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started in 1983 by filmmaker/artist George Manupell. Honeyman began working with the festival in the 1970s when it was still associated with the University of Michigan. She has been the director of the festival since 1987.

Honeyman operates a hair-cutting business in Ann Arbor. "I run the film festival and the shop simultaneously during the day and screen films at night," she said.

**Screening**

Every year more than 300 films are screened by a committee to select a group of about 100 films that will be shown at the Michigan Theatre over the course of the festival. The selected films are shown to the public and a three-person awards jury.

This year the jury will award a total of \$12,000 in cash prizes in 18 categories. U-M graduates and

noted Hollywood director Lawrence Kasdan and popular music documentary maker Michael Moore have funded awards in their names. The \$2,000 Best of Festival award is funded by the Mosaic Foundation.

Though most of the films are experimental, the festival sets no restrictions on content and has shown narrative and documentary films. Honeyman, who studied film at U-M, said there are no discernible trends.

"Every year we have a new batch of films - new ideas, images, technical advances," she said. "Last year there were a lot of films dealing with self-mutilation, but that's not a trend. But the work is wonderful."

Lately many films have used archival footage.

San Francisco filmmaker Jay Rosenblatt used archival footage for his 30-minute movie on dictators.

"I was working on another film when I came upon an image of Hitler eating and it unnerved me, disturbed me. I had only thought of him as a monster, only seen him doing evil," Rosenblatt said.

Rosenblatt sought out similar pictures and film footage of other notorious figures (Stalin, Mussolini, Franco and Mao).

"I tried to uncover the personal details about the others, show them as people and confront the audience with the nature of evil," he said.

This will be the eighth film Rosenblatt has shown at the Ann Arbor festival. His last film shown, "The Small of Anus," received the grand prize, and he was a judge three years ago.

"Lately, I've been doing more collage, old footage, manipulating and recontextualizing," Rosenblatt said. "One thing that appeals to me is the control, even though I had help, a lot of it

was done on my own. I like taking footage meant to be used or seen in a certain way and changing it, subverting it."

Ochs' "Letters" is also meant to be subversive. She arranged a correspondence between American poet, essayist and translator Lyn Hejinian and Russian poet Arkadiy Dragomoshchenko from 1989 to 1993. The two had met at an artists conference in 1983 but did not meet during the period of the film. Ochs combines archival footage with new footage and uses actors Lili Taylor and Victor Nord to read the letters.

**Words theme**

Ochs used words as a theme for each letter, exploring the cultural differences inherent in language.

"It's a many layered film. It's a gorgeous film, exquisite, made up of documentary footage,

archival footage and home movies ...," Ochs said. "It was very challenging, the most challenging thing I've tried to do. It was a struggle, but it evolved into a mesmerizing piece. Part of the reason it works is that it's not literal. You're not always watching what you're listening to. It toys with the inside of your head."

Eva Ilona Brzeski's "24 Girls" also toys with your head.

"I had written this story, 'Lynnie Moore Died,' about a girl I knew in the fourth grade," she said from her home in New York City. "I got this idea of having 24 girls come out and audition for me. They didn't know what they were auditioning for and neither did I. I got the idea of weaving this together with the story of this girl that died."

The girl's death had a strong impact on Brzeski as it was the

first person she had ever known who had died.

Brzeski, like Ochs had started out making documentaries after studying at Stanford.

"I thought I'd be making straight forward documentaries, but I was inspired by those around me and started to do more narrative and experimental films."

These three films were invited for submission. The other films that will be exhibited were announced after press deadline on Friday.

But they will all have the mark of individuality and the spark of an original idea.

Even Vicki Honeyman, who says she doesn't make films, sometimes gets the urge.

"We used to have this Bolex camera, but it got stolen. I wish we still had it," she said. "I do have this idea for a film I'd like to make down in Florida..."

Quartet from page C1

pleased, said Guinn.

"The chamber music is where Shostakovich expresses his rage," he said.

But he was also a survivor.

Unknown at the time when Shostakovich was writing "god-awful cantatas to honor the Soviet state," according to Guinn, he was composing his defiant, yet romantic, chamber music.

"He's not overt with his political dissension," said Scott Dets of Troy, board member of the Chamber Music Society.

"There are threads - a certain tension - in his music where he's thumbing his nose," Betz said.

Betz in association with the Jewish Community Center has arranged for a local group of Russian émigrés to attend the concert.

"Composers have always written about their feelings for their homeland," said Betz.

"What's special about Shostakovich is that his music is open to a variety of interpretations."

Perhaps those with first-hand experience of the repressive Soviet system can best determine if Shostakovich was a political puppet or a heroic nonconformist.

Appropriately, the answer lies in an ethereal place - the music.

**Universal language**

In a century filled with world wars, political ideology and defiance to repressive regimes, Shostakovich's symphonies, chamber music, opera and film scores offer an auditory

metaphor for the 20th-century's political disharmony.

Apparently, finding a subtle melody to translate his frustration and opposition to Soviet rule is simply an argument for music as a universal language.

"Anyone who's ever felt repressed can relate to Shostakovich," said Lois Berns of Franklin, president of the Chamber Music Society.

"The Borodin is preeminently known for their warm, rich Russian sound and their interpreta-

tion of Shostakovich."

Indeed, it's widely acknowledged that few other chamber groups in the world have captured Shostakovich as the Borodin Quartet, established in 1943 and formerly composed of members of the Moscow Philharmonic.

One member, cellist Valentin Berlinsky, studied and later played with Shostakovich.

Four years ago, the legendary quartet came to Ann Arbor to perform an all Shostakovich pro-

gram.

The five-night performance at Rackham Auditorium was part of the highly acclaimed Shostakovich Month, which featured concerts, lectures and exhibits. The celebration was sponsored by the Center for Russian and East European Studies

Along with their expensive recordings of Shostakovich, the Borodin Quartet has recorded Beethoven, Brahms, Ravel, Dvorak and Tchaikovsky.

Painter from page C1

Basically, the lesson is this: It's not what you see, but how you see it.

Or as Porter put it: "The important thing to remember is the 'subject matter' in abstract painting and the abstraction in representational work."

In contrast to Hopper's melancholic urban landscapes and desolate characters, Porter considers the intimate domestic details that reflect a larger culture.

**Ironically, his style may be more influenced by abstract expressionist painter Willem de Kooning.**

While many of Porter's contemporaries followed along with the trends in abstract expressionism, pop art and deconstructionism, he sought a more traditional path.

Despite the prevailing trends, for three decades Porter showed a more conservative sensibility that owes less to modernism, and more to 19th-century impressionism.

Yet his subjects unquestionably represents life in the mid-

to-late 20th century.

Borrowing from French painter Edouard Vuillard's intimate evocations of family life, Porter dissects domesticity with a kaleidoscope.

Ironically, his style may be more influenced by abstract expressionist painter Willem de Kooning.

Like de Kooning, Porter believed that a painting could be a subject unto itself. It could, he hoped, get people to look more closely at their lives.

As we float in an existential abyss known as cyberspace, Porter's work presents a timely reminder about an American truism: there's always more than meets the eye.

Intellectualizations and technology are only a means. The subject of art is invariably about place and time.

And a thing called "presence."

ART BEAT

**PLEZIA NAMED PRESIDENT OF FOUNDERS JUNIOR COUNCIL**

Sandra Plezia of Bloomfield Hills has been named president of the board of directors of the Founders Junior Council (FJC) at the Detroit Institute of Arts.

Plezia is an estate planning and employee benefits attorney and partner with Husaynu & Plezia in Southfield.

FJC's mission is to increase participation in DIA activities among young people.

For more information about FJC, write: DIA, Volunteer Services Dept., 6200 Woodward Avenue, Detroit, MI 48202, (313) 833-0247.

**VOLUNTEER AWARDS BRUNCH**

Volunteers can expect to be entertained when they attend the Volunteer Awards Brunch 10 a.m. Saturday, March 21 at Oakland University's Meadow Brook Hall.

Lecturer John Cameron will present "Meadow Brook Hall: Tudor-Revival Architecture and Decoration," a slide exhibit.

Thirty-five volunteers will receive awards for their service to Meadow Brook Hall, formerly the home of OU's founders, Alfred and Matilda Dodge Wilson. The self-funded 100-room auto-baron mansion is open year-round for public tours, events and rentals.

Volunteers who'll receive awards include: Harriet Schmidt of Birmingham; Joyce Hancock of Bloomfield Hills; Marilyn Brooks, Geneva Campbell, Mary Cichowski, Shirley Holt, Winifred Roberts, William Cichowski, Robert Line, Glenna Long, Linda Price, Nada Smith and Robert Toje of Rochester Hills; Mary and Walt Scuit of Rochester; and Mary Kaunert of Troy.

For information about becoming a Meadow Brook Hall volunteer, call Irene Connors at (248) 370-3140.

**NATIVITY'S FESTIVAL OF ARTS**

Nativity Episcopal Church in Bloomfield Township will host its annual Festival of the Arts, March 20-22.

Events include a Friday night artists' reception, and feature the Celtic harp and dulcimer of Cecelia Webster. On Saturday, singer/storyteller Grace Ward will recite tales from America to America. And on Sunday, the liturgy will feature a brass quintet by Jason Bornegesser of the Metropolitan Arts Ensemble.

Nativity Episcopal Church is located at 21220 W. 14 Mile Road, between Lahser and Evergreen Road, Bloomfield Township; (248) 646-4100.

**JAZZ VESPEERS**

The Gary Schunk Trio will perform Sunday, March 15 in downtown Birmingham as part of the First Baptist Church's "B'Jazz Vespers" series.

The trio is known for its arsenal of electronic keyboards, and high energy.

Schunk has been a featured artist with the Detroit Symphony Orchestra. He has performed as an orchestra pianist at the Fisher Theatre for traveling Broadway musical shows, including "Evita," and "Phantom of the Opera."

The trio performs predominantly original compositions.

On the third Sunday of each month, B'Jazz Vespers is held 8 p.m. in the gothic sanctuary of the First Baptist Church of Birmingham, located at the corner of Willis and Bates streets.

**A DOLL'S HOUSE**

The Doll Hospital & Toy Soldier Shop in Berkley is displaying through March, "Little Women Throughout the Years."

The exhibit of 14 dolls are based on Louisa May Alcott's classic story, "Little Women." The collection includes books, clothing and accessories. Madame Alexander Doll Co. introduced the first set of Little Women dolls in 1930.

A question and answer session will be held 11 a.m.-3 p.m. Saturday, March 21.

The Doll Hospital & Toy Soldier Shop is located at 3847 W. 12 Mile Road, Berkley; (248) 543-3115.

**CRANBROOK WRITING RETREAT**

Writers of all skill levels can retreat into nature and composition at Cranbrook Schools' second annual "Retreat for Writers," from July 10-July 23.

The retreat includes sessions with more than two dozen authors of poetry, fiction, memoir, nonfiction, screenplays and children books.

Cost ranges from \$280-\$630 depending on the length of the sessions.

This year's participants include poet Mark Doty, children's author Elaine Greenstein, fiction author Joshua Henkin, poet Thomas Lux, screenwriter Bill Phillips and poet Gerald Stern.

A catalog of classes, teachers biographies and registration information available at (248) 646-3492.

**NEW RADIO PROGRAM**

"Spotlight on Musicals," a program of classic songs from musicals airs 4-6 p.m. Fridays on WFOH-AM (1460).

The program is hosted by Rochelle Rosenthal, an actor who studied and performed musical theater in New York. Since returning to metro Detroit, Rosenthal has performed in productions with the Michigan Opera Theatre, Attic Theatre and JET in West Bloomfield.

**DIRECTORY OF MICHIGAN ARTISTS**

An updated 1998 listing of artists is now being compiled.

Prerequisites included artists who have work in museums, permanent collections, galleries, juried art shows, or art competition award winners.

The reference director will include an artists biography and artist statement.

It will not include illustrations, photos or any specific comments about the artists work.

There is no cost to be included in the directory.

The 1997 edition, "Directory of Michigan Artists," is available at libraries or by calling Marilyn Fosberg, (617) 544-2455. Price: \$25.

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