

Glass from page 1D

Jon Kuhn, expanded presentations focusing on 25 different artists, new work by Mary Shaffer, Kreg Kallengerger and William Moris; a major installation of Chihuly, a wall similar to one constructed for his DIA show last year, with several pieces from his Persian series cascading down it."

Gallery director John Lawson is excited about the new artists in the international this year.

"We'll have an artist from Taiwan that Dale Chihuly connected with, Loretta Yang who works in Pate de Verre. Some of the glass is based on antiquity, some of it's contemporary," Lawson said.

In addition, the glass of Sweden will be included for the first time this year. Bertil Vallien is known for his sand cast and blown glass boat forms, some of which are up to 77 inches long.

On Thursday, April 7, the first time in the history of the international, the event will kick off with a live auction featuring some of the most sought after works of the 1970s and 1980s. "Masterworks of Contemporary Glass" at 7:30 p.m. places 125 historically significant works of glass masters Harvey Littleton, Dominick Labino, Stanislaw Libensky and Chihuly on the block.

History

Up until the turn of the century glassmaking was craft by commit-

tee. Famous houses like Tiffany and Steuben (later bought by Corning) employed teams of glass blowers to create pieces of glass art, primarily vessels. It wasn't until 1962 when Littleton, father of the contemporary glass movement, joined with Labino and retired glass blower Harvey Leafgreen to have a series of workshops behind the Toledo Museum of Art, where they began its journey from craft to fine art.

Until this time, due to the expensive equipment and high level of skill required for glassmaking, artists hadn't seriously considered using glass as an art material to work on an individual basis.

The glass blowing sessions forever changed the way the world and artists viewed glass. Before long artists were working with a myriad of techniques including slumping, fusing, casting, sand blowing, laminating and more. They also began incorporating other materials like steel, wood, wire and found objects.

Distinguished works

"This is the largest auction of contemporary studio glass that's been held in the '90s. There are some very important works: 'Ritual and Maruete' vessels, 1976 to '78; Pavel Hlava from the early '70s; Labino's from the '60s and '70s, Joel Philip Myers and Michael Glancy, all assembled from about

20 different sources including collectors and museums," Hampson said.

"To see the early works of all of these distinguished artists, it gives you a greater insight into what they're doing presently," said Habata's director of sales, Lillian Zonnars of Birmingham.

At the beginning of the contemporary studio glass movement, artists strove to create glass works with the hope it would someday be considered fine art. Today, that has changed.

"Glass offers tremendous diversity and versatility and the ability to create images on a three-dimensional level," Hampson said.

"At one time artists felt they had to link it with sculpture or three-dimensional work. There's a new confidence or uniqueness with what they're doing and they're not so concerned with linking it to the fine arts."

"There's been an art recession going on throughout the world. As this has been taking place the glamour and star of the fine arts has become a little tarnished. Economically, at the same time pieces for sale in the art market, prices were on the increase with artists using alternative materials."

Developments

Glass, with all its sparkle, beauty and flashing prisms of colored light, can be as fragile as a

puppy or rendered bulletproof as well as heat resistant. Artists are creating new worlds with glass, worlds never imagined.

Habata's International Glass Invitational tracks the progress of the contemporary studio glass movement, documenting the evolution of the artists and medium along with the impact of technology on this art. Since the discovery of laminates by the National Aeronautics and Space Administration, glass art has never been the same, and that's just one example.

"The versatility of glass, it's just amazing what can be done with the material," Hampson said. "As far as the international, it's history in the making every time we have one of these exhibits. Imagery of the most noted artists in the world working in glass have been introduced in this exhibition."

"People from all over the world come to the international. Consider this, is there any other event, any other exhibition, in any media that's of this magnitude? It's an extravaganza that is unparalleled by any other gallery or museum or art center."

A reception to meet the artists will take place 8 p.m. Saturday, April 9. Gallery hours are 10 a.m. to 6 p.m. Tuesday-Saturday, noon to 5 p.m. Sunday. Call (810) 851-9990.

Inuit from page 1D

Except for one item in slato, the carvings are in soapstone or serpentine. Many of the carvings have a marblelike appearance, in black, white and such soft colors as green and aqua. Stone has replaced ivory as the most popular material in contemporary Inuit art.

Stonework carvings are prints made from etchings in stone. About 60 prints are made from a stone, which is then destroyed.

The artists travel great distances to quarry quality stone. Most of the sculpture is made with hand tools (more artists use small power tools too). Saws, axes, adzes, hammers, chisels rough out a carving's shape; then files, rasps, steel wool and sandpaper do fine work and finishing. Penknives or nails make detailed incising.

Pieces in the gallery have their own personalities. A goose has a gentle expression. A seal reclines on its side with its head raised, reminding the viewer of a person lounging with his or her head propped on an elbow. An owl is shown not in its usual sedate pose, but with its wings majestically spread. One bear is a rollicking dancer, another is a proud hunter. Eagles, falcons, rabbits, muskox and fish are here too.

The spirit world is represented in masks, and in pieces that are groups of heads or faces.

Examples of the detail of the work may be seen in the claws

and teeth of animal subjects, or in the clinging on a figure's coat and the expression on his or her face. The wings of a bird appear to translucent tips that cradle the light. A lithograph called "Raven Takes the Catch" features an intricate, feathery design in the bird's body and subtle shading in the boots of the fisherman.

Beginnings

The idea for the organization came when Houston returned from Baffin Island, where he was posted with the Canadian Air Force.

"It was a kind of folk art, no doubt about it," said Houston, who now lives in Connecticut. "A wonderful kind of folk art, made in hard materials — stone, ivory, whalebone."

Houston showed samples of the art to the Powers. The idea was born to form the corporation to bring the art to the American market, stabilizing the economic life of the Inuits and helping with the public's appreciation of the art.

"We decided that Eskimo Art has fulfilled its original purpose," Power said.

The final show and sale will take place April 9-29 at 44 Frank Lloyd Wright Drive in Ann Arbor. Hours are 10 a.m. to 2 p.m. Tuesday-Wednesday and Friday and by appointment. The gallery will be open 1-5 p.m. Saturday, April 9. Call (313) 665-9663 for information.

Perspectives from page 1D

The very nature of art opens doors. An artist doesn't make a work for it to be hidden away or sealed in a vacuum. The give and take between the artist and the audience can extend to the community as different groups exercise curiosity and share perspectives.

S is also for students, whose exposure to and appreciation of the arts can be beneficial today and tomorrow. A youngster exposed to the arts may be inspired to be creative (boosting his or her self-image) and have a broader view of the world. With healthy imaginations, they will look for ways to improve things rather than hurt them. They will be productive participants in a limitless number of professions that help everyone.

Young people encouraged to draw or write or sing could be-

come architects or medical writers or teachers, artists or playwrights or performers. They could do something better than consumer goods, from silverware to vehicles, or be eloquent representatives in Congress or the United Nations. They could have the discipline and inspiration to explore science, finding solutions to any number of problems or questions.

E is for economy. Cultural groups and institutions hire and pay employees and buy goods and services, like other businesses. They attract out-of-town visitors who bring revenue.

I look forward by the National Assembly of Local Arts Agencies found that the non-profit arts industry spends \$36.8 billion annually, supports 1.3 million jobs, is responsible for \$25.2 billion in personal income and returned \$3.4 billion to the federal

budget in salaries, sales and services.

T is for time. These are exciting times for the arts. In his Goals 2000: Educate America Act, Clinton called for the arts to be included in the national performance goals as a core subject area. Jane Alexander, National Endowment for the Arts chair, visited the Detroit area last month and is scheduled to be in Grand Rapids June 3.

The above thoughts spell out why art is an ASSET to the individual and the community. It's important to remember the many ways arts benefit us all. Celebrate them, and show them support, not just in April 1994 but all year, every year.

On display

A fascinating sampling of Oakland University's art collection is

on display at the Meadow Brook Gallery on the OU campus in Rochester through April 5 (call (810) 370-3005).

Some of the pieces are from the 222 African art works in the collection. The works in the show represent art from the West African coastal region. They include a variety of masks — some adorned with fur, straw, feathers or other materials; one painted fiery red like a devil; one with a serene expression.

There are figures, some holding shells or wearing necklaces. One doll is like the symbol for female with its round head and short arms stretching out from a straight body. There are elaborate headdresses, iron staffs topped with bird images and figured bowls.

Art workshops slated

Christine Unwin of West Bloomfield has scheduled creative workshops for this spring and summer.

For information, write Unwin at 6850 Brookshire Drive, West Bloomfield 48322, or call her at (810) 669-4736.

Christopher Schink, author of "Mastering Color and Design in Watercolor," will present a session Friday-Sunday, April 8-10. The cost is \$175.

Nita Engle will present landscape watercolor techniques Friday-Sunday, April 29-May 1, in Alexandria, Va., and May 12-20 in Louisville, Ky. Cost is \$450.

A session on "Painting Portraits that Glow in Watercolor"

will be conducted by Jan Kunz Monday-Friday, July 11-15, in Boston. The workshop will feature live models for two days and photos for three days.

Unwin will conduct a workshop in Paris and southern France June 9-21. Participants will paint in Monet's garden when poppies and irises are blooming at their peak. Cost, not including air, is \$1,950 for artists and \$1,650 for non-artists. Call or write for details.

Other workshops are scheduled for a Scandinavian and Russian cruise and an Alaskan cruise, both in August. Call or write for information soon.

Gallery volunteers sought

Gallery service volunteers are needed to greet and assist visitors in the Detroit Institute of Arts museum galleries.

No special qualifications or background are required. A train-

ing session will take place 10 a.m. to noon Saturday, April 9, in the Holley Room at the DIA, 6200 Woodward. For more information, call 833-0247 between 9 a.m. and 5 p.m. weekdays.

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