It was interesting in that it was in a
that personally, aprons represent
commonly wear today. not the clothing that women
wives wore in past decades and
differently. Some believe that
from patrons who interpret them
have often evoked emotions
with public health and infection
part of familiar clothing to me as
reflected, adding, "aprons are a
for at home with my mother and
"early memories of being cared
feelings of how nature nurtures
Calabria uses to express her
Library, on "Constructions." the third floor of the Hartzler
realism to the abstract, Calabria
of costume jewelry on top, but
looking apron that is comprised
10-year period, "Constructions"
the past year. Spanning over a
artist believes.
most of her works fea-
ten, "Corner Apron," which
fork, and "Journey"
we extend 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 says.
Not all of her works fea-
tured, 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
shredded plastic bags on the bot-
tom. 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 stuffed
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 materi-
als, 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 art-
work that would not have been
foreseen.
During her gallery's open-
ing 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 construc-
tions, 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
surrounded by the artist's own
works, "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 checks' if you want."
Ken "Sweet Checks" Roth
Anatomy and Physiology

THE SUNFLOWER SEED

PARK VIEW PLAZA

BULK SNACKS-TRAIL MIXES-GRANOLAS-CANDIES-
NUTS-FRUITS

BURT'S BEES PRODUCTS
TOMS OF MAINE TOOTH-
PASTE
WATER FILL STATION
NATURAL SOAPS & SHAM-
POO
LOTS MORE!
OPEN 10 - 6 TUESDAY - FRIDAY
10 - 4 SATURDAY
11-4 SUNDAY

PRANKS

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