MENTAL TO THE PERSON OF THE PE ARTISTIC EXPRESSIONS



Landscapes inspire artist

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Jim Nawara moves from painting to painting almost in a choreographed dance around the Community Arts Gallery at Wayne State University. The Beverly Hills artist seems only too eager to share the process and thought behind 22 landscapes that capture Michigan scenery in all its beauty, if not pristine state.

From Rouge Valley and Peche Island to Fleming Creek at Matthaei Botanical Gardens in Ann Arbor, Nawara looks for interesting aspects of places, frequently choosing to depict evidence of human activity. A mowed field, pruned trees, a drain in the middle of a luscious lake scene, remanust from a lumber mill left on a Lake Michigan shore – Nawara's intrigued by the effects of people on the land and the resulting contrasts between natural and mammado forms." He often chooses places people occupy and then abandom. Hence, the title of the show Depopulated Landscapes.

DEPOPULATED LANDSCAPES What: Jim Newara exhibits 22 londscapes politings Whon: Through Fidday, March 1 Whore: In the gallery of Wayne State University's art department state University's art department where he's been a process at Kirby, Call (313) 577-2423

Don't miss

The mysterious Night Garden is a Tree mysterious Night Garden is a children of the state of the state

Don't miss

Don't miss

The mysterious Night Garden is a favorite because of its location and not to be missed. The snow acene, dramatic blues, grays and whites, makes viewers wonder about the story behind this place. Nawara knows exactly what he had in mind when he painted snow caught on the wire of a fence – throwing shadows across a blanket of white. It's his backward

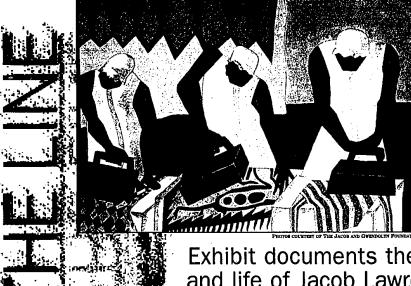
across a blanket of white. It's his backyard.

'It's not a literal reproduction. It's a layering of time and ideas,' said Nawara about the watereofor, a medium seldom seen in the show. Nawara about the watereofor, a medium seldom seen in the show. Nawara paints primarily in oils. "They all have anecdotes to go with them. This bridge over Cherry Creek, it was done in February of 1999 in a friend's backyard in Deckerville and there was no snow, which in itself is unusual for February. Nearly all paintings are started on site even though 99 percent are completed in the studio. The first percent is important cause I like to experience the color. I like

Please see CHOMIN, B2



Monument: Jim Nawara's exhibit of recent works includes this oil which shows how man destroyed the beauty of nature along the Lake Michigan shoreline.



Jacob Lawrence frequently painted people people engaged in manual labor in Harlem. This This gouache on paper work is titled

Exhibit documents the art and life of Jacob Lawrence

BY LINDA ANN CHOMIN STAFF WRITER

African Americans – their triumphs and atruggles – through his paintings. These were his people and he was immensely proud of their history from slavery days to the Civil Rights Mayement.

OVER THE LINE:
THE ART AND LIFE OF
JACOB LAWRENCE
What: A major retrospective featuring 160
of the African American
artist's works
When: Sunday, Keb.
24 to Sunday, Mey 19.
Hours are 10 a.m. to 4
p.m. Wednesday-Thursday, until 9 p.m. Fritday, and 10 a.m. to 5
p.m. Saturday-Sunday
Where: Detroit institute of Arts, 5200
Woodward Ave.
Tickets: 58, \$5 age
17 and under. Call
(313) 833-8499 for exhibition information,
(313) 833-8499 for exhibition information,
(313) 833-7900 for

(313) 833-7900 for general information

town Gallery in New York City.

General Information

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Lawrence became the first artist of African descent to be represented by a major commercial art gallery. He crossed the line between uptown and owntown and in so doing developed a philosophy about art's ability to address social issues. It was a theme he would pursue throughout his more than abstract narratives.

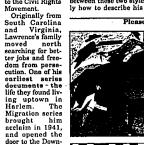
Organized by The Phillips Collection, Over the Line: The Art and Life of Jacob Lowrence opens Sunday, Feb. 24, at the Detroit Institute of Arts with 160 of these works.

'It's a major retrospective,' said Motors Center for African American Art at the DIA. Mercor will talk about Lawrence and his work 2 p.m. Sunday in the Lecture Hall. She originally saw the exhibit in New York at the Whitney Museum of American Art, one of five stops on the tour that continues to 2003. 'The viewer will learn a lot about his art but also his life. He was very prolific.'

A catalogue raissone documents and illustrates all of the known paintings and drawtrates all passes at the Harlem Art Workshop in 1934 enabled Lawrence to learn from Charles Alston and meet writer Langston

Hughes and artist Romare Bearden. Lectures by Harlem Renaissance figures inspired Lawrence to later study at the Uptown Art Laboratory, now the Harlem Community Art Center which still nurtures young people today. It was there he studied form and color and learned about modernism. During his lifetime critics would label his work as primitive and modern. He crossed over the lines between these two styles. No one knew exactly how to describe his style of creating art

Please see LAWRENCE, B3



Abolishing slav-ery: John Brown's victory at Black Jack (1941) is fea-tured in this work from Ja Lawrence's series on the abolitionist eventually hanged for treason and murder.



Vaudeville (1951): This work was vaudeville (1321): This work was executed after Jacob Lawrence's 11 month stay at Hillside Hospital in Queens for depression. Lawrence painted this egg tempera on hardboard from memories of performances at the Apollo Theater on 125th Street.

DANCE (C

Firebird: Dance Theatre of Harlem perform their signa-ture piece at the Detroit Opera House.



Dance Theatre of Harlem steps to classically American beat

BY LINDA ANN CHOMIN STAFF WRITER Ichomin@oe.homecomm.net

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Hnrlem's rich cultural legacy
inspires choreographers like Robert
Carland to create popular music
ballets that draw on urban and
social dances. Garland wasn't born
uptown but never forgot watching
the Dance Theatre of Harlem perform when he was a 10-year-old
growing up in Philadelphia. It was
the multicultural company's rhythm
and energy that eventually led to
studies at The Juilliard School in

New York City but something was lacking, said Garland – his African American heritage.

In 1985, Garland finally realized his dream of becoming a member of Dance Theatre of Harlem, the only predominantly African American major ballet company in the world. After dancing as a principal for 13 years, he took a histus but is back as chorcographer. From Thursday Fob. 28 to Sunday March 3, the company will showcase his popular music ballet Return at the Detroit Opera House. In addition to the

work created to celebrate the dance troupe's 30th anniversary, the company will perform two programs set to music ranging from Bach to Aretha Franklin.

"As a company we work varied styles from West African technique to putting on pointe shoes for a Balanchine ballet to pieces like Return," said Garland. "The most important thing for Dance Theatre of Harlem is celecticism. We're much more than a ballet company much more than a ballet company

Please see HARLEM, B3

DANCE THEATRE OF HARLEM

When: 7 p.m. Thursday, Feb. 28, I p.m. Fridey-Saturday, March 1-2, and 2 p.m. Sunday, March 3

and 2 p.m. Sunday, Merch 3
Where: Detroil Opera House,
1526 Broadwey
Tickets: Call (313) 237-SiNG or online at www.MichiganOpera.org;
Opening Night Galas: 5:30 p.m. Hrursday, Feb. 28, includes a reception, performance and supper at the Detroit Athletic Club. \$150. Cell (313) 237-3425