

Sunday, January 28, 2001

## ARTISTIC EXPRESSIONS



LINDA ANN CHOMIN

### Gallery clicks with debut exhibition

It's always exciting for me to hear about a gallery opening in our Observer communities. Artists and viewers need venues to share visions communicating the joy, sorrow and beauty of life.

That's why when I heard about Quicksilver Gallery in Plymouth, I couldn't wait to see what Jack Kenny had done with the storage area beneath his photo lab.

"We took a dingy basement and turned it into a gallery," said Kenny, who's showing his work along with more than a half-dozen of his staff and two well-known Cuban photographers. "We cinder blocked in the windows and painted the walls white then decided we didn't like the way it looked and repainted them charcoal. It cost us around \$4,000."

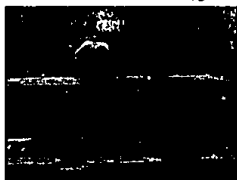
#### Wonderful addition

A small investment, indeed, for such a wonderful addition to the community. As viewers enter the space, they immediately embark on a journey through the colorful streets of Cuba, visit bustling metropolises such as New York City, and kick back with relaxing scenes of deer and trees in the north country.

Kenny travels to Havana about four times a year to bring back large scale black and white

images by the Cuban photographers he represents. In fact, he leaves again the day after a celebration to open the gallery on Thursday, Feb. 1.

Kenny's exhibited in Cuba and Ann Arbor. He'll have a show of his work next month at Fourth Avenue Gallery in Ann Arbor. In the meantime, go to



Gallery opening: Jack Kenny took this photograph in Cuba. It is part of a group show inaugurating the new Quicksilver Gallery in Plymouth.

Quicksilver Gallery to see Kenny's shots of Cuban streets filled with cars from the 1950s and a hairless dog posed like some ancient artifact on terra cotta tiled steps.

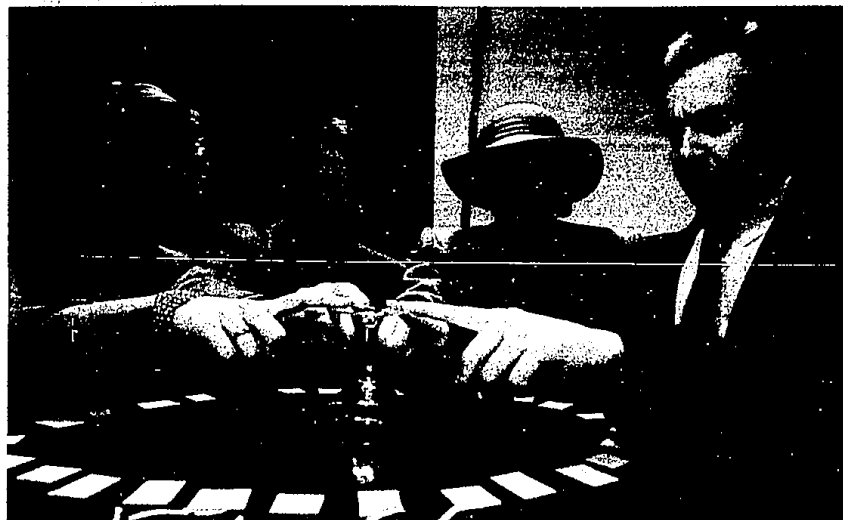
Time stands still in Central Havana, the second oldest part of the city. Or visit Cuba via cyberspace. Kenny has thousands of photographs of the country and its people on-line at [www.Cuba-photo.com](http://www.Cuba-photo.com). He is working on a book where many of these photographs will appear.

Latin American revolutionary hero Che Guevara seems to be everywhere in Kenny's photos of Cuba, from a tattoo on the chest of one fellow to the hat of a baby. But one of Kenny's favorite images of Che isn't even his own. Alberto "Korda" Diaz took the famous *Heroic Guerrilla* photograph of Che Guevara in his best in 1960.

Kenny has one of the photographs of Fidel Castro striking a very undictatorial pose as he takes a turn at bat during a baseball game. Roberto Salas took the pic in 1966.

Kenny hopes to rotate the work every six to 10 weeks. He is inviting colleges, camera clubs and high schools to take advantage of the

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STAFF PHOTOS BY BILL BRADLEY

## The Uninvited

### Farmington Players scare up a ghostly tale

BY LINDA ANN CHOMIN  
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How do you dress a ghost? That was just one of the dilemmas the Farmington Players wrestled with as they prepared to produce *The Uninvited*, a tale about a haunted house in Cornwall on the western coast of England.

With less than two weeks before the first performance, the cast and crew appeared to have everything under control. *The Uninvited*, adapted by Donald Macardie and Tim Kelly from a novel by Dorothy Macardie, opens Friday, Feb. 2, at Barnes & Noble Booksellers in West Bloomfield.

Backstage, Cynthia Tupper pulls out the long gray dress she designed for one of the spirits. A gray mask will add to the spookiness along with mist spewed by a fog machine. Tupper researched *The Uninvited* by reading the book, which is similar to the play. The 1944 film starring Ray Milland omitted some of the characters.

**The Uninvited**  
What? Spend an evening in a haunted house when the Farmington Players present this ghost tale set in the 1940s on the English coast. When: 8 p.m. Friday-Saturday, Feb. 2-3, 8:30, 10:17 and 23:24; 2 p.m. Sunday, Feb. 4, 11 and 18; 8 p.m. Thursday, Feb. 22.  
Where: Barnes & Noble Booksellers, 6800 Orchard Lake Road, (between 14 and 15 Mile Roads), West Bloomfield. Tickets: \$12, call (248) 553-2985. McSweeney to



Ghost story: Philip Berns (grandfather, left), Kathleen Monticello (Lizzy the housekeeper), Beth Egan-Bradthke (the granddaughter), and Kevin Branshaw (the aspiring playwright) rehearse for a spine-tingling production by the Farmington Players.

outfit the 10-member cast. Tupper also plays one of the neighborhood gossips. "That's how I got the idea of making it soft and flowing. We're using a lot of vintage costumes we haven't used for a while because we decided to go with the book's 1940s era instead of the 1970s fashions in the play."

In an era when special effects run rampant through film and stage, director Brian Tupper chose to rely on actors to set the mood for the story about an aspiring playwright in the market for a house. Brian directed two comedies prior to taking on

the troubled ghosts in *The Uninvited*. "I was looking for a change," said Brian Tupper, a Farmington Hills businessman. "This was something different. It was a ghost play, setting a different kind of mood. I watched other ghost movies to get a feel for what we're trying to portray here. The movie relies on scares and atmosphere instead of special effects. We have to create that through illusion."

"It's a good show for people to bring the kids," added Cynthia. "There's no swearing and it's not too scary." Well, that depends on which mem-

ber of the cast you ask. Philip Berns of Lathrup Village plays the retired Royal Navy officer trying to sell the house to the unsuspecting playwright and his sister. Commander Brooke is careful not to mention how the previous owner died.

"He's a very controlling individual who's trying to keep the secrets of the family intact," said Berns, whose first role was in his high school senior play in 1955. A retired program director at Wayne State University, Berns performed with Stagecrafters last season. "He's trying to get rid of the house and raise his granddaughter, whose parents died tragically. He steadfastly denies there are ghosts until he hears Lizzy the housekeeper relating a sighting."

#### Atmosphere

Kevin Branshaw thinks Brian's casting of Kathleen Monticello, a Redford resident playing the housekeeper, certainly adds to the earnestness of the production. Sound and effects create an atmosphere where anything is believable. Even his character, aspiring writer Roddy Fitzgerald, is a little afraid of a portrait that glows every time the former owner, now a ghost, enters the room. The Players commissioned Du Troung to paint a portrait of the troubled woman to lend authenticity to the story.

"Roddy is a nonbeliever, a practical person, but seeing a ghost finally convinces him," said Branshaw. A new resident, Branshaw played Geoffrey in the Farmington Players' production of *The Lion in Winter* last

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## EXHIBIT

### Photographs provide a kaleidoscopic trip through time

BY LINDA ANN CHOMIN  
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Ellen Sharp moves from one photograph to the next, relaying a wealth of information about the eras and artists included in *A Decade of Acquisitions 1990-2000 Photographs*, an exhibition continuing through Sunday, March 4 at the Detroit Institute of Arts.

Each and every image tells the history of the medium from the discovery of early processes such as daguerrotype and salt print to the arrival of photographers who went beyond docu-

**A Decade of Acquisitions**  
1990-2000 Photographs  
What? A photography exhibition offering a mini-history spanning more than 150 years. When: Through Sunday, March 4. Hours are 11 a.m. to 4 p.m. Wednesday-Friday, until 6 p.m. Saturday-Sunday, until 9 p.m. Tickets: Feb. 2 and March 2. Where: Detroit Institute of Arts, 5200 Woodward Ave.  
Admission: Suggested donation for entrance to museum is \$4. \$1 children. For more information, call (313) 833-7900 or visit the Web site at [www.dia.org](http://www.dia.org)

mentation to turn photography into film.

Ever since Louis Jaque Mande Daguerre developed the first practical process in 1839, photography has shaped the way we see our world — all of it. That's the marvel. Photography allows cultures of every country to learn about events shaping life around the world. It helps us understand the suffering American documentary photography captured during the Great Depression in the 1930s. It reminds us of a shameful past in Carrio Mao Weem's series on the Slave Coast of Africa. Weem uses differing formats and often combines statements such as — "Grabbing, snatching, blink and you be gone" — that prod the viewer to think about the consequences of being born on Gore Island in Senegal.

#### Selecting photographs

DIA, curator of graphic arts at the DIA, selected 100 photographs for the survey with all of these elements in mind. That was not easy, since more than 500 black-and-white and color works were donated to the museum

over the last 10 years. Warren and Margaret Caville, celebrity photographer Yousuf Karsh and his wife Estrellita, and the Harold and Esther Edgerton Foundation generously contributed a wide array of subject matter that demonstrate such dramatic techniques as the late Harold Edgerton's stop-motion images of a bullet as it tears through several balloons.

"We try to make it useful for students of photography. With Center for Creative Studies just across the street, and Wayne State University nearby, classes frequently study the museum's offerings," said Sharp.

"In the 19th century, there were a number of people working on photo processes after they'd observed silver salts were sensitive to light. In 1839, Daguerre invented a process which was taken over by the French government. He used a copper plate made sensitive to light. The only drawback was it created just one print by using mercury and other chemicals which you have to use carefully."

Daguerre's process soon spread



Art photography: Pictorialist Robert Demachy used painterly techniques to create this portrait of Delfine in the early 1900s in France.