# Conversations *from page D1*

an encouraging letter written to her by writer/illustrator Maurice Sendak, author of the classic, "Where the Wild Things Are." She handles the stationary as if it were the Holy Grail.

The Seuss classic, "Go Dog Go!" left such an indelible memory that the image from the book's last page ("the dog party") was inspiration for a similar whimsical gathering in her own books.

In temperament and manner, Moore embodies southern gentility. She sings her words and spreads her expression as broad upturned brush strokes. The same wonder and innocence captured on the animated faces and settings of her books can be found at the corners of her eyes and mouth.

While from the outside her job might seem like playing in a fantasy world, she has gone through too many real-world experiences to sound naive.

**Full-time job**

When she isn't creating characters to bring to life the fantasy of a children's story, Moore is a graphic designer of cards, posters and corporate materials, including annual reports.

And last spring, she became editor/publisher of the newly created Directory of Children's Illustrators. It was her own idea when she realized many other illustrators couldn't afford to be listed in the advertising/publishing industry's standard directory of artists.

But her full-time job isn't creating lovable characters or designing graphics. "My full-time job is raising a 12 and 14-year-old," she said.

Three years ago, that job got a whole lot tougher when she became a single mother. "I wonder how women can balance work and their responsibilities as mothers. There doesn't seem to be enough time."

But Moore has found a way. On most days, anyhow.

During her productive days, she's learned to do the amount of work that used to take her weeks. Doesn't have much of a choice. She needs to work around her kids' schedule, like most mothers.

It hasn't been an easy transition from the spacious house on Quarton Lake where she once lived with her two kids and husband. A time, she confesses, that she felt stifled, living a life whereby she didn't recognize herself.

"Sometimes, you just have to walk away," she said. "Things don't work out and you have to find another way."

Some day, those books she'll write will read like allegories. She's already talking about how many women can relate to what she's gone through. Women who've found themselves in relationships that didn't allow for the expression of their true selves – their true art.

Moore found the way out. And the lesson, she said, only came after a walk through fire.

Starting over is seldom easy. But beginning anew is like retracing footsteps and adjusting your stride. Those lessons from starting anew are worth teaching to young and old.

Learning to feel comfortable with yourself is a universal struggle. A walk in the wilderness. Moore has been there and back. She has pictures to prove it.

*Frank Provenzano is an arts reporter for the Observer & Eccentric Newspapers.*

# Artists *from page D1*

money as possible for the nonprofit Farmington Hills facility. Wall relief usually priced at $400 by the Italian born sculptor is a steal at $150.

De Giusti, a former Wayne State University professor and curator of the 40th anniversary retrospective for the Birmingham Bloomfield Art Association, has commissions permanently installed in locations ranging from the Church of San Vito in Maniago, Italy, to the State of Michigan Library.

De Giusti will talk about art 9:45 a.m. Sunday, Nov. 2. His comments will be aired live on WJBK Fox 2.

Surface design artist Joanne Blau Bellet of West Bloomfield will appear with De Giusti wearing a jacket she created especially for the auction. This is the fourth year Bellet will show her one-of-a-kind silk dresses, jackets, scarves, purses, hats, and neck ties at ArtShare. Bellet colors only enough material for one garment making them truly unique.

"It's really an honor to be invited to do this because it's such a wonderful organization," said Bellet, an instructor at the Birmingham Bloomfield Art Association. "I was a psychologist for Troy Schools 12 years and now teach at Athens High School in Troy so I've certainly seen children who need services provided by St. Vincent's. I know the wonderful work they do."

In addition to donating one work to the auction, the artists will donate 25 percent of their sales to the St. Vincent and Sarah Fisher Center. Art chairperson Paulette White is excited about all of the works the event will offer for decorating homes, offices, and even yourself.

A silent auction featuring tiles and vessels from Pewabic Pottery will benefit both organizations.

New this year are exhibits by students from Southfield Lathrup High School and a collection of art by African artists represented by Dana Cunningham of West Bloomfield which includes embroidered and batik wall hangings depicting the culture and life of the Yoruba people.

"We wanted to get African American artists involved and students," said White. "What better way to keep the event going into the future than to invite students to exhibit. It gives them the opportunity to learn about showing their work but also about giving as it relates to art and how they can give to the community. It's children helping children. Students will donate one work to the silent auction and have one to sell."

There will also be jewelry from the Art Loft in Birmingham.

Sponsored by the Daughters of Charity of St. Vincent de Paul, the St. Vincent and Sarah Fisher Center, on 12 Mile in Farmington Hills, serves orphaned, abandoned and high-risk children and families. In 1996, the facility was a refuge for more than 100 children removed from their homes because of severe abuse.

"It amazes me the people who live and work in the area who have no idea of what the center is about," said Miller. "Some people think it's a home for unwed mother. They don't think of it as an orphanage."

ArtShare and the Garden Party in June are the center's two major fund-raisers. Last year, ArtShare raised $36,000 to provide help for severely abused children, foster care for special needs children, an adoption program for special needs children, and services for young women who are pregnant or parenting in an effort to prevent child abuse and neglect. This year's budget of $7 million dollars will help protect, care and support more than 1,000 infants, youth, mothers, and fathers in crisis.

# Photography *from page D1*

photography.

From portraits to photo journalistic compositions, the collection of photographs achieves an extraordinarily incisive perspective of common human emotions, such as boredom, frustration, exhilaration and contentment.

"We looked for images that showed the deepest parts of ourselves," said curator Sandra Schemske. "These images all have strong impressions and they work together because they're accessible. We can enter the pictures and videos from a voyeuristic viewpoint."

## Medium of generation

In the main gallery space, Schemske has assembled the works of three photographers: Barbara Crane's images of exhausted commuters of the North Portal in Chicago; Larry Fink's exposure of the emptiness of affluence; and Zoe Leonard's fictitious chronological archive of Fae Richards, the lead character in the 1996 film, "The Watermelon Woman."

While the still photography offers compelling reminders of how talented photographers capture the unvarnished truth of their subjects, it's the collection of videos that probe deeper areas.

"The video medium is so much a part of our generation," said Schemske. "With photography, many people do not question what they're seeing."

The videos, on the other hand, force viewers to not only question what they're seeing but the effect on their humanity of the floating and rapid-fire imagery. For instance:

■ "MAX," created by Detroiters Greg Fadell, Peter Wardowski and Mathew Zacharias, breaths life into a plastic squadron of GI Joe soldiers. The fantasy of battle leaves little to the imagination, but raises questions about the logic of boyhood dreams.

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# Fair *from page D1*

former editor of the New York Daily News; novelist Belva Plain; comedian Alan King; and two Detroit newspaper columnists who have written books, Mitch Albom and George Cantor.

"The books have to either be by a Jewish author or have Jewish content and published in the past year," Falbaum said.

The fair was founded by Irwin Shaw, then director of the Jewish Center, and was only 2 1/2 days long its first year. This year it features more than 3,000 titles over an eight day period.

Falbaum expects the turnout to exceed last year's 20,000 participants.

"They keep coming. This is one of the best book fairs in the country," Falbaum said.

## Leonard Garment

When searching for a title for his highly praised memoir, Leonard Garment, 73, was told he should choose a jazz tune and "Crazy Rhythm" came immediately to mind.

Garment's fully packed life has indeed been a crazy rhythm, from middle class Jewish boyhood in Brooklyn to jazz musician to Wall Street lawyer to presidential advisor and legal counsel during the Watergate scandal (or as he calls it "the Watergate mess").

A major theme is that Garment has been an outsider during much of his life – a white musician playing with the great black jazz masters, a Jew in the world of WASP Wall Street law, a moderately liberal Democrat in the Nixon entourage.

Garment joked, "I couldn't stand crowds."

Then he added, "Even as a kid I enjoyed looking at things, taking it all in, these dramas really are dramas when you're on the outside."

Garment's first love was jazz. He started by playing clarinet and then gravitated toward saxophone. He played with some of the best as a young man, including a very brief stint with Woody Herman, and he loved the "wild" bohemian life of a jazz musician in the 1940s. But he soon realized he would never compare with the Charlie Parkers and Dizzy Gillespies that were coming along.

However, Garment was quick to say, "I haven't given up music," and faxed an article from the Capital Style magazine about sitting in at the Washington One Step Down jazz club to prove it.

"I do it whenever I get a chance. Musically when I play depends on the kindness of strangers."

Garment's constant stream of good-natured quips come from his youthful days on MacDougal Street in the Village hanging out with Neil Simon, Woody Allen, Carl Reiner and Mel Brooks.

When he got serious, he went to law school, landed in a solid Wall Street firm and met Richard Nixon. It is Garment's careful consideration of his former boss and political mentor that give his memoir special appeal. Garment grinds no axes but gives a clear-eyed, well-rounded account of Watergate and the mysterious man who was president. He resists those who charge Nixon with being anti-Semitic.

"Golda Meir described Nixon as the best friend Israel ever had," Garment said.

Garment was introduced to a new world by Nixon. As a liberal voice in the administration, along with Daniel Patrick Moynihan, now a New York senator, he helped balance the influence of the young firebrand conservative Patrick Buchanan and others. He acted as a liaison to Israel, helped settle the Indian disturbances as Alcatraz and Wounded Knee, helped clarify the work of the National Endowment for the Arts and, finally, served as Watergate counsel.

"When I met him (Nixon) I spent a couple hours with him and he was easy and open. I felt more at ease with him than with the partners I had known for years and here was this Anti-Christ of liberalism. I realize that we were two outsiders who worked on the inside to achieve our goals," Garment said. "He was treated as a lumpen, coarse by liberals, And that cycle of hatred was always churning away."

He said in the end it was hard to have a final take on Nixon, but that young historians would make the call. He said one young man he met has written an essay calling Nixon the model of the President for the next century because of his intelligence and his ability to draw together diverse groups.

On other issues Garment has strong views:

On his Michigan friend Max Fisher: "He was working with Gov. Romney when Romney bunted into a double play in early 1968 and Nixon was the one, the only one left standing. Max became an important part of the organization, fund raising, specifically with the domestic Jewish community and as a message carrier to Israel ... in the old days there were many community leaders that performed as such."

On the special prosecutor: "Awful, endless, the result of the Ethics in Government Act and one of the post Watergate sequels and it has become a tool for the out party to drive the in party a little crazy and it makes it difficult to function in the way politics requires, with a little bit of elbow room."

On the Endowment for the Arts: "The legislation that created the National Arts Endowment was to recognize the *elite* nature of the fine arts. But political demands and that kind of leveling would destroy the essential nature of the arts, which is elite rather than the mishmash for the lowest common denominator."

Leonard Garment will speak 6:30 p.m. Thursday, Nov. 13, at the West Bloomfield Center.

## Edith Covensky

The introduction to Bloomfield Hills' poet Edith Covensky's "Jerusalem Poems" describes her as a poet self-exiled from the holy city. She agrees that she sometimes feels part of the diaspora. She left Israel in 1965 to settle here, where she is a professor of Hebrew and literature at Wayne State University. She said she goes back every few years to visit and meet with her publisher.

Covensky writes her poems in Hebrew. An English translation is provided by Ed Codish.

In her delicate, richly nuanced poems, Covensky uses Jerusalem in both its symbolic sense and its real sense.

"It does have a symbolic meaning, as I say in my introduction, what does Jerusalem mean to you," she said. "My personal relationship is minute, I don't have relatives there, I didn't live in Jerusalem but Jerusalem has mythic powers. It's a symbol of spirituality, a symbol of the yearning of Jews to return to Jerusalem."

But the poems also deal with the city of war and terrorism as well.

"But the stronger element is the visionary element, as a symbol of the Jewish people," she said. She said this mixing of the holy and profane are part of the reality of the city.

Her poems also discuss the special "loneliness" of Jerusalem and the special quality of time evoked by the ancient center.

"I can eliminate time, not chronological span time. I can play with time, I can hover with it and above it. I have many poems when I can create time and eliminate time. You will see the poem between now, then and the future," she said.

Covensky said she has good command of English but still

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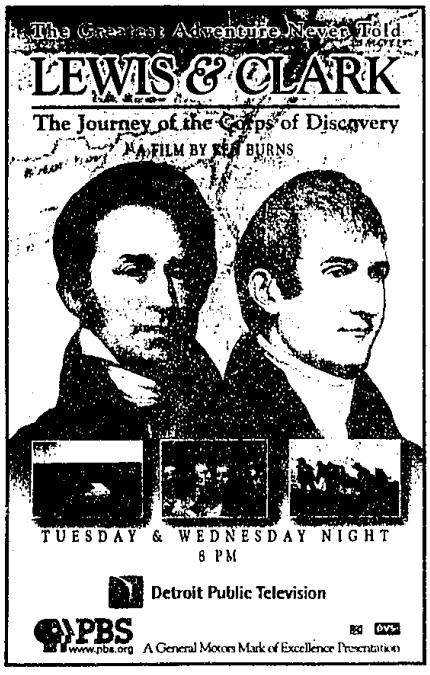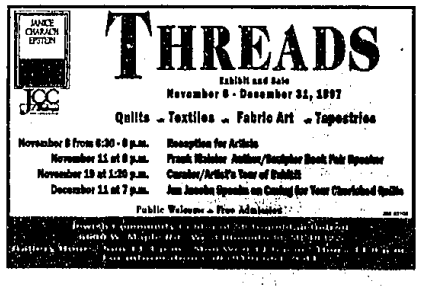
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