

## Expressions from page C1

"I enjoy it. For me it's relaxing, something to sit down in the evening to do to be creative and let your imagination go."

Matt Perkins has been using his imagination for the last four years at Center for Creative Studies. An intern in Exhibit Works design department, Perkins plans to look for work in Detroit as an architectural or exhibit designer after graduating

from the Industrial Design program at CCS in December.

His "San Andreas" concrete, steel and glass floor lamp was inspired by an earthquake in California, while the deserted Fisher Body Plant in Detroit triggered four eerie black and white photographs.

"I find it fascinating going to these places and imagining what happened there, people who

worked there," said Perkins. "It's a quiet escape from whatever's outside of it."

Perkins uses the technique of exposing film to artificial light to cast a green hue on photographs of the train station in Detroit. "Shadows Upon Time" is surreal. Painted his senior year in high school in Albany, Ore., the work features his 1965 Thunderbird and Buzz Aldrin walking on the moon.

"I had a photo of a lunar mountain and combined it with the car," said Perkins. "The interior was designed as the jet age was starting to evolve. It looked as if it was designed as if it could go to the moon."

### Work in progress

Erin Harvey's assemblage is as surreal as Perkins' painting of the moon. "To Be Continued" revolves around an old door and objects found at the Ann Arbor Recycling Center, garage sales and resale shops. A 1950s television is courtesy of a friend who found the vintage tube when he purchased a house in Detroit. A one wing angel perches in the middle of an old lantern on one side of the door, a child's tool box decorates the other.

### Faith and luck

"Like a lot of my art work, it evolves," said Harvey, Exhibit Works marketing coordinator. "It's about transitions in life and having faith, about luck and trying to find your destiny."

"I want them to connect with a certain object in the sculpture that will have them connect back to their lives."

The work helps Harvey to connect with co-workers who never realized she was an artist. Harvey, who earned a bachelor of fine arts degree from Sienna Heights College in Adrian, is planning a solo exhibit in Plymouth in fall.

"Being a marketing coordinator a lot of people don't know my artistic background and that I still do it," said Harvey. "Because of the show people get to know you a little bit better through your artwork."

Bringing co-workers together is one of the reasons Hough and Janet Dunbar organize the exhibit, now in its third year. Dunbar created the poster to inform employees about the exhibit by using Adobe Illustrator on a Macintosh. In addition to producing art on computer, she also paints and does pastels.

"There's so many creative people here at Exhibit Works," said



PHOTO BY ERIN HARVEY

Canal scene: Don Fee painted this watercolor on a business trip to Europe.

Dunbar, a graphic designer from Livonia. "It doesn't have to be fine art. It's been a kick to see what people come up with."

"It's a team building project," said Hough.

Sounds like an idea other busi-

nesses might want to try.

Have an interesting idea for a story? Call arts reporter Linda Ann Chomin at (734) 953-2145 or send e-mail to lchomin@ec.homecomm.net

## Streets from page C1

on the second floor of the Scarb Club coincides with the July 6 reception for *Paintin' in the Streets*.

"Kids would walk right up to the edge and you'd create this dialogue," said Stephens. "That was the part I liked the most - creating a dialogue in a family. The parents would start talking about the whole creative process. You get some great questions from kids. But the best part of the entire project was seeing the enthusiasm of all the artists and curating all of this work. I've always loved the urban setting. Detroit has such great Art Deco skyscrapers. When you get downtown and see what it has to offer, it generates that enthusiasm."

Jillian Omand knew the effect outdoor painting would have not only on artists but also the public from the first *Paintin' in the Streets* she organized with Stephens in Royal Oak in 1999. Put 12 artists in front of Jeanne Noguchi's fountain in Hart Plaza or at Eastern Market on Flower Day and the outpouring of creativity is boundless. It made all of the time Omand spent writing the grant and photographing the entire project worth it.

"The artists get into it so much they requested another weekend," said Omand, project director. "Greektown and Eastern Market brought out the most people. Taking it to the streets is what helped bring out muralists

and teachers as well as gallery owner, self taught, degreed and commercial artists of all ages from a Wayne State University student to a World War II veteran."

"It was a multi-generational event. I photographed what they were doing so I got to see all the work. I literally hunted them down, went and found them on site and saw the work in progress."

Omand expects nearly 70 pieces of art will be for sale when the exhibit opens June 29 with a preview. The official opening, July 6, is scheduled to coincide with First Friday at the Detroit Institute of Arts, located across the street from the Scarb Club. The evening, in addition to the *Paintin' in the Streets* and Stephens *Images of Detroit* exhibit, will include urban folk music by Audra Kubat and the contemporary sounds of Ethos.

"As a person who wrote the grant and the photographer for the project it did my heart good when the road was blocked and being painted for the Grand Prix on Belle Isle that artists still found it," said Omand. "The artists really wanted the fellowship, and we want to continue to make an impact in the art community. This is something Greg and myself plan to produce every year. We would love to do *Paintin' in the Streets* spring, summer, fall and winter."

## Cullen from page C1

M and Lowenthal are good friends and admire each other very much. Greene has been wonderful given me a lot of support but I'm looking forward to getting a new perspective."

One of the reasons Cullen decided to go to Juilliard is to study with a different teacher. Another is that Skelton, who would have been his teacher this year at the University of Michigan, sent Cullen three videos of performances by internationally known pianists, all performing at Lincoln Center in New York City. Before long, he "started thinking everything was happening there."

### A mystery

"Juilliard was this mystery to me," said Cullen. "Up until 5 o'clock the day before the papers had to be received, I was against going. I was comfortable at U of M and promised an assistantship teaching college students then that fell through because they thought I was too young to teach college students, that they wouldn't listen to me."

I even called Juilliard to tell them to disregard the papers and they said they'd return my deposit. I told them I was not ready to come to New York and then I received an e-mail from my teacher at Juilliard that said

Juilliard was like a fanciful box of chocolates with some liqueurs, some champagne. We began corresponding back and forth about the new music I should be working on over the summer. I've been looking at Bartok, Schumann and Brahms. I'm real familiar with Beethoven, Mozart and Chopin. I pictured myself being there but didn't want to be told where to go. Now it's my decision."

"I'm looking forward to playing chamber music which is relatively easy for me to understand, and I'm looking forward to being there in Lincoln Center."

For the first time in his life Cullen is free to decide the direction his music will take - something he wasn't able to do until his father's death from pancreatic cancer. Calvin Cullen studied to be an opera singer and knew Joshua had the talent to become a first-class pianist so he arranged for Joshua to play with the Moscow Philharmonic at age 9 and to record Beethoven's third concerto with the Czech National Symphony conducted by Paul Freeman. He instilled a sense of professionalism in his son that is still with him.

"So much I didn't realize was happening until my dad wasn't around anymore," said Cullen. "A lot of fun raising went on that I didn't realize like finding the money to go to Japan for the last three winters."

At least Cullen won't have to worry about the \$21,000 tuition for Juilliard. The \$7,000-\$8,000 for housing and meals will be his only expense, one he plans to

pay for with his summer job at GMAC Real Estate in Plymouth. Cullen keeps the computer system up and running there. On his days off, music plays a major role in his life just as it always has.

### Doing research

"I've had more time to do research," said Cullen pointing to the music scores stacked on shelves behind the Steinway. "I've been looking at what they call Authentic Editions. First printings had many mistakes. Scholars over the last few years have been studying the original scores and revising or authenticating them."

All this knowledge will come in handy whether Cullen decides to teach or perform, or both. But first he plans to earn a doctor of musical arts degree after earning a master's from Juilliard.

"Performing is first, teaching second, and teaching students who want to be performers," said Cullen. "To teach you have to be a performer yourself."

Looks like a whole new world is opening up for Cullen. Now if he can just convince his mother to let him take that road trip.

"I can't believe you're against the road trip but in favor of me living in New York," Cullen said to his mom. She counters he'll be living in a dorm next to The Juilliard School and Lincoln Center.

Then she turns and winks. "I'm excited for him. I think it's going to be fun. School is there and the dorm is right on campus."

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