



**NEW YORK**—From September 11 through October 18, Bonni Benrubi Gallery (52 East 76th Street) is featuring "Louis Stettner's New York: 1950s-1990s," an exhibition of some 20 photographs, including images of Wall Street, the Brooklyn Promenade and (shown above, from 1958) Penn Station.

## Babled at Neotu

**PARIS**—Translucent and fragile, blown glass typically has an ethereal, almost magical quality. But the modern glassworks created by the 30-year-old Frenchman Emmanuel Babled break the conventional mold. His vases and platters are somewhat subversive—sophisticated luxury items with a slight science-fiction feeling.

From September 18 through October 13, a daring show at the Neotu gallery (25 Rue du Renard) displays 22 pieces from Babled's most recent expressionistic collection. The artist—who is now based in Milan and frequently collaborates with the Venini glassworks—stresses the sensuality of glass, emphasizing its sleekness with bold colors and graphic patterns or gently hammering it to create a delicately mottled surface. His whimsical organic forms, all twists, curves and bubbles, play off traditional decorative shapes and his choice of either vivid, transparent colors or opaque black and white underscore glass's palpable, material quality, giving it a surprising solidity.



**Through glass, brightly: Two vases by Emmanuel Babled.**

Neotu's director, Pierre Staudenmeyer, says it's a sense of freedom and joy that characterizes Babled's work. "Having liberated himself from the tradition of glasswork, which tends to repeat itself, Babled achieves, in his biomorphic pieces, something truly modern that combines an exaggerated sense of style with something ambiguous," he observes. "These pieces' ingenuity and freshness give them the force of true design." **Laurie Attias**

## Zakanitch at Patricia Faure

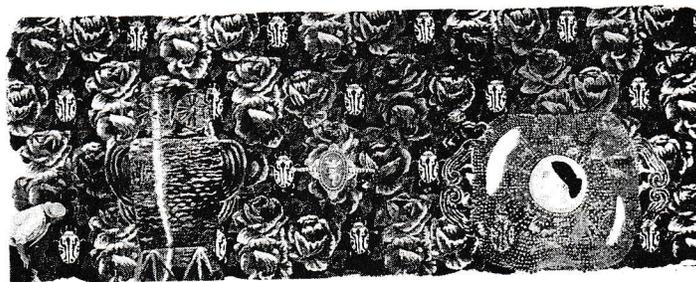
**SANTA MONICA**—Robert Zakanitch has been wowing viewers since the mid-'70s with virtuoso paintings that combine baroque form with the lush Mediterranean hues of Matisse. This month, the New York-based artist is back with the "Big Bungalow Suite," a series of five paintings measuring 11 by 30 feet each, with nary a bungalow in sight. From September 13 through October 18, two paintings from the "Big Bungalow Series," along with a slew of recent watercolors, are on view at the Patricia Faure Gallery at Bergamot Station (2525 Michigan Avenue). Three paintings from the series can be seen through October 19 at the Ruth Chandler Williamson Gallery at Scripps College in Claremont.

Viewing these humongous compilations of hibiscus, lily of the valley and

primrose, along with the occasional vase and Staffordshire dog, one indeed feels trapped inside an intensely wallpapered bungalow.

The paintings were inspired in part by the artist's childhood in the New Jersey suburb of Rahway, which he now uses as a middle name. When the suite debuted in 1994 at the Jason McCoy Gallery in New York, critic Brooks Adams described it as causing "a giddiness that touches on the sublime."

Zakanitch, a founder of the Pattern and Decoration Movement of the mid-'70s, undermines clichés about the



**Robert Zakanitch's Big Bungalow Suite V, 1993-94.**

tameness of flower painting and the decorative arts by executing pictures of such breathtaking power and scale that the significance of their subject matter can scarcely be contested. As a younger generation of painters—among them, Lari Pittman, Philip Taaffe and Thomas Woodruff—draw from the lessons of Pattern and Decoration, Zakanitch's contributions can be celebrated anew.

**HUNTER DROHOJOWSKA PHILP**