

# Exhibits from page C1

sity for 30 years. Encouraged by the fact, his "Proud Lake" won an award in the Canton competition in 1996. Nawara entered again this year. His urban landscape focusing on a deserted building in the warehouse district south of Jefferson in Detroit, comments on man's responsibility to the environment. The painting was featured on the cover of the catalogue for the "The New Regionalism" exhibition curated by Michael Hall for the Detroit Artists Market and toured the state for the last year.

"I'm often interested in people and their relationship to the landscape," said Nawara. "We

effect it. We'll always be here. Whether it's the stump of a tree, a manmade structure or an artificially placed boulder, it's the effects of human activity."

Nawara and wife, Lucille, just returned from three weeks as artists in residence at Sleeping Bear Dunes. Under the auspices of the National Park Service, the Nawaras enjoyed the slower pace while painting landscape and living in a farmhouse near there. On a Sabbath near Wynne State, Nawara recently exhibited at the Cary Gallery in Rochester. He has work in the collections of the Detroit Institute of Arts; Museum of Fine Art, Boston; Toledo Museum of Art, and the

City of Livonia.

Masters wishes there were more exhibits for local artists such as Canton Project Arts. Author of "How to Paint a Rainbow," a book on color theory, Masters, like all artists, finds it difficult to market her work. She has three acrylic/mixed media paintings based on ecology and recycling in the exhibit.

"I make a lot of work so I have to get it out there," said Masters, an instructor at the Birmingham Bloomfield Art Center for more than 30 years. "It's always difficult to sell in your home town because there aren't that many places to exhibit. The Canton

show's great. Any local group that sponsors art and pushes involvement in the community deserves to be recognized."

Dishmon agrees with Masters the exhibit helps artists market their work, and that was the intent when Canton Township Supervisor Tom Yack and Treasurer Elaine Kirchgatter founded Canton Project Arts and the exhibition in 1993. The first exhibit drew artists from a handful of western Wayne County suburbs. This year's show includes artists from West Bloomfield, Farmington Hills, Bloomfield Hills, Southfield, Royal Oak, Ann Arbor, and near-

by all of the Western Wayne communities.

"I saw a couple of pieces I'm considering purchasing," said Dishmon. "The exhibit's a great way to find a piece of art."

Shapona encourages anyone interested in art to volunteer a few hours of their time to help with the Canton Project Arts project. Especially needed are volunteers to sit with the art 10 a.m. to 12:30 p.m. weekdays. To volunteer a couple of hours of your time, call Kathleen Salla at (313) 397-0450.

Donald Donald enjoyed volunteering so much last year, he's back as an observer. Donald is

one of the volunteers who will sit with the art during the exhibition. He also exhibits two paintings created after the ancient Lascaux cave art in France.

"I was so enchanted by all the work they do to put on exhibit but I also want to know what happens when people walk past," said Donald of Canton. "It's the emotional response, how the art affects people."

Untrained as an artist, Donald's cave art paintings captures the primitiveness of the original line drawings.

"I try to be authentic to the strokes so for a few minutes I'm a cave artist," said Donald.

# Dance from page C1

and out of different artists' visions and see the diversity of modern dance."

Eisenhower's company began sharing stages shortly after its founding in 1991. While benefits such as cutting costs and exposing the company to a larger audience encourage such measures, sharing a stage can have a downside as well.

"Every dance company has its own audience so if we go to Holland with the Aerial Company we're expanding our audience, and sharing expenses," said Eisenhower, a dance professor at Oakland University. "The drawback is you only get to do part of a concert but then you get to focus on a couple of pieces. It's also difficult to plan a program with a company of totally different styles. I respect Peter's work, so I know what to expect when sharing a stage with him."

Eisenhower, more than likely, will appreciate Sparling's newest

work, "Chronicles and Small Comforts," a scenario about a town searching for its "united voice, a spiritual heart discovered through acceptance of each member's strange quirks, darker sides, and diverse responses to life." Sparling avers there's no connection to Plymouth, the small historic town his family moved to in 1964.

"It's an archetypal small town, a space that rests in our collective memories, where people live somewhat isolated from the rest of the world," said Sparling. "There's an inner narrative going on. I use windows to peer into the lives of these eight people. Like so much of dance, it was inspired by music."

Set in the 1930s, "Chronicles" features Sparling dancing the role of the town historian. His grandfather was the town historian for the city of Royal Oak in the 1920s. A young husband

(danced by Tim Smola of Canton) and wife mourning the loss of a child, a widow of two years, and a farm hand enter and exit to the Pulitzer Prize-winning score "Twelve New Etudes" by William Bolcom. Detroit Symphony Orchestra pianist Robert Conway performs the work for the Nov. 6-7 and 14 performances.

"It's a spiritual odyssey with a common thread," said Sparling. "Through tragedy, like through comedy, there is a common thread that connects people."

Sparling refers to the second work on the program, "Port," by company member Julianne O'Brien as "constant movement in three parts."

The Eisenhower Dance Ensemble joins the Nov. 13-14 programs with performances of "Ceilidh," choreographed by Eisenhower. Inspired by contemporary Scottish rock music, the

Celtic word for the work means "dance gathering." The Eisenhower ensemble will also perform "Ceilidh," an early prize in a small rectangle of light. The work should be very moving performed in a space Sparling refers to as "a large sound stage, a black box with the audience set up on the floor."

Before the Nov. 14 concert, a panel in collaboration with the Ann Arbor Committee for Psychoanalysis and the Arts will discuss creativity and dance. The audience is invited to take part in the pre performance activity as well as attend the after glow with the artists and committee members.

# Geisha from page C1

offers an intimate profile of an ambitious geisha, orphaned at 9 and sold to a geisha house.

While Chiyo dreams of escaping from the house, she eventually becomes an apprentice geisha - learning how to sing, dance and conduct a tea ceremony - on her way to capturing the heart of her prince charming, a powerful businessman.

Along the way to becoming the most prominent geisha in Kyoto, Chiyo must fend off competition from her rivals.

"It's not meant to be a novel with any explicit lesson," said Golden. "It's just meant to show the power structure of Japanese society."

Just getting started

Initially, Golden said he was drawn to study Japanese culture because of his love of the language, and by what he perceived as a fundamental lack of understanding about the Far East.

"In the early 1980s, we were in the middle of the Japanese are number one talk," said Golden. "I guess I wanted to show that it's not that simple."

After several years working at Beijing University, where he honed his Mandarin Chinese, and Tokyo, Golden returned to the U.S. and earned an M.A. at Boston University. After about a year of writing nonfiction, he turned to fiction.

"I tend to be analytical, but I couldn't see myself pursuing an academic career, spending all my

time in a library," he said.

Instead, Golden began to imagine an "engrossing book that was intrinsically plotted." He recalled a Japanese friend whose mother was a geisha.

"I didn't want to write a story about the miseries of an existential geisha," he said. "But to show the subculture of the geisha and how it reflects the hierarchy of Japanese culture."

What Golden has achieved, according to critic Michiko Kakutani of *The New York Times*, is an "intimate and knowing portrayal of (the geisha's) inner life...and a finely observed picture of a largely vanished world."

Obviously, there are no signs that Golden's rendition of that

world will vanish anytime soon.

"I thought that by now all this would've stopped," he said.

If Golden hadn't realized, the attention just might be getting started. Once Spielberg completes his film based on "Memoirs of a Geisha," it's likely that sales and demand for the author will only continue.

Perhaps that's why Golden's publisher, Knopf, isn't pressing him for the next book. "We've got a one-book deal and a gentleman's agreement."

And, not to mention, the type of literary success that most writers dream of.

The way Golden is going, he should hope to never quite catch up to reality.

tion span.

The cause has been taken up by people like Meer - a nurse practitioner who readily rattles off diagnoses and recommended therapies of childhood illnesses. And a nurse who can't understand how politics interferes with moral imperatives.

While the U.S. and other western countries were united in their opposition to the former Soviet Union, they haven't managed to pull together to fund relief efforts for the children suffering with cancer and other diseases due to the toxic fallout from Chernobyl.

Not has their been much dissent from the allies over Russia's decision to allow only 20 children at a time to be airlifted to Israel for medical care.

In Russia, Meer points out, a child born with birth defects is placed in an orphanage, and seldom receives any therapy.

Meer and her colleagues aren't waiting for any government to take the lead.

"We think of ourselves as advocates for children's health - anywhere in the world."

Where do you start?

Amid times of isolationist tendencies and economic preoccupations, Meer and her colleagues involvement in Chabad's Children of Chernobyl force all of us to confront a compelling question:

What moral responsibility do we have to care for people out-

side of our national borders?

Meer is quick to point out that her religion, Judaism, obligates her to "help people in need."

But regardless of religious devotion, doesn't it come down to having the humanity to listen to your conscience, and to open up and do something about injustice?

The troubling reality, of course, is that the world is a very unjust place. Where do you start to make a difference?

If you look at Chernobyl, you'll have to think about those suffering from famine in Africa and India, and those being persecuted in Kosovo and other parts of the world. Where does it end?

In the Information Age, Meer and her colleagues teach us that the only true border runs between ignorance and indifference.

These smiling moons and happy suns along the walls of Meer's pediatric office offer comfort and hope to more than the children who pass through the hallways.

If you look closely at Meer, you'll not only see smiling faces in her eyes, you can't help but wonder how she manages to keep them there.

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## ART BEAT

SUGARLOAF ART FAIR ON SUNDAY

More than 300 artists and craftspeople are gathering at the Novi Expo Center for the 4th annual Sugarloaf Art Fair. Today is the last day of the three-day exhibit of artists from around the U.S. and Canada.

The art work includes elaborate garden sculptures, leather handbags, stained-glass panels, jewelry, silk and hand-woven clothing pottery and a range of paintings and sculptural pieces. Admission is \$6 for adults; children under 12 free. For information, (800) 210-9900.

\*ARTS, BEATS & EATS\* SHARES

WEALTH

Eight local charities were given more than \$80,000 as part of the net profits from "Arts, Beats & Eats," the fine art, music and food festival held over Labor Day weekend in downtown Pontiac.

The funds were presented by Oakland County Executive L. Brooks Patterson, Pontiac Mayor Walter Moore, and event producer Jonathan Witz on Oct. 16. The charities include Rainbow Connection HAVEN, Pontiac Rescue Mission, Boys and Girls Club of North Oakland, The Chrysler Oakland Arts Fund,

Ditrich Foundation, Lighthouse of Oakland County and Fan Club Foundation for the Arts.

Organizers claim the four-day event attracted nearly 400,000 people, and generated nearly \$900,000 in food and art sales. Another \$400,000 was raised through corporate sponsorships.

PLAYWRIGHT WINS NATIONAL

COMPETITION

Karim Alrawi of Rochester has won the USA Plays Today National Playwriting Competition for his play, "Chagall's Arabian Nights."

The award was presented in the category for best script suitable for family presentation.

Alrawi is literary manager and playwright-in-residence at Meadow Brook Theatre, a professional theatre company on the Oakland University campus.

In mid March, Meadow Brook will present Alrawi's latest play, "The Gift of Glory: Edsel Ford and the Diego River Murals."

If you have any information for Art Beat, please write to: Art Beat, The Eccentric Newspapers, 805 E. Maple, Birmingham, 48009.

Or e-mail material to: [provenzano@oc.homes.com.net](mailto:provenzano@oc.homes.com.net)

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