

# “Constructions” No Longer Just A Man’s Work

By Noelle Selb  
Staff Writer

It is the article of clothing that brings nostalgic feelings of fresh baked cookies and kitchen warmth back into ones heart. But, the aprons found in Betty Calabria's "Constructions" gallery are far from your grandma's smocks. Ranging from realism to the abstract, Calabria focuses her gallery, featured on the third floor of the Hartzler Library, on "Constructions."

Upon entering the gallery, one can already see the creativity Calabria uses to express her feelings of how nature nurtures through the use of aprons.

Her inspiration comes from, "early memories of being cared for at home with my mother and my grandmother," Calabria reflected, adding, "aprons are a part of familiar clothing to me as part of a common denominator."

Not only used in her studio, aprons entered Calabria's life when she was a nurse dealing with public health and infection control. Her creations, however, have often evoked emotions from patrons who interpret them differently. Some believe that aprons represent clothing housewives wore in past decades and not the clothing that women commonly wear today.

To that, Calabria counters that personally, aprons represent

the doorway to the world, one full of visions. "I find it amusing when people say the apron is one thing, when it is many things," she states.

Most of the work featured in the gallery has been created within the past few months. These are the pieces she is the most excited about and the ones that cannot be passed by without a second glance.

Created on paper, Calabria's newer works, "Dream Blooms," "Blue Rise" and both "Construction II and III" use the outlines of aprons to express her feelings.

"It occurred to me that if I stuck with the contour lines, it gave me a lot of space to maneuver," Calabria said.

Space is important to this artist, particularly when looking at "Corner Apron," which extends from virtually the floor to the ceiling, and "Journey" whose height is likewise and cascades onto the floor. "It's important to make pieces large enough so you have enough room to explore things," the artist believes.

Not all of her works featured, though, were made within the past year. Spanning over a ten-year period, "Constructions" also features works such as "Best Intention," an ostentatious looking apron that is comprised of costume jewelry on top, but



Betty Calabria's "She Wolf" declares that aprons are not always "warm and fuzzy." Steph Miller

shredded plastic bags on the bottom. This apron was made in 1997, but is still younger than its 1993 counterpart, "She Wolf."

As threatening as the name sounds, this pink apron studded with countless U-nails pointed outward is not intended to be scary. Rather, Calabria says its

purpose is to show that nurture, the common theme her aprons represent, is not always "warm and fuzzy."

Taking a trip to the gallery may inspire aspiring the artist working on a budget. Many of Calabria's works are made from supplies found around her house

and farm. Due to the fact that many of her pieces deal with construction, she has purchased other supplies from a hardware store. "When I choose materials, it's done by intuitive choice—I don't plan it," Calabria explains.

Imagination is key in Calabria's work and she is able to turn ordinary traffic pads and roofing felt into a piece of artwork that would not have been foreseen.

During her gallery's opening artist reception on Jan. 12, Calabria's admirers walked around with pleased, interested faces and eager questions.

One family brought their young daughter who went up to each piece, and played "Where's Waldo," counting how many apron shapes she could find in the more abstract pieces.

June Jordan, gallery patron and a personal friend of Calabria commented, "I think they're just so exciting, the new constructions, with paper and paint. I think it's nice of her venturing into new territories, but keeping with the apron theme the whole time."

Calabria's gallery is summed up in her own words, "like a scrapbook, aprons record studio activity." This scrapbook can be seen until the end of January.

## Foot In Mouth

"You can call me 'sweet cheeks' if you want."

Ken "Sweet Cheeks" Roth  
Anatomy and Physiology



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## “Pranks” for the Laughs

Pranks are part of campus life and sometimes they're even worth talking with your friends about. The emu ranking system gives a rating between zero and five emus based on creativity, originality and difficulty. Here are the pranks known to the *Weather Vane* from the fall semester of this year:

Prank	Rating	Comments
Bubbles in the fountain in front of the main lawn.	1 emu	Not especially funny, and Jolly Ranchers work better anyway.
Kool-Aid in the showerheads of Maplewood 3rd.	1 emu	Everybody and their brother has done this one. Come on, guys.
Cafeteria silverware taken and put in trees.	3 emus	It was average last year and this year wasn't much different. The trees were a nice touch, though.
Nine hundred Dixie cups filled with water spelling "Merry Christmas" in alternating red and green letters in the Campus Center.	3 emus	Pretty creative. That's a whole lot of cups, staples and water.
Dead possum and squirrel in Nortlawn 1st showers.	2 emus	Ladies, just be glad it wasn't a deer this time.
Three dead possums and 3 dead cats on Elmwood 3rd.	3 emus	More is not necessarily better, and if any of these animals were alive when you found them, we retract all three of our emus.
Attacking hayride with water balloons.	2 emus	It was interesting in that it was in a different location each time the wagon passed.
Penny-locking on Maplewood 3rd and Elmwood 3rd.	1 emu	It seems as though this might have been done once or twice before, too.

-mjs