

IDEAS IN CONTEMPORARY ART JUNE 1976 \$2.50

# arts magazine





By NOEL FRACKMAN

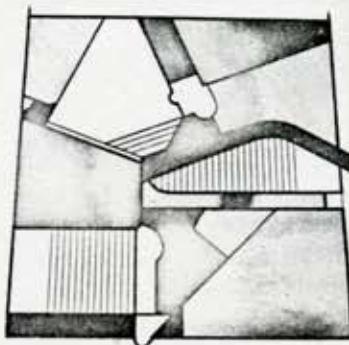
### HARRIET HYAMS

Most people think of stained glass in terms of color, of light streaming through red, blue or yellow glass; we are also accustomed to seeing stained glass, at least large stained glass panels, following a figurative tradition.

Harriet Hyams' originality lies in her departure from these concepts; neither do her recent works use bright colors nor are they tied to figuration. She uses different tonalities of white and gray glass, in gradations from milky white to gray-white, and plays these tonalities off against insets of mirror glass. Thus one experiences the different values of the glass and the viewer is often confounded as to what is transparent and what is direct mirrored reflection. This play of reflective surface planes with transparent surfaces, as well as her penchant for rectilinear lines, sharp diagonals, and machine-rounded edges, places Hyams' work in the Cubist tradition and beyond that into the spirit of Art Deco.

Her increased interest in geometric forms grew out of experiments in making Art Deco mirrors, which are also on view. Forms project beyond the framing edge of the glass panels in *Glas Architectur I* and Léger-like curves abound; *Glas Architectur II* has images that suggest urban structures. These works employ antique blown glass with a bubbly texture. Some early pieces in color with figurative, Surrealist

images chiefly show how far along Hyams has come in rethinking the problems of contemporary stained glass. (The Bridge, White Plains, March 18-April 8)



Harriet Hyams, *Glas Architectur I*, 1976. Mixed media, 42½ x 41".  
Courtesy The Bridge Gallery.