

ARTISTIC EXPRESSIONS



LINDA ANN CHOMIN

Theater without words moves mime performers

Michael Lee covers his ears. He's not listening to Lisa Reedy. Sound familiar? Lee thinks the mime piece perfectly portrays one of the problems frequently encountered in relationships — whether it's between a man and a woman or two people of the same sex. Reedy, a Westland resident, gradually moves further and further away from Lee who continues not to hear her.

Mime, as an art form, has the ability to tell stories, to dramatize emotions by using the body as a medium of expression. Lee creates mime pieces that span a range of emotions from joy to laughter to tears. "Through Time," his abstract drama, turns the world upside down when time periods collide. It's a poetic look at a world where pages of history are ripped out and cast to the wind. When the chapters are reassembled, Nixon meets Hitler.

Lee and OPUS Mime, his 15-member troupe, will present the 1997 piece when the Tree Town Performance Festival opens Thursday, May 31 at the Performance Network in Ann Arbor. It is one of several mime pieces on the program for OPUS Mime's weekend run, "Shadow Play," a psycho comedy written with Perry Perrault of Southfield, follows Lee as he tries to get away from his tormenting shadow. Perrault, who makes all his moves without the audience being able to see his face, plays the shadow. The piece builds on a series of psychological layers as the two silently dance across the stage.

Suitable for ages eight and up, the program mixes movement with music ranging from Vivaldi to Billie Holiday. Structured in time "In 'Through Time' we're creating figures by silhouetting six actors who play 20 characters affected when history gets turned around," said Lee during an interview at Wild Swan Theater in Ann Arbor where he rents space to rehearse and teach mime. "It shows how abused time is. Animals don't have time but we're structured in time."

"You won't see any white face. People all over the world think white face is mime because Marcel Marceau has been so famous. So in the 70s and 80s this is what mimes did on street corners. Imagine a writer using only five

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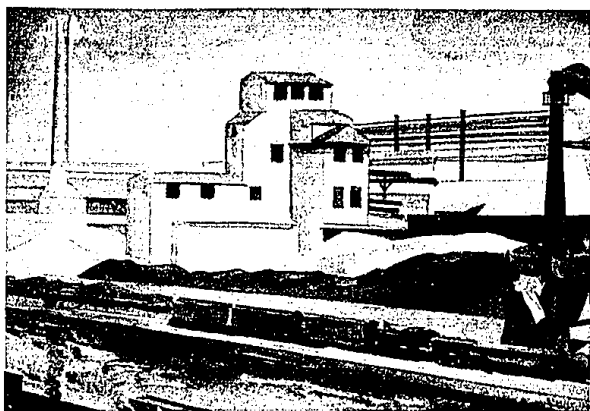
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Please see EXPRESSIONS, C2



Through Time: Ruby Harris and Sean Sanford find their world turned upside down when time periods suddenly collide.

Inspiration for Modernism



Mini-city: Charles Sheeler's 1928 watercolor featured the River Rouge Industrial Plant. Sheeler became interested in the Rouge after receiving a commission from Ford Motor Company to photograph the self-sufficient complex.

BY LINDA ANN CHOMIN
STAFF WRITER

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Albert Kahn revolutionized industrial architecture and in so doing made it possible for Henry Ford to realize his dream of creating an assembly line to build the Model T at the Highland Park Plant in 1908.

Nearly 10 years later, Ford would call on Kahn again to design the self-contained industrial complex called the Rouge to build the Model A. Neither of these would have been possible if not for Kahn's innovative design of Building 10 for the Packard Motor Company.

But unlike Ford, who became a legend for putting Detroit on the map as the birthplace of mass production, Kahn rarely received credit for his industrial designs early on. "Albert Kahn: Inspiration for the Modern," an exhibition opening Saturday, June 2, at the University of Michigan Museum of Art in Ann Arbor, aims to show Kahn not only turning dark, dangerous factories into light-filled



Rouge study: Michael Kenna took this dramatic photograph of the Rouge in 1995 by using a long exposure.

open spaces but inspiring Modernism as he did. It marries the architecture of the man who revolutionized industrial plant design with the art his work inspired.

Curated by Brian Carter, professor and chairman of architecture at University of Michigan's Taubman College of Architecture and Urban Planning, the exhibition documents Kahn's industrial designs through the use of original drawings of the Highland Park, Rouge and Packard plants and two pavilions Kahn designed for Ford and Charles Sheeler, Elsie Bridges and Diego Rivera were among the first to artistically capture the massive Rouge plant as well as its busy workers in the late 1920 and early 30s. Later in the 1950s, Sheeler would contin-

One doesn't have to look far to see examples of Kahn's work in the metro Detroit area — the Belle Isle Casino, Fisher Building, Cranbrook House in Bloomfield Hills, and Hill Auditorium, Ann Arbor. But it's Kahn's industrial designs which would inspire international Modernism including architecture by Mies van der Rohe 20 years later, and art for generations to come. Charles Sheeler, Elsie Bridges and Diego Rivera were among the first to artistically capture the massive Rouge plant as well as its busy workers in the late 1920 and early 30s. Later in the 1950s, Sheeler would contin-

Please see KAHN, C2

Albert Kahn:
Inspiration for the Modern

What: An exhibition documenting Kahn's profound influence on Modernism in architecture and art
When: Opens Saturday, June 2 and continues through Sunday, Oct. 21.
Hours are 10 a.m. to 5 p.m. Tuesday-Saturday, until 9 p.m. Thursday, and noon to 5 p.m. Sunday
Where: University of Michigan Museum of Art, 525 South State Street, Ann Arbor. No admission charge, call (734) 763-UMMA.
Related programs:
■ Curator's Talk - 3 p.m. Sunday, June 3 in West Gallery: Brian Carter, professor and chairman of architecture at University of Michigan's Taubman College of Architecture and Urban Planning, introduces ideas and materials presented in the exhibition.
■ Walking Tour - 3 p.m. Sunday, June 17 departs from Museum lobby, features Kahn's contributions to University of Michigan's Central Campus. Tickets are \$12, \$5 for UMMA Friends. To register, call (734) 623-4440.

Exhibit demonstrates Kahn's influence on art and architecture



Human touch: Internationally known photographer Ernestine Ruben is at her best when working with a model.

Photographer looks for the hidden to create mystery

BY LINDA ANN CHOMIN
STAFF WRITER

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Nearly 40 years after speaking to the paintings in her parents' Birmingham home, Ernestine Ruben turned to the human form to inspire the work which would earn her world-wide recognition as a photographer.

Ruben grew up surrounded by the art collected by her parents Lydia (Kahn) and Harry Winston. Cubists like Picasso and the Italian Futurist Umberto Boccioni brought the figure to life. Their reality became hers as she composed the black and white images which relay mystery and sensuality at the same time.

"When I was a little girl my father had a darkroom. In school I was always photographing other people in class," said Ruben in an interview from her Princeton, N.J., home.

Ruben returns to the area for the opening of a retrospective exhibition of her work Sunday, June 10, at the University of Michigan Museum of Art in Ann Arbor. "In Human Touch: Photographs by Ernestine Ruben" features 100 pieces including figurative, landscape, and two installations, one of which focuses on the Jewish cemetery in Prague.

"My parents collected avant-garde artists — the Futurists, Cubists, Dadaists, Braque, Severini and Duchamp. They made those paintings come alive, so alive I used to talk to them," said Ruben, who retains many fond memories of the days which continue to influence her art.

"When I was a little girl I could be looking at the maple tree in our backyard and see faces. I'm still looking for faces in the clouds," said Ruben.

"I look for shadows, blacks, the mysterious, the hidden, anything that's hidden. I want to engage the viewer to look at it as a creative process for him or herself, to turn them on and give them energy to create."

The need to create is why Ruben returned to art so much later in life. She never forgot the love for art teacher Bud West instilled in her at Kingswood School in Bloom-

In Human Touch

What: A retrospective exhibit of Ernestine Ruben's photographs
When: Opens Sunday, June 10 and continues to Sunday, Sept. 23
Where: University of Michigan Museum of Art, 525 South State Street, Ann Arbor. Call (734) 763-UMMA.
Related programs:
■ Artist's Talk - 3 p.m. Sunday, June 10 in West Gallery
■ Workshop with artist - 4:30 p.m. Sunday, June 10 at the Ann Arbor Art Center. Fee \$35, \$32 members. To register, call (734) 994-8004, ext. 101.

Please see RUBEN, C2

CONCERT

Conductor challenges youth orchestra to play 'Titans'

BY LINDA ANN CHOMIN
STAFF WRITER

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Charles Burke is always looking for students to audition for the Detroit Symphony Civic Orchestra. Finding the best and brightest musicians to perform with Civic is one of the strategies Burke is using to build the DSO's youth training ensemble into one of the top in the region.

Of course, Burke's choice of challenging repertoire goes a long way to enticing high school and university students to play with the orchestra. The program for the final concert of the season is no exception. Now going into his third season as Civic conductor and assistant director of education for the Detroit Symphony Orchestra, Burke has selected Verdi's Overture to his opera *La forza del destino*, a harp and strings concerto by Alwyn, and Mahler's *Symphony No. 1* for a Saturday, June 2 concert at Orchestra Hall in Detroit. Maurice Draughn, who earned a bachelor's degree in music from Wayne State University in early May, is guest harpist for Alwyn's *Lyra Angelica Concerto for Harp* and

Strings.

"One of the missions of the orchestra is to perform standard orchestral works that they'll be performing as professional musicians for the rest of their lives," said Burke, a Canton resident. "Mahler's *Symphony No. 1* 'Titans' is the pinnacle of what a symphony is. Inspired by the countryside of Austria, Mahler incorporated folk-like tunes. It calls for extra brass. We're using seven French horns instead of four."

"The exciting thing about the Verdi Overture is that piece looks at many musical and emotional ideas in a short piece of time. It's reserved generally for better orchestras because it's such a difficult work."

"The William Alwyn piece is not performed very often and the fact we're doing a harp concerto is somewhat unusual. Concertos are usually for standard instruments — piano, violin and cello. Because it's only for strings and harp makes for a different set of challenges."

Civic's final concert of the season puts a cap on a busy season and serves as a spring board for next year. Even



On the podium: Conductor Charles Burke leads the Detroit Symphony Civic Orchestra's final concert of the season.

though 300 students have signed up to audition for the orchestra which now numbers 100, Burke urges prospective musicians not to be discouraged about trying out for Civic. He'll expand the

size of the orchestra as needed. Last season, Burke formed Civic's *Sinfonia* for nearly the same reason after younger, budding musicians wanted to take advantage of rehearsing September through May with Burke at Orchestra Hall.

Other benefits such as master classes with world class musicians and conductors such as Neeme Jarvi draw students as well. And the learning doesn't stop when the warmer temperatures arrive. The Detroit Symphony Orchestra's Summer Institute for teens takes place July 15-29 at Oakland University in Rochester. Burke is still accepting students for this music intensive coached by members of the DSO.

"We'll be doing larger works next season — a choral work, Beethoven's *Symphony No. 9* with the Plymouth Oratorio Society, Eastern Michigan

Please see DSCO, C2

Detroit Symphony Civic Orchestra

When: 3 p.m. Saturday, June 2
Where: Orchestra Hall, 3711 Woodward Avenue, Detroit
Tickets: \$6, \$10 box seat. (313) 576-8111