

Return to realism with new approach

Continued from Page 1

When she returned to Boston the following year, she studied with Ernest Thurn who was teaching in Gloucester, Mass. He was from Munich, Germany and had been Hans Hofmann's assistant. She had classes with Hofmann when he came to this country and studied at the Art Students League in the mid-1930s.

She wrote in her biographical statement, "With the influx of many European artists, this city became an exciting art center. I was especially fascinated by Georges Braque's philosophy as shown by his manipulation of positive and negative spaces and varieties of textures in the entire picture, thus creating depth while not destroying the picture plane, as realistic perspective can do."

When she was studying there, the art energy level of New York City was building dramatically with the popularity of paintings of the Ashcan School and the cubism movement. She recalled that Marsden Hartley came down for weekends and that John Sloan was president and teacher at the Art Students League.

She wrote, "Early exposure to cubist compositional concepts has had a lasting influence on my work." Traces of it are still evident, to a small extent in her flower paintings, to slightly greater extent in the several large oil paintings of nudes at

the gallery. Cubism, she said, is readily apparent in her one-person exhibit of her earlier paintings at the Smith College gallery through the summer.

SHE SAID of cubism, "I think about it — it's the basis of my work." When she and her husband moved to Michigan in 1947, she experienced cultural shock, "I had my paintings hanging in our apartment and people would come up and say 'what's that?' I got discouraged and stopped painting because I couldn't combat the atmosphere."

She did, however, work for the cause of art as she became a member of the boards of trustees for Center for Creative Studies, Design in Detroit and the Detroit Artists Market. She worked with artists Emil Weddige and Louise Nobili and by 1955 was showing in regional exhibitions. She has since had five one-person exhibitions. She credits Nobili for her skill with color.

Her daughter, Elizabeth Evans Iliasi, has a degree in museum management from University of Michigan, lives in New York City and does research for galleries and collectors.

Troy Gallery, 755 W. Big Beaver, Troy, is open 11 a.m. to 5:30 p.m. Tuesday-Friday, until 4 p.m. Saturday. Opening reception for "Flowers Revisited" is 2-5 p.m. Saturday.

Cubist training

Continued from Page 1

has, however, had several one-artist exhibitions up north — Petoskey (two) and Harbor Springs — where the family has a summer home. "We traveled a lot this year and every time we come back, my colors change," she said.

In her description of her work, she writes, "My work depends heavily on pattern, space and design. I artist, but presently too paint what isn't there with more enthusiasm than I have for the subject in some cases; relating back to the professor years ago who stressed negative space. The pattern in my subjective work appears in painted designs

of wicker, quilts, lace, foliage, flowers, etc."

Then as she stood in the gallery talking about her new show, she said, "These paintings are very happy. I have some different colors in this show. In all there are 20 paintings. This was really a pleasure. My family is grown. I really focused in on it."

SHE AND HER HUSBAND, Fritz — also an artist, but presently too occupied as chief executive director of Ford Motor Design, to have time to paint — recently moved to a condo on a lake. They each have a studio there because he plans to eventually get back to art and she needs to paint often to

feel complete.

"Return to Realism" opens with a 6-9 p.m. reception. Regular hours are 9:30 a.m. to 5:30 p.m. Tuesday-Saturday, 115 Brownell, Birmingham.

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Small paintings, like this one by Charlotte Evans, will be in "Flowers Revisited," as well as larger ones by her and many other area artists.

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Symphony finale benefits Metro Youth's efforts

David Booker will be the guest soloist at the concert Saturday night of the Livonia Symphony that will do more than ring down the curtain — with a bang! — on the LSO's current season.

The musical event at 8 p.m. in Churchill High School auditorium will benefit the Metropolitan Youth Symphony and will feature as its finale the rousing 1812 Overture — cannon sounds and all.

As part of its educational outreach program to help the young MYS musicians, the Livonia Symphony will donate a \$1 from each ticket sale.

As a finale, the Metropolitan Youth Symphony, under the direction of Alan MacNeil, will join with the Livonia Symphony, under the direction of conductor Francesco DiBlasi, for the stirring 1812 Overture. DiBlasi will conduct.

Booker, a bassoonist, will perform the first movement of the Concerto

in B. Flat by Mozart. A graduate of Kentucky State University and the Catholic University of America, Booker conducted the U.S. Army concert and jazz bands from 1970-74 as well as the orchestra.

HE SERVED AS director of bands at Kentucky State University, Highland Park Community High School and is currently the director of the jazz band, marching band and school bands at Livonia Stevenson High School.

In that regard, he returned recently from Washington D.C. where the Stevenson band was one of 15 selected from over 200 in the U. S. to participate in the nation's Cherry Blossom Festival.

Tickets are \$8.50 general admission and \$5 for students and senior citizens. They are available at Hammell Music on Middlebelt Road in Livonia, the Livonia Civic Center Library and Madonna College.

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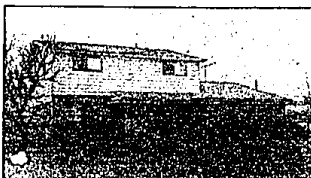
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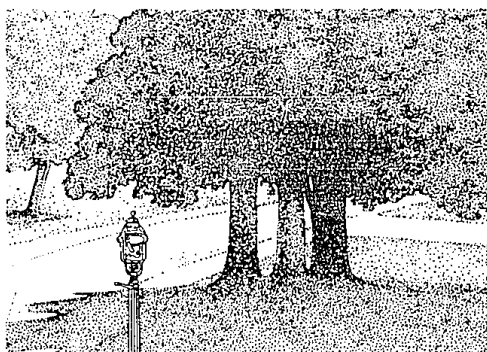
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