Festival from page E1

back-up band." Drummer Greg DeGuglielme, who has recorded with guitarist Bob Grece, and Edio Brickell and the New Bohemians' bassist Brad Houser; Bohemians bassist Brad Houser; veteran guitarist Scott Murawski; and banjo player Gordon Stone, who has been nominated in 1995 and 1996 as an emerging artist of the year by the International Bluegrass

Musicians Association, round out

Musicians Association, round out his band.
When booking the artists for the event, Siglin said he tries to vary the music as much as possible.
"We try to put a storyteller or something like that in there, a non-musical type act. This year we have Les Barker, who's English, He's a comic poet story-

m page E1

teller and he's the emee. We try
to get some traditional music
and some instrumental virtuosos. Aly Bain and Phil
Cunningham would certainly fill
that on all ends. David Bromberg
is a virtuoso guitar player,
Siglin said.

The younger acts like Martin
Sexton, Susan Werner, Patty
Griffin are really strong acts.
Dan Bern is phenomenal. Those
four acts are aimed at the college
audience. Actually, they're aimed
at anybody.

Many artists like Nanci
Griffith have gotten their start
at the folk festival. An agent sent
Griffith's tape to Siglin about 12
years ago and he was so smitten
with it that he booked her to
play the eighth festival after

another act canceled.

"She stew down here and did a set and had a luge following in Ann Arbor almost Immediately. She headlingd the festival four years ago and again this year. She's gotten very, very popularil the way across the country."

This year first-timers Griffin and Bern could very well be in the same boat. The angelic-voiced Griffin, who performed a sold-out show with Billy Mann at the 7th House in Pontie Aug. 6, has had a moderate amount of success with her single "Every Little Bit" from her A&M album Living With Ghosts." Bern, described as "topical-political-poetical-sarcastic-punk-folk," will come to town to promote his self-titled debut album for

Sony/WORK records due out March 4. He has been called "the next Bob Dylan:" That doesn't at all faze the Mount Vernon, Iowa,

native.
"I'm not the first one that people have called the next Bob Dylan." I think it does two things. It makes people more interested and less interested. If heard that about somebody, I'd come looking for a reason not to like the guy. Hoppfully, people will like it," said the 31-year-old

whose album was produced by Chuck Plotkin who worked with Dylan and Bruce Springsteen. Bromberg, on the other hand, is a voteran of the Ann Arbor Folk Festival. He has since curtailed his activities as a performing artist to make, buy and sell violins but will make a special appearance at the festival. "I stopped performing quite a few years ago," Bromberg said via telephone from his Chicagoarea home. "But when the

Siglins asked me to do this I thought this was something different.

thought this was something dif-ferent.

Siglin has seen the Ann Arbor.

Folk Festival evolve during the past 20 years from intimate gatherings at the Power Center and Michigan Theater to jam-packed crowds at the 4,000-selt Hill Auditorium.

The demographics of the crowds at the folk festival and the 32-year-old Ark have changed as well.

Artist from page 1E

school had to wait, but he went on to create thousands of art-works during his life. His enthu-siasm carried him through. He'd be at his drawing table for 16 or 17 hours when he wanted to get something down," said Bryson Shahn.

Shahn. Ben Shahn eventually attended New York University, City College of New York, and the National Academy of Design with financing carned from his lithography trade. After the stock market crashed in 1929, he joined the staff of the Special Skills Division of the Resettlement Administration, later known as the Farm later known as the Farm Security Administration, to docu-

later known as the Parm Security Administration, to document economic conditions around the country. He and other photographers such as Dorothea Lange and Walker Evans documented struggling families in front of their rundown houses in order to gain support for the Rossevelt administration's resettlement and make-work programs.

During World War II, Shahn designed posters for the Office of War Information and then later for the Political Action Committee of the Congress of Industrial Organizations, for which he worked for nominal pay because he believed in labor's cause. In 1947, a major retrospective of Shahn's work was shown at the Museum of Modern Art. By 1954, he'd received international recognition when he and Abstract Expressionist Willem de Kooning were chosen to represent the U.S. at the Venice Biennale. In 1966, Harvard University named

Shahn to the Elliot Norton Professorship which resulted in the publication of his lectures the following year. The Shape of Content: records Shahn's thoughts about art and education and nonconformity as well as the practice and purposes of art.

thoughts about art and education and nonconformity as well
as the practice and purposes of
art.

Bernarda Bryson Shahn first
met her husband-to-be while
working as a reporter for the
Ohio State Journal. She had
covered an earlier story about
Shahn's paintings of the SaccoVanzetti trial so when the opportunity arose to travel to New
York where he was assisting
Diego Rivera on creating a freso
mural for the Rockefeller Center,
she jumped at the chance. As a
young girl her father had owned
and edited the Athens Morning
Journal, so Bryson Shahn could
smell a good story.

"It was an international scan
dal. This was before he did the
murals in Detroit. Diego Rivera
had put in round shapes for
faces of Murx and Lenin in the
mural at the Rockefeller Center.
When he refused to climinate
hem, the murals were removed,
said Bryson Shahn.
Warren Robbins, on alumnus
of the University of Michigan
and director of the Robbins
Center for Cross Cultural
Communication, met Shahn at
Edith Halpert's Downtown
Gallery. A former Foreign
Service officer who began his
scareer as a cultural attache in
West Germany and Austria in
the 1950s, Robbins told Shahn of
his plans to establish the
National Museum of African Art
now a part of the Smithsonian

now a part of the Smithsonian

Institution.

"Ben Shahn was one of our very first supporters. He came on the board with Margaret Mead and Buckminster Fuller. To help finance the opening of the museum in 1968, Shahn created four drawings of abolitionist Frederick Douglass which we then made into prints. He signed 1,000 of them to help the museum first located in the register of the signed 1,000 of them to help the museum first located in the register of the signed 1,000 of them to help the museum first located in the register of the National Museum of African Art donated to the Smithsonian in 1978.

"In his work, Ben Shahn combines biblical values with a certain whimsy and also his ilthography training. He had a wonderful hand, a very expressive way like the way Paul Klee did." University of Michigan sculpture professor John Rush never met Shahn but concurs with Robbins about the importance of the Social Realist's work.

"Shahn's art expresses the struggles of mankind, "aid professor John Rush. The show is dynamite. It's particularly appropriate since 9 to 10 of the works deal directly with Martin Luther King and the voter registration movement and coincides with Martin Luther King shirthday and Black History Month. But broader than that it deals with the subject of injustice. Shahn was very much involved in using his art to bring, social with American labor causes and the civil rights movement and felt very strongly and passionately about it."



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