

Trip to Italy produces a colorful exhibit

Story: CORINNE ABATT
Photos: STEPHEN CANTRELL

Art Association Corridor Gallery through Feb. 2.

The exhibit is by the 20 women who went with Mary Jane Bigler to Positano, Italy, for three weeks last summer.

"This wasn't like my Wayne State University tours for credit where all

the students had a similar art background," said Mrs. Bigler as she walked around the gallery.

"These were mostly married women with families. One had never painted in watercolor before.

"One had done a lot of drawing, but not much painting. Livonia teacher Shirley Talmadge had an art background but hadn't done any watercolors."

Industrial design students show work

The industrial design student exhibition at the Center for Creative Studies (CCS) college of art and design will continue through Feb. 20.

The exhibit will be in the Yamasaki Main Floor Gallery of CCS, 245 E. Kirby, in Detroit's University Cultural Center. Hours are 9 a.m. to 9:30 p.m., Monday through Thursday, 9 a.m. to 4 p.m. Friday and Saturday. No admission charge.

As part of an animal research project, the show will feature drawings

and paintings of the Michigan wolverine. Sue Linburg-Brose, associate professor of sculpture and industrial design at CCS, states that the project originated in the belief that designers learn from the rhythms of the world.

She feels that the designer can develop an understanding of the special features nature has provided to an animal in order that it may or may not survive. According to Brose, this understanding would seem fundamental to the education of the designer in the modern world.

work with a critical eye and the friend of each delighted with the growth and development.

She stopped in front of paintings by Bertha Cohen of Bloomfield Hills.

"These are just beautiful. She's developing a consciousness of design — beginning to focus."

"Now, here's Belle Shaw, not too much experience, but these are handsome and documentary. So many of these women were overwhelmed by the landscape that they weren't there long enough to digest and abstract."

She continued around the gallery. "Look at this. Bernice Forest handles this project in a very free way."

"Irma Buttermore is a real artist. She starts on a white sheet of paper, no pencil, just paints. She's an intuitive painter."

EACH ARTIST merited a compliment and an appraisal of the work. That's the way the trip was set up. The women started each day by painting and met with Mrs. Bigler and a few students later in the day to analyze

their work, talk about problems and successes.

While they did some traveling to other places, the emphasis was on the Positano locale. It offered ancient buildings, doorways, steps and flowers to the activity of the people in the small picturesque community. The broad rolling ocean was directly beyond the door.

To no one's surprise, Mrs. Bigler didn't let down on the teacher role until after the women left and she went to her studio in the American Academy in Rome. There, finally, she got down to the serious business of painting.

She isn't sure when she will have a show of her work in Italy. But she will have a one-man show of other works at the Polly Freeman Gallery in Lansing, May 5-27.

"Oh, I did a lot of drawing while I was in Positano," she said, "and I always carry a sketchbook, but I'd like to do a special kind of show, I was so influenced by the spirit and charisma of Rome."



m.m. memos

Margaret Miller

One of the things that goes with the territory on my job is the occasional call from the office on a night when the paper is being prepared for the presses. The telephone will ring and I will be informed that a picture is missing. Or a story. Or someone's identification.

It doesn't happen often, you understand, because our desk people work valiantly to patch up the problems. But there have been some interesting moments, like the time I was paged at the Fisher Theater because something was missing. That, however, is another story that already has been told in this space.

THE MOST RECENT case of the missing picture developed last week for me.

I found a note on my desk the morning the paper came out. A copy editor had tried to call me, it said, but I was out.

I had indeed been out during the evening, so I noted that the space had been filled satisfactorily and thought no more about the matter.

Until later in the day, when the copy desk man who tried to make the call mentioned it had been about 11:30 p.m. "Your son said you were out," he informed me.

I didn't have a son, I explained. But I did have a husband with a fairly young

sounding voice, but he wouldn't have said I was out at that hour because as a matter of fact I had gone to bed, I said. He must have called the wrong number.

That explanation didn't seem likely to the copy editor. He said he wouldn't have had a five-minute conversation with a wrong number.

SO I CALLED the man of my house. Had the office telephoned the night before at 11:30?

No, it was a quarter to twelve, he said.

So had he really told the caller I was out and he didn't know when I'd be back? "You're darn right," said my husband, who also is a copy editor and knows the workings of the mind of such beings. "If I had told him you were asleep, he'd have said to wake you up."

"I knew they'd figure out something." Now I considered that real chivalry and gallant protection. I wasn't sure, though, that my fellow worker would agree.

He allowed as how he would have ordered my awakening. He was relieved to learn he hadn't been dreaming about the telephone conversation. And a little later he came by and announced: "Toll that husband of yours . . . I said hello." I did.

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