then came teachers and young professionals starting out. The next wave was young profes-



JERRY ZOLYNSKY/atala photograph

Ferdinand Hampson pauses beside a glass sculpture by Emily Brock, whose detailed vignettes, "Main Street U.S.A.," are part of a three-artist show that continues through Feb. 24.

sionals on their way in their careers. And the fourth group we see now are nationwide collectors of considerable wealth."

Habitat also has a gallery in Boca Raton, Fla. run by the Boones. A third gallery, operating in Chicago for two years, was destroyed by fire in 1988. The current exhibit in the Farmington Hills gallery features three artists — Leslie Hawks, Emily Brock and John Kuhn.

Hampson said Hawk's show last June was an instant success with Detroit area collectors who were attracted to her fresh approach in

working figures almost life scale in, concrete with glass mosaic.

Brock, a New Mexico artist, works with wit and humor to create small, intricately detailed city environments.

Kuhn, from North Carolina, works in an elaborate process of casting and laminating. His works run from small to fairly substantial, some pieces weigh up to 125 pounds.

A show featuring works by Dale Chihuly, one of the established leaders of the contemporary glass movement, and Robin Grebe, opens March 3.

## Exhibit to salute local printmakers

The fine art printmaking workshop of Susan and Norman Stewart of Birmingham will be the subject of a traveling exhibit, "Collaboration in Print — Stewart & Stewart Prints 1980-1990" opening at Detroit Institute of Arts next summer.

Other sites include the Cleveland, Ohio Museum of Art and the Nelson-Atkins Museum of Art of Kansas City, Mo. After visiting Michigan's Kalamazoo Institute of Arts, the Lee Hall Gallery at Northern Michigan University in Marquette and the Jesse Besser Museum in Alpena, the exhibit will close at Washtenaw Community College of Ann Arbor in the winter of 1992.

Limited edition screen process prints will comprise the bulk of the exhibit. Cliche-verre, high-relief intaglio and lithography will also be represented.

In the 1988-89 year the company print inventory list included 36 prints by 15 artists. Another special group of prints was offered at the end of the year raising both totals.

Some of the handprinted screen prints call for more than 30 color separations, an exacting process that

requires a high degree of skill and care.

Among the artists whose works will be included in the exhibit are Susan Critie, Connor Everts, Sondra Freckleton, John Glick, Jane E. Goldman, Sue Hirtzel, Hugh Kepets, Catherine Kerman, Jim Nawara, Lucille Procter Nawara, Don Nice, Mel Rosas and Richard Treaster. Others are Nancy Campbell, Dennis Gustella, Norman Stewart and Paul Stewart.

Michigan Council for the Arts (MCA) recently granted \$9,000 to the Washtenaw Community College (WCC) Foundation to assist in producing the catalog for the exhibit. It is intended to document the editions that have been printed and published by Stewart & Stewart during its first decade. Ellen Sharp, curator of graphic arts at Detroit Institute of Arts, is writing the critical analysis for the catalog which will include an illustrated section written by Norman Stewart, explaining the screen process of fine art printmaking.

In addition to being deeply involved in the printmaking, Norman Stewart is an artist and art teacher at Lahser High School.

## Sculptor Svea Kline never forgot Cranbrook

By Corinne Abelt  
staff writer

When Svea Kline returned to this area from her native Sweden in 1983 for a visit, she happily reminisced about the time she spent at Cranbrook Academy of Art. She was seated in the living room of her friend Margaret Valpey's home telling Cranbrook stories and smiling broadly, "I thought it (Cranbrook) was just heaven on earth — so well kept, so many interesting people from all over the world, it was a marvelous spirit."

Now, comes word that Miss Kline died Sweden on Dec. 27. Private funeral services were held on Jan. 11. She first arrived in the United States to study at the Art Institute of Chicago at age 20 from her native Sweden. She stayed there for two years, returned to Stockholm and later received a scholarship to study at Cranbrook Academy of Art.

The great Cranbrook-based sculptor, Carl Milles, singled her out to be his assistant, a position which she kept for the next eight years, living with the Milles family for most of that time.

When Milles and his family left Cranbrook in 1950, she went with them to Sweden and Italy. When he died in 1955, she returned to the Birmingham area to teach again at the Flint Art Institute and what was at that time the Bloomfield Art Association. She also taught summers at the Haystack School at Deer Isle, Maine. While here, she did many commissions and lived on Brownlee, just south of Maple in downtown Birmingham.

As a sculptor she worked in metal, bronze, wood, ceramic and glass. With glass, particularly, she was an innovator, who even then was considered ahead of her time. She molded glass, fused glass, painted on glass and did something with glass and enamel which she called gemmaux, imbedding bits of colored glass into a background layer of glass, in essence, painting with glass.