

Arts & Leisure

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Glazed: Janusz Walentynowicz combines several mediums in his glass sculptures.

A few mysteries about galleries worth pondering

Along with the mystery of extraterrestrial life, if a second gunman was in Dealey Plaza, or how Bill Gates became so rich, it might be time to add the secret of sustaining an art gallery.

In a former downtown warehouse in Pontiac on Saginaw Street, two galleries — a few feet from each other — are headed in opposite directions. At the end of summer, ShawGuido, a gallery dedicated to ceramic sculpture, will close its doors.

Meanwhile, across the second-floor hallway, Habitat Galleries has

recently extended a fascinating exhibit of two leading glass sculptors, Antoine Laperlier and Janusz Walentynowicz. Two galleries where a diverse range of ceramic and glass sculpture could be seen. Soon to be one.

For the record, ShawGuido has decided that after seven years, it's time for a change.

Since 1991, ShawGuido has added a crucial ingredient to the regional arts community — a space where historic, modern and contemporary sculpture could be shown.

So, for the record, before they close their doors, a heartfelt thanks to Jeff Guido and the others at the ShawGuido Gallery. It might not have been easy, or seemed appreciated, but it was.

If you find yourself in the neighborhood, or just driving north on Woodward, for that matter, consider extending your trip to Pontiac. Stop in at ShawGuido.

If possible, do it before the time for a change commences. Or you might wish you had.

Illusions under glass

Few other local galleries consistently exhibit the leading-edge art in their specialized area as Habitat Galleries. As a widely acknowledged ambassador of glass art, Habitat Galleries owner Ferdinand Hampson typically gets excited just talking about the principles of crystal and optics.

For the latest exhibit, he reaches for the most guarded secret. He calls the Laperlier and Walentynowicz exhibits among the most significant of the last 20 years at his gallery.

"Many people have preconceived notions of what and how glass can be used," said Hampson of West Bloomfield.

"This exhibit expands the notion of glass art."

Interestingly, however, the exhibit hasn't drawn the type of popular appeal usually associated with a world-class exhibit.

Perhaps the oppressive heat and mid-summer vacation season has something to do with it.

Regardless, anyone who enjoys mysteries would be engaged by Laperlier and Walentynowicz's works.

Whereas Laperlier's "Still Life" series deals with philosophical issues of knowledge, memory and language, Walentynowicz's sensual sculptures and triptychs offer a voyeuristic delight.

Walentynowicz mixes several mediums. He casts the forms — faces and figures — then paints the reverse side of the glass.

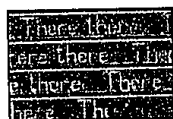
The effect is somewhere between a heavy glass and encaustic painting. "There's always a group of artists who are pushing the medium," said Hampson. "That's needed in art."

Tradition and evolution. Sometimes it's difficult keep up with change as two galleries moving in different directions can attest.



WOUNDS FROM A SILENT WAR

SOMERSET'S ISSUE-ORIENTED EXHIBIT SOUNDS A 'CALL TO ARMS'



Inconsolable: Colette Whitten's colored beads spelling "There, there" is a haunting reminder of a breast cancer victim's frustration with being placated or overlooked.

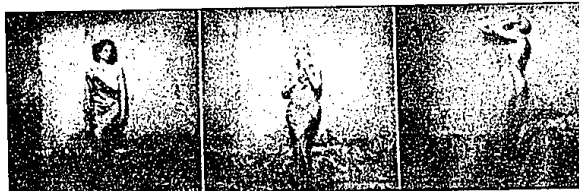
Conflict and controversy are inevitable in art. Any form of expression that purports to deal with that troublesome "word" (as in "truth") will inevitably ruffle feathers of even those with the most tactful plumes.

Generally speaking, art that packs a political or social message has been greeted with disdain by critics who claim ideology has no place in aesthetics. Obviously, most critics never met Barbara Amesbury, half

of Canada's most potent team of art patrons, who describe themselves as "women of privilege with a checkbook and an attitude."

Beginning Monday, Amesbury of the Woodland Arts Foundation will be in the area to promote a weeklong exhibit, "Survivors In Search Of A Voice: The Art Of Courage" at the Somerset Collection in Troy.

The exhibit is a multimedia collection of artwork by 24 female Canadian artists inspired by



Seeking wholeness: (Above) The phases a woman with breast cancer must face as she fights for her life is depicted in Susan Low-Beer's three-panel installation. (Top photo) Barbara Cole's photographic triptych, "Constant Reminder / Public Scrutiny / Body Betrayal," reflects the painful physical and psychological transformation of living with breast cancer.

the stories of women with breast cancer. The exhibit is funded by the Woodland Arts Foundation, the largest private foundation in Canada. Fourteen years ago, Amesbury and partner Joan Chalmers — an heiress to the Maclean publishing fortune — formed the foundation in Toronto. Woodland gave \$35,000 grants plus expenses

WHAT: "Survivors, In Search of a Voice: The Art of Courage," a multimedia monument to women with breast cancer created by 24 female artists from Canada

WHEN: Monday-Sunday, July 20-26

WHERE: Somerset Collection (Northside), 2800 W. Big Beaver Road, (one mile west of I-75), Troy, (248) 643-6300

ADMISSION: No charge

Please see WOUNDS, C2

Graffiti artist dazed, but hardly confused

In the late 1970s, Chris "Daze" Ellis got his start painting subway trains in New York City. Not preb painting, nor maintenance stuff. We're talking painting trains.

As a graffiti artist, painting on the stationary building walls amid the pitch darkness of the urban streets was hardly the same challenge as painting on a potentially moving canvas.

"I liked the idea that my paintings would move through the city," said Daze from his New York City studio.

Please see GRAFFITI, C2

WHAT: "Paintings by Daze," an American Graffiti Artist

WHEN: Through Saturday, Aug. 22

WHERE: Masterpiece Gallery of Fine Art & Antiques, 137 W. Maple Road, downtown Birmingham

HOURS: 10 a.m. to 6 p.m. Monday-Saturday; until 8 p.m. Thursday, (248) 594-9470.



Redefinition: Georgia Nahir (left) and Kimberly Salzman, directors of Masterpiece Gallery in Birmingham. Hanging graffiti paintings alongside 250-year antiques is part Masterpiece's effort to redefine the gallery experience.

MUSIC

Art Garfunkel walks on, remembers past fondly



Art Garfunkel

BY HUGH GALLAGHER
STAFF WRITER

The Voice is a high, light tenor. It's not a rock voice, no rough edges, no blue notes. It's a choir boy's voice, warm, comforting, a bridge over troubled water.

Art Garfunkel has been honing that voice for more than 30 years, often in the service of preserving the legacy of his partnership with his boyhood friend Paul Simon and the songs they made world famous.

When Garfunkel performs Thursday at Meadow Brook Music Festival about half the program will be Paul Simon songs.

"If I do 20 tunes about 8 or 9 tunes are Simon & Garfunkel," he said by phone from his New York City home. "I would like to get it down lower to show I don't lean on

WHO: Art Garfunkel

WHERE: Meadow Brook Music Festival

WHEN: 8 p.m. Thursday, July 23

TICKETS: \$22.50 pavilion, \$12.50 lawn. At the Palace and Pine Knob box offices and by calling (248) 645-6666.

the past, but then I think — well I've got to do 'Scarborough Fair,' I've got to do 'Cecilia,' and 'Bridge Over Troubled Water.'"

But over the years since the famous duo officially parted company in 1970, Garfunkel has had some hits of his own including Jimmy Webb's "All I Know," "A Heart in New York," and the theme song for "Water-ship Down," "Bright Eyes." And he also enjoys singing the songs of other contempo-

raries such as Randy Newman and his friend James Taylor.

He is currently in the middle of a European-American tour. He said the European phase went well.

"The show I do, what with all the hits and all that has started to move into a satisfying flow. We do 'Cecilia' in the middle and my wife (Kim Carnik Garfunkel) and I take it really up tempo," he said.

But this devotion to the Simon & Garfunkel legacy is deceiving. Garfunkel is not an "oldies" act. His voice is nearly as pure and sweet as it has ever been. He travels with a backup band of top performers (Eric Weissberg, Warren Bernhardt).

Please see GARFUNKEL, C2