

Modernism

from page C1

apartments in post-war Paris. In gesture and expression, Sima's subjects appear strikingly similar to the spirit of their art world.

For instance, Chagall has the inquisitive delight of his playful paintings. And Le Corbusier appears as complex behind his thick round glasses as his roving abstractions.

Meanwhile, the burly Leger looks as resilient as his mechanical, machine-like canvases, and Calder appears as disheveled as his floating sculptures.

Yet for sheer intensity, there's no comparison to Picasso's wide-

eye expression, Matisse's somber steadiness, Duchamp's guarded irreverence or Giacometti's tortured angst.

Going into the artists' stark studios is a reminder of the socio-political condition in which they worked.

Fifty years ago, the central issues of the day didn't pertain to international trade or sex scandals but related to sovereignty, freedom and morality.

Rampant anxiety was the common feeling amid the horror of war, concentration camps and Hiroshima.

Through the collective works of the artists who land in front of Sima's lens, the spirit of the time has been portrayed. Not necessarily on canvas or in sculpture. But simply in their expressive faces.

Before the onset of World War II and the German occupation of France, Sima mingled in the Parisian avant garde with the likes of poet Paul Eluard, sculptor Constantin Brancusi, Gertrude Stein and Picasso.

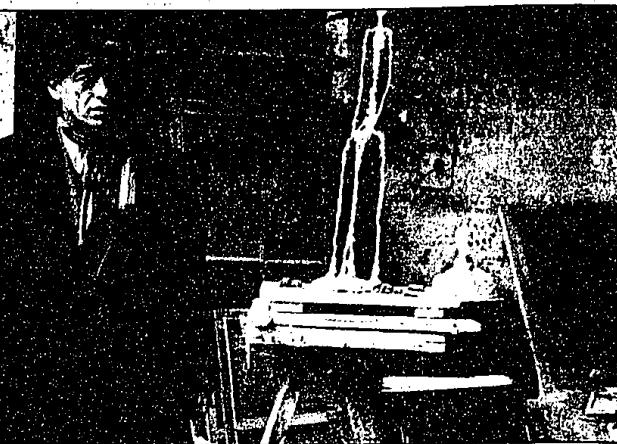
During the war, Sima was incarcerated at Auschwitz. After his release, he moved back to Paris, where in 1946 he shared the space with Picasso.

Encouraged by Picasso, Sima documented the progress of the great artist's paintings.

A photo of Picasso holding an owl has become a legendary anecdote.

Reportedly, one day Sima brought Picasso a wounded owl. Picasso, who had cared for pigeons when he was young, examined the bird, then set its broken limb. Meanwhile, the owl fought and bit Picasso.

In Sima's photo, Picasso holds the placid bird in his hands. The same hands that reinvented art to reflect the spirit of the times.



Critical eye: Swiss sculptor Alberto Giacometti sizes up his characteristic thin figure with slender armatures. Michel Sima took the photo in Giacometti's Paris studio.

Wide-eyed:
Pablo Picasso
holds an owl given to him by photographer

Michel Sima. A series of photos of Picasso are included in Sima's book, "Picasso at Antibes."



Reinvention

from page C1

current play, "What the Butler Saw," offended some subscribers even before the curtain went up on the risqué farce.

The criticism is part of the growing pains.

"I'm not interested in producing plays that reinforce prejudices," said Sherman.

A fast-changing world

For a director who spent 13 years in New York City, and stints with Seattle Repertory, Center Stage in Baltimore and the Repertory Theatre of St. Louis, metro Detroit poses a conundrum.

After three years of offering the most diverse selection of plays in the theater's 30-year history, Sherman wonders: Has anyone been paying attention?



Geoffrey Sherman
The answer may have more to do with the fundamental organi-

zational shifts that have redefined American business in the last decade, said Sherman.

In comedy, service, the emphasis on service, accountability and quality has seeped into the arts. Presenting quality theater is only part of the equation. Responsiveness and outreach initiatives to "customers" are key.

Art groups have to act like entrepreneurs, said Sherman. Patrons and ticket buyers are customers looking for choices.

Building a community

In the last several months, Sherman has hired associate director Debra Wicks to oversee Meadow Brook's outreach program, and Karim Alwari as playwright-in-residence and literary

manager.

Alwari taught at the Royal Academy of Dramatic Arts in England, and served as artistic director of the New Play Centre in Vancouver.

Until Sherman arrived, the common view was that Meadow Brook had become too cliquish and wasn't creating new artistry, said Wicks.

"Ten years ago the audience was more homogenized," she said. "We're trying to make the arts more accessible rather than appearing elitist."

To broaden their appeal, Meadow Brook is serving as diplomat and educator.

In the first month on the job, Alwari has met with several local community theater groups, and has set up a playwrights open house.

Long-term plans could include new collaborations with local arts groups and a playwriting development process similar to the New Play Centre's system.

In addition, Alwari has adapted two short stories of William Faulkner for Meadow Brook's newly formed touring ensemble, which in early March will begin a six-week state tour to schools.

"For theater to grow, we've got to get students interested," said Alwari. "They must see that theater is related to their curriculum. You can't separate culture and education."

David Hare, the English playwright, predicted that theaters would have to reinvent themselves every five years to maintain and attract new audiences, said Alwari.

"Wherever you want to slot this theater today, we won't be there in five years," he said.

For Meadow Brook Theatre, reinventing itself might become routine.



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On May 5, 1998, the Oakland

County Treasurer will be selling delinquent real property tax liens on lands which have unpaid taxes for the year 1995. The sale will be held at the county seat in

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The property descriptions and total taxes to be offered at the tax sale will be published for three weeks in the

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