Black from page C1

African-American photogra-phera were not only achieving success but recording the like-nesses of leading political and cultural figures. C.M. Battey's portraits of Booker T. Washing-ton (1908) and W.E.B. Du Bois (1999 print from a 1918 pho-togravure) were part of a series published and sold throughout the country.

Well known studio photogra-pher James VanDerZee captured the spirit of Harlem for more than 60 years and left an archive of more than 15,000 images, including a 1932 photograph showing a prosperous middle-class couple in raccoon coats posed with an automobile.

posed with an automobile.

"There's great street photography and portraiture," said Barr. On the other side of the wall are Gordon Parke' portraits of Ella Watson, a cleaning woman struggling to raise grandchildren and an adopted daughter. The first section shows daily life in homes, the Tuskegee Institute. There are folks playing checkers, a baseball team. It shows the diversity of the community, all the different ways they lived. These are not just sterotypic. There's a lot of dignity.

Many firsts were included in

Many firsts were included in the success stories. Cole was one of the first black studio photog-

raphers in the Cleveland area in the early 1920s. Augustus Washington was the first black to own a studie in St. Paul, Minn. Florestine Perrault Collins broke boundaries as well. She worked in a New Orleans studie in the 1920s and '30s but initially passed for white to work as a photographer's assistant in 1999.

"I've learned a lot in the pro-cess of preparing for and installing this exhibit," all Barr. "We were all waiting for Deb Willis" research to get pub-lished. We all knew these African-American photographers were out there but never knew who they were."

who they were."
Section two showcases the work of Milton Hinton, a jazz musician as well as a photographer. His access to backstage and dressing rooms allowed him to make photographs where few leasnen had gone before. Hinton was in the television studio in the 1950s with Billie Holiday and Count Basic and on the streets of Harlem with Lester Young and More Eldridee. Young and Roy Eldridge

Young and Roy Ludruge.

Morgan and Marvin Smith
documented a concert by Ella
Fitzgerald and Chick Webb at
the Savoy Ballroom in 1938.
Ernest Withers captured the
duality of life in Memphis two

decades later. Withers' photograph of Elvis Presley and B.B. King is in sharp contrast to the reality of his image focusing on a colored waiting room sign in the

"For a white rock 'n' roller to be seen with a black blues man was pretty unprecedented in this time," said Barr.

time," said Barr.

Times were soon to change. In 1963 the introduction of a civil rights bill in the U.S. Senate, a week after the murder of Medgar Evers, produced a rise in socially committed photographers such as Jonathan Eubanks, who chronicled the activities of the Black Panther party. Eubanks showed the Panthers were not just a militant organization but provided a Penakfast program for children. Robert Haggins humanized leaders such as Malcolm X, before and after he was a member of the Notion of Islam, by showing him with celebrities such as Muhammad Ali.

Photographs of the marches,

Photographs of the marches, neetings and rallies document meetings and rallies document the struggles of the cr, and the tragedy. Moneta Sleet Jr. records the grieving Coretta Scott King and her daughter, Bernice, at the funeral of Dr. Martin Luther King Jr. in Atlanta in 1988. Joe Flowers shows the aftermath of riots in Watts in Los Angeles in 1965. An armiess mannequin lies face down on the sidewalk as a police officer walks the shattered streets.

The story continues

The story continues

By the 1970s many AfricanAmericans began studying photography and redefining the
image but never forgot history.
They brought insight to the past
and challenged viewers to relate
their own experiences to the subject matter. Themes of identity,
spirituality and family are
revealent in contemporary
African-American photography.
New approaches to portraiture
include Donald Camp's use of
rigment to dissolve the image.
He creates a mystery while
speaking of the fear and distrust
of men.

Dennis Olanzo Callwood

Dennis Olanzo Callwood shows the stories behind bars by incorporating text added by incorporating text added by incarcerated teenage gang members. "Memory of Jasmine tells of a young man locked up three times with 4-year-old son Alex.

Albert Chong incorporates old family photos into a work then surrounds it with vibrant pink flowers.

"Contemporary African-Ameri-

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Faces of grief: Faces of griet: (Left) Moneta Sleet, Jr. took this photograph of Coretta Scott King and her daughter Bernice at the funeral of Dr. Martin Luther King Jr. in Atlanta in 1968, The photo earned Sleet the distinction of being the first African American to win the Pulitzer Prize.

can photographers use a lot of identity issues. With women artists, there's gender issues at play."

play."

Billic Holiday and Bessie
Smith become the spirit of America as Amalia Amaki transfer
their photos onto fabric and
arranges them with flags. Cynthia Wiggins takes pride in the
working hands of her grandfather, a longshoreman, steelworker father, and brother, a maintenance mechanici. Bill Gaskins
documents hair styles in the
1990s, Kambui Olujimu and
Coreen Simpson Hip Hop culture
and performers. and performers.

and performers.

"This exhibit is important because Deb has knowledge of the other history. The exhibit is unprecedented not only photographically but in documenting black culture. No one's ever brought it all together before, the history of African-Americans, their lives."

Mancy Barr will discuss the contributions of African-Americans to the history of photography as seen in works from the exhibition 67:300 pm. Friday, July 6. The lecture is part of First Friday activities at the DIA.

WEST BLOOMFIELD

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Expressions from page C1

music by commissioning works by composors Samuel Barber, Ulysses Kay, and Charles Wuori-nen. Over the years, such illus-trious musicians as Itzhak Peri-man, Jessye Norman, Leonard Bernstein, James Galway, and Joan-Pierre Rampal have appeared in concert.

appeared in concert.

"It had been all volunteer and now we have a talented staff," said Beznos, a Franklin resident who taught English at Wayne State University before joining the Chamber Music Society of Detroit. We just announced a Charitable Planned Giving Campaign. Wor're building the organization to make it stronger.

"We're now selling our own tickets to increase the conve-nience for people and to keep prices lower."

prices lower."

And there's more variety in the series, said Beznos. This year, the eight-concert season specifies the talents of violinist Joshua Bell, pianista Emmanuel Ax, Yefim Bronfman and Daniel Barenbeim, the Shanghai Quartet, Fleisher-Jolley-Tree Trio, Borromeo String Quartet, and Miami String Quartet at the Seligman Performing Arts Centre in Bevorly Hills and Orchestra Holl in Detroit.

"It's enjoye to be an extraordi."

"It's going to be an extraordi-nary season," said Beznos.
"Daniel Barenboim hasn't been in this area for decades. He per-forms very few recitals because he's conductor of the Chicago

Symphony. There's lots of lead-up activities. He's a spokesper-son for the Middle East so we're contacting local Jows and Arabs and creating a dialogue. We're reaching into areas of the com-munity we haven't before.

"Some of the other highlights are Joshua Bell; he's a fabulous violinist. The Emmanuel Ax and Yefim Bronfman concert we'll have two stars performing, if we had either it would be wonderful but to have both and to do rarely heard two piano repertoire."

Beznos is encouraging cham-ber music lovers not to wait to purchase tickets. Subscriptions for the eight-concert series range from \$158 to \$482 for box sents at Orchestra Hall and on stage seating at the Seligman Center.

"I'm not sure everyone's aware how important this is to have in their neighborhood and not to wait. The best seats go first. We've already gone boyond last year's total subscription sales and the brochures were just mailed," said Beznos.

mailed," said Beznos.

"I love the music and the Chamber Music Society is the 10th oldest such organization in the U.S. (recognized by Chamber Music America) with one of the largest subscription bases. It's important for metre area audiences who long to hear the music performed live."

Have an interesting idea for a story? Call Linda Ann Chomin at (734) 953-2145.

Rehearsing from page C1

side. That's why she and the rest of the band have been selling fruit and coffee along with working in the concessions stands at the Silverdome. It's worth wenting for the \$2,700 cost to each student.

"The reason I wanted to go was to experience all of the different cultures and languages, said Jessica Maxer." I especially want to go to Venice because it's on the water and to hear the Italian language.

on the water and Italian language." Reasons for going vary from an

Reasons for going vary from an opportunity to meet cute foreign boys to Christophor Mumaw wanting to get "away from my parents and brothers for two weeks," but all agree this is the chance of a lifetime.

"It's nice because kids get the opportunity to share their music," said Lucius who took over as band director in 1989. This is his second tour with the students. "Many of these kids may never get the opportunity to go back. They spend the vast

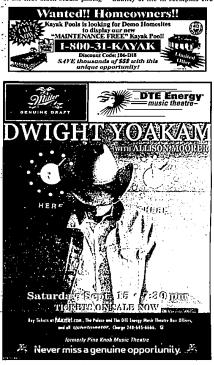
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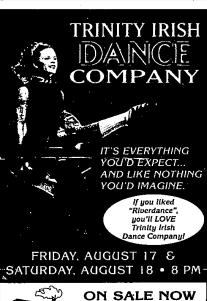
majority of their education reading about it. These kids have the experience. They're literally walking through history, standing where William Tell shot the apple. They get to walk through the palaces where people ruled the country.

"We try to give every student who comes through the music and band program the opportunity to go once during high school. It's a tradition here at Thurston we're very proud of. It's an educational experience. In Germany, kids don't study music during the day. We talk about the differences on the trip. But my favorite part is watching the kids experience these new surroundings, the incredibly beautiful setting that they tour and perform in. The Swiss Alps are the most beautiful thing I've ever seen – having the kids stroll in the market place in Salzburg and visit Mozar's home, just to watch them grow before your eyea and learn."

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