

## ARTISTIC EXPRESSIONS



LINDA ANN CHOMIK

### Century of turmoil documented by Irish artists

James Christen Steward realized on his first day in Belfast the effect that a century of political violence has had on the paintings of Irish artists. Shortly after his arrival a bomb went off in a neighborhood grocery store just down the block, a

reminder of the role politically motivated violence plays in everyday life.

The 1993 incident failed to deter Steward from spending the next five years organizing "When Time Began to Rant and Rage: Figurative Painting from 20th Century Ireland."

The exhibition, featuring a century of paintings by Irish artists, is now on display at the University of Michigan Museum of Art.

This is the final stop on the international tour and the only Midwest venue. It was added after Steward became director of the University of Michigan museum in July of 1998. Steward,

who was inspired by the cultural energy streaming from the Irish Republic and Northern Ireland, organized the exhibition while he was chief curator at the University of California, Berkeley Art Museum.

"I wanted to be able to focus on how painting, politics and identity issues intersect," said Steward. "The exhibition brings home how real and vivid politics are for the Irish. They have an immediacy in Ireland."

Curating the paintings was no easy task. It took Steward several years to arrange to visit private and public collections because of the lack of trust and uncertainty pervading the country.

History documents the turmoil and strife. By the 1990s, after more than 200 years of dominance by the English, the Irish were ready to reclaim their independence. Over the last 100 years, the struggle continued with the hope that a Good Friday agreement signed in 1998 will bring peace by establishing self governance for Northern Ireland and the renouncing of territorial claims to the North by the Irish Republic. Until then, bombings in the streets, referred to as the "Troubles," occurred frequently.

"Making choices about the show was fraught with political complications," said Steward. "It was difficult until the peace process got started. Collec-

tioning the paintings was no easy task. It took Steward several years to arrange to visit private and public collections because of the lack of trust and uncertainty pervading the country.

History documents the turmoil and strife. By the 1990s, after more than 200 years of dominance by the English, the Irish were ready to reclaim their independence. Over the last 100 years, the struggle continued with the hope that a Good Friday agreement signed in 1998 will bring peace by establishing self governance for Northern Ireland and the renouncing of territorial claims to the North by the Irish Republic. Until then, bombings in the streets, referred to as the "Troubles," occurred frequently.

"Making choices about the show was fraught with political complications," said Steward. "It was difficult until the peace process got started. Collec-

tioning the paintings was no easy task. It took Steward several years to arrange to visit private and public collections because of the lack of trust and uncertainty pervading the country.

History documents the turmoil and strife. By the 1990s, after more than 200 years of dominance by the English, the Irish were ready to reclaim their independence. Over the last 100 years, the struggle continued with the hope that a Good Friday agreement signed in 1998 will bring peace by establishing self governance for Northern Ireland and the renouncing of territorial claims to the North by the Irish Republic. Until then, bombings in the streets, referred to as the "Troubles," occurred frequently.

"Making choices about the show was fraught with political complications," said Steward. "It was difficult until the peace process got started. Collec-

tioning the paintings was no easy task. It took Steward several years to arrange to visit private and public collections because of the lack of trust and uncertainty pervading the country.

History documents the turmoil and strife. By the 1990s, after more than 200 years of dominance by the English, the Irish were ready to reclaim their independence. Over the last 100 years, the struggle continued with the hope that a Good Friday agreement signed in 1998 will bring peace by establishing self governance for Northern Ireland and the renouncing of territorial claims to the North by the Irish Republic. Until then, bombings in the streets, referred to as the "Troubles," occurred frequently.

"Making choices about the show was fraught with political complications," said Steward. "It was difficult until the peace process got started. Collec-

tioning the paintings was no easy task. It took Steward several years to arrange to visit private and public collections because of the lack of trust and uncertainty pervading the country.

History documents the turmoil and strife. By the 1990s, after more than 200 years of dominance by the English, the Irish were ready to reclaim their independence. Over the last 100 years, the struggle continued with the hope that a Good Friday agreement signed in 1998 will bring peace by establishing self governance for Northern Ireland and the renouncing of territorial claims to the North by the Irish Republic. Until then, bombings in the streets, referred to as the "Troubles," occurred frequently.

"Making choices about the show was fraught with political complications," said Steward. "It was difficult until the peace process got started. Collec-

tioning the paintings was no easy task. It took Steward several years to arrange to visit private and public collections because of the lack of trust and uncertainty pervading the country.

History documents the turmoil and strife. By the 1990s, after more than 200 years of dominance by the English, the Irish were ready to reclaim their independence. Over the last 100 years, the struggle continued with the hope that a Good Friday agreement signed in 1998 will bring peace by establishing self governance for Northern Ireland and the renouncing of territorial claims to the North by the Irish Republic. Until then, bombings in the streets, referred to as the "Troubles," occurred frequently.

"Making choices about the show was fraught with political complications," said Steward. "It was difficult until the peace process got started. Collec-

tioning the paintings was no easy task. It took Steward several years to arrange to visit private and public collections because of the lack of trust and uncertainty pervading the country.

History documents the turmoil and strife. By the 1990s, after more than 200 years of dominance by the English, the Irish were ready to reclaim their independence. Over the last 100 years, the struggle continued with the hope that a Good Friday agreement signed in 1998 will bring peace by establishing self governance for Northern Ireland and the renouncing of territorial claims to the North by the Irish Republic. Until then, bombings in the streets, referred to as the "Troubles," occurred frequently.

"Making choices about the show was fraught with political complications," said Steward. "It was difficult until the peace process got started. Collec-

tioning the paintings was no easy task. It took Steward several years to arrange to visit private and public collections because of the lack of trust and uncertainty pervading the country.



Stranger in the woods: Carl Sams II and Jean Stoick waited for hours in the cold during a snow storm on Feb. 2 to take this photograph for their children's book.

### Wildlife dear to photographers

BY LINDA ANN CHOMIK  
STAFF WRITER  
lchomik@fox.com

Five hours in the woods in early February can seem like forever, especially when you're waiting for a deer to snatch a carrot nose from the face of a snowman.

Carl Sams II didn't mind shivering in the cold. He and his wife, Jean Stoick, needed to photograph the deer to complete their children's book "Stranger in the Woods."

They'd spent most of the winter shooting photographs for the story about how animals and birds react to a snowman who takes up residence in Kensington Metropark after a winter storm.

The wildlife photographers frequently wait hours, sometimes holding their breath, just to capture the right moment. This was the next to the last snow of the year and they worried the deer might never bite.

"Five hours later, I was ready to force feed the deer," laughed Sams. "We videotaped the entire process so people would know these were straight (unadorned) pictures. We plan to release the video in the coming year."

"Stranger in the Woods" began as a book about a white tail deer family Sams began photographing in 1982 at Kensington. He got hooked on the project after he "went over to Kensington and got close to a white tail." Eighteen years later Sams and Stoick have taken 60,000 photos of the deer family. They were trying to narrow down the images when Stoick thought of building the story around a snowman and turning it into a children's book. Stoick, who was an art teacher for Hartland Farms Middle School for many years,

wanted the best for the "Stranger in the Woods," so she and Sams chose Precision Color in Plymouth to do the separations.

"There's more than 20 deer I can walk through the woods with at Kensington and one I can practically put my arms around," said Sams.

That vision of Sams seems natural considering the Milford photographer grew up in northern Michigan. It was while living on an island in the Au Fable River that Sams fell in love with wildlife and nature.

Today, he is "trying to do everything he can to save the deer family" from being killed during hunts proposed to relieve deer overpopulation at the park. "Stranger in the Woods" introduces children to the photographers' world where wildlife become friends to be respected.

"There's only four fields that they live in," said Sams. "Kids come out all the time from schools to see them. Birds land on their hands. How many places can you do this? Kensington's a special place. To me, it's my Yellowstone Park. This is a place where people can come and be close to nature. I'd just as soon see them moved."

Flying off the shelf

It's been just three weeks since the book's release, but the "Stranger in the Woods" is selling so fast that Sams and Stoick often stay up until 3 a.m. signing books. So far, they've sold 11,000 of the 20,000 of the hard-cover books they published.

The quick-talking, energetic

Sams says they decided to self publish to maintain the artistic integrity.

"I'm excited about the book taking off," said Sams, whose work has appeared in national and international publications including Audubon, BBC Wildlife, Birder's World, Michigan Natural Resources, National Geographic, National Wildlife, and Ranger Rick.

"We've reordered another 40,000 books, and they should be in by Dec. 5."

Helping hand

The big hearted photographers are donating all or a portion of the proceeds from sales of some of the books to the Grand Traverse Land Conservancy, Children's Hospital of Cincinnati and Mott's Children's Hospital in Ann Arbor. They are still looking to work with other groups.

"They can use the book as fund-raising for kids and to protect our natural resources," said Sams.

Stoick and Sams will sign books during a Gallery Glow in downtown Rochester. The signing, 6-8:30 p.m. Monday, Nov. 29 at Eugenia's 3rd Street Hair Gallery, 212 W. Third, is a fund-raiser to benefit The Rainbow Connection which grants wishes to chronically ill children. For information, call (810) 558-0560. The photographers will also sign books 6-9 p.m. Tuesday, Nov. 23 at Jo John Gallery, 6052 Highland Road, Waterford. Call (810) 673-3033.

"Stranger in the Woods" is \$19.95. To order call (248) 685-2422, (800) 652-1807 or visit the Web site at [www.crlsams.com](http://www.crlsams.com)

### Lights, cameras, action – Students at control of 'Madonna Magazine'

BY LINDA ANN CHOMIK  
STAFF WRITER  
lchomik@fox.com

Chuck Derry and Sue Boyd couldn't stop smiling as they stood outside the TV studio at Madonna University on Wednesday, Oct. 20.

Derry, assistant professor for TV and video communications, and Boyd, senior producer for "Madonna Magazine," were about to tape the 400th edition of the regionally syndicated public service program, which is produced by students on the Livonia campus.

Hosted by Channel 7 News helicopter reporter Dennis Neubacher, "Madonna Magazine" is watched by more than 40,000 people in the Detroit area.

This particular evening, Neubacher was interviewing wildlife photographers Carl Sams II and Jean Stoick about their recently published children's book, "Stranger in the Woods." The show will air 5:30 p.m. Tuesday, Nov. 23, on Channel 17 in Birmingham and Bloomfield Hills; Channel 16, Farmington/Farmington Hills; Channel 4 (cable), Southfield, and Channel 64 and 24, Rochester/Rochester Hills.

"It's a magazine to allow us to do different kinds of shows," said Derry, who began his career teaching photography at Madonna in 1969. "In the beginning, it was mostly talk then we had cooking and a band. We try to increase the difficulty for students as we go. We've had everything from Michigan mushroom hunters to Elvis impersonators."

Derry was teaching TV courses at the university when he founded the show to provide "real life" experience for his students. That was almost 15 years ago. For several of those years, the magazine ran on Channel 20. Today, it's carried on CTND, the Catholic Television Network.

"It's a public service show, but we also like to educate," said Boyd, who works on the show with her husband Dan, an engineer. "We would eventually like to get on the Internet live."

Stranger in the woods

A few minutes before Sams was about to go on, he stood in the control room before the flashing screens reading verses from the book. His excited voice sang out the words to the story about a "stranger" who appears after a winter storm. The snowman is the topic of conversation between all the birds and animals in the woods.

"I'm having a good time reading it," said Sams. "Who wouldn't? Listen to this: 'Who-ho's in the woods? Why is he here? When? When did the stranger come?' asked the Owl of Many Questions."

Sams flipped several pages and continued to quote the chattering squirrel. "Someone needs to go and, and check-check-check 'em out!"

Before long Sams, Stoick and Neubacher were beginning their interview. Taping, held once every two weeks and usually of two shows at a time, allow students to learn and hone the skills necessary to land jobs in the fields of broadcasting and video communication. Students especially benefit from learning from Derry, who was a stage manager at Channel 7 for 30 years.

Please see MADONNA, C2

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

On the air: Jean Stoick (left), Carl Sams II and Dennis Neubacher tape the 400th edition of "Madonna Magazine."

## PROFILE

### Author's upbeat message survives untimely death



JOAN SHAPIRO

Life is not nirvana, but neither is it hopelessness," said the late Bloomfield Hills author Joan Shapiro during a 1994 interview. To introduce the element of hope into a novel, she added, is both "realistic" and "inspiring."

Lately, I've had reason to remember those words, and the intelligent and vibrant person who sat opposite me in September of 1994 at an Elias Brothers Restaurant once located on Huron and Telegraph Road. Joan Shapiro, her husband, Norman, and friends Larry and Edith Kowalsky were on their way to a photographic safari in Kenya when their plane, EgyptAir Flight 980, crashed into the Atlantic Ocean on Oct. 31, killing all 217 people aboard.

Difficult to reconcile

It is difficult to reconcile Joan Shapiro's upbeat message with her tragic and untimely death. But the legacy of humanity and creativity she left behind – as a devoted daughter and sister, loving parent, true friend, and award-winning author – sends hope to all who knew her.

The wife of retired pharmacist and former owner of Devon Drugs (now CVS) on Long Lake and Telegraph roads in Bloomfield Hills, Shapiro described her entry into the world of writing as almost "serendipitous." To cope with empty-nest syndrome, she read dozens of romance novels from her husband's drugstore shelves and concluded: "I can do better than that."

Coinciding with her resolve to write, an unsolicited flier arrived in the mail, an invitation to attend the Oakland University Women's Writers Conference. The help and encouragement she received from the Detroit Chapter of Romance Writers of America provided the impetus to persevere and eventually publish three novels and two short stories. A fourth, full-length manuscript is currently with the publisher.

Romance books, Shapiro explained, are not what they used to be. The heroines are mature, modern women with commitments and careers, "not 17-year-old virgins waiting to be rescued by the hero." Determined to carve a niche for herself, she depicted characters in their 40s and 50s who, after the turmoil of illness, death, or divorce, experience a reawakening to life and the joys of love.

Love stories

But these novels aren't "perpetual romances," the author cautioned. They're "sensual love stories that explore a full range of human emotions."

In "Hello, Love" (Zebra Books, 1993), nominated for the prestigious RITA Award for Best First Book, widowed Barbara Davies puts her career as bank president on hold. Convinced she must rescue her orphaned granddaughter from a Montana cattle ranch, she plans to bring Emily back to the gentility and affluence of Grose Pointe. But instead of finding a lonely, bewildered 6-year-old, Barbara sees a well-adjusted child in love with her paternal Grandpa Sam and the sun-drenched land she calls home.

Please see AUTHOR, C3