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Action shots, flexible glass and towering spaces

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Richard Avedon / Frankel Gallery
Richard Avedon / Frankel Gallery
Janis Joplin, photographed in 1969 by Richard Avedon.

IMAGES



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Fabricating glass: A few years ago, San Francisco artist **Nikolas Weinstein** made a giant fused-glass chandelier for a bank designed by **Frank Gehry** in Berlin. Now, at his Valencia Street atelier in the Mission District, his latest experiment, glass tubes "stitched" together over a flexible wire armature, forms a pliable glass fabric chandelier destined for a historic building remodeled by architect Lord **Norman Foster** on Sentosa Island, Singapore.

The organic, wavy chandelier called Capella will hang in a new subterranean ballroom by Foster + Partners in the historic, Colonial-era Capella Hotel.

At the chandelier's going-away party just before Halloween, Weinstein's team baked pizzas in the studio's kilns for guests including author **Po Bronson**, architects **George Hauser** and **Ben Frombgen**, and architectural photographer **Matthew Millman**, who all spilled into Weinstein's parking lot for a better look at the chandelier. It was already loaded on a flatbed truck.

Learning the ropes: Berkeley Repertory Theatre has two visual treats. Delroy Lindo's production of "Joe Turner's Come and Gone" by **August Wilson** is timely because it explores the African American search for a place in post-slavery America. The powerful production is rife with metaphors about societal shackles that still bind the freed. It's a somber subject, but the play wasn't without unexpected backstage levity.

Evidently, the prop shop had looked fruitlessly for the perfect cords for a macrame door hanging - set designer **Scott Bradley**'s knotty metaphor under which nearly every character is made to pass - until they found some handmade silk ropes sold by San Francisco bondage materials purveyor Madame Butterfly. The play runs through Dec. 14 at Berkeley Repertory's Roda Theatre, 2015 Addison St., Berkeley. (510) 647-2949.

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