

U-M Extension Service Will Offer 24 Courses

Twenty-four courses will be offered in Oakland County this fall by the University of Michigan Extension Service, which is served through the Flint branch.

All courses are taught by the university faculty, and the instructor will be present at the first session TO TEACH. The selection of courses provides people an opportunity for self improvement, professional advancement and enriched cultural background.

Courses offered in Birmingham include "Structure and Function of Organ Systems," "Audio-Visual Methods and Materials," "History of the Novel: The Novel Since 1850," "Motivation and Behavior," and "Real Estate Sales Techniques."

ADULT EDUCATION courses in Birmingham are "Current Developments in United States Foreign Policy," "Development of Western Culture," "Twentieth-Century British and American Literature" and "Behavioral Difficulties of the Normal Child."

Preregistration for all classes may be made from 4 to 5 p.m. and 7 to 9 p.m. Thursday at Derby Junior High School, Edward Storey, mathematics teacher at Derby, will be class secretary, to accept registrations at preregistration and at first and second class sessions.

Birmingham courses will be taught at Derby, Seaholm High School or the Baldwin Public Library.

IN BLOOMFIELD HILLS, classes offered are "The Solar System," "Conservation of Michigan Resources," "Education of Exceptional Children," "Teaching of Social Studies in the Elementary School," "Contemporary Literature" and "The United States in the Twentieth Century."

Adult education classes include "Michigan Fish and Game" and "Ornithology."

Courses will meet at the Cranbrook Institute of Science, Cranbrook School for Boys or Bloomfield Hills High School. Mrs. Nita Hart is class secretary, taking registrations at preregistration from 5 to 9 p.m. Tuesday at Cranbrook School for Boys and at first and second class periods.

IN SOUTHFIELD, at Southfield High School, classes will be "Socialization of the Child" and "Principles of Speech Correction." University of Michigan Extension Service classes meet weekly in the late afternoon from 4:30 to 6:30 p.m. or evenings at 7:30 to 9:30 p.m.

Additional information can be obtained from Ardell A. Henry at the University of Michigan Flint Center, where he is supervisor of the extension service for the Lower Thumb area of Michigan.

'Fun House'

(Continued from 1-D)

ahead giggling and shrieking at each new change from feeling walls of foam rubber to wire mesh to soft fur.

Every basic design course includes a project aiming to teach the variety and excitement of textures. Here was a life sized three-D one.

OUT OF THE DARK the Dylab tourists emerged into a bright maze of stairs and doors in a framework structure. All the doors were numbered, but there was no guarantee that three followed two or that four wasn't fake and six opened backwards.

OPENING each door activated some suspended moving object; a wicker false leg, a broken chair or an idiotic store dummy. These nutty surprises prompted the realization that much of our life is based on predictability.

Follow A, doors lead to somewhere and objects have a reason for being. This confusing construction, challenged these concepts and caused us viewers to re-see aspects of our everyday experiences.

IN THE NEXT ROOM we suddenly found ourselves walking on the wall like human flies. The carpeted floor was vertical to our left (actually the west wall), and we trod carefully among the pictures on the wall (really the floor).

To view this tilted-room properly, the occupant had to put his heels in the corner by the west wall (floor) and lie on the floor (wall).

Or, if you hadn't entered into the spirit quite THAT much yet, you bent at right angles and swiveled your head. Again, the artist was requiring us to see our same old world in different terms.

FOLLOWING a room parodying the extensive use of plastic in current society was the non-interactive shooting gallery designed by French artist Nikki de St. Paul. The gallery-goer aims his gun at two white dinosaurs.

He can't miss. They are only five feet away and eight feet tall. Pow. He hits one of the spinning bags of paint and color sprays the scene.

People here were creating instead of destroying by helping to paint the fey, funny animals.

Next, the human mouse in the maze was puzzled by a mechanical construction by Eves Tinguely. Wheels whirred, shafts plunged, gears meshed and pulleys spun. Yet in spite of all its frenzied activity, this industrious device apparently did nothing at all.

UP A FLIGHT of stairs and around a corner was the answer. An hysterical witch-like apparition appeared to be doing the twist to a 45-rpm record played at 78. This rag, a bone and hank of hair plus other unidentifiable miscellany, leaped and flapped in riotous spasms motivated by Tinguely's "Machine."

Although it had none, we eternally egocentric viewers endowed it with human characteristics and were reduced to helpless laughter to watch our witch perform.

Swiss sculptor Tinguely is best known for another machine he constructed for a single performance at the Museum of Modern Art. It spun, popped, typed, clanked, chugged, hammered and more with greater and greater frenzy until it eventually destroyed itself and died in a smoldering heap of junk.

THIS IS auto-destructive art at its apex. Auto (meaning movement), as an integral part of form, was introduced in modern version by Alexander Calder in his mobiles, now so familiar.

Tinguely's destructive art is his protest against the fear of annihilation hovering like a black cloud over the world. Short-lived as his sculpture is, he says cynically, it may outlast us all and still be here when the Bomb goes off.

In spite of this gloomy statement, even Tinguely is a typically dedicated, creative artist whose works exhibit warmth and humor. He was the spark for the Dylab show.

WE VIEWERS continued on. We wound our way through a series of turnstiles that spun ghostlike figures, a menapace scene where life was deathless, death lifeless and time suspended, and a cylindrical tube of airborn balloons, to emerge laughing and breathless back into the normal world.

Never before had I been in an art gallery that rang with bubbling laughter and jostling viewers eager to see or try the next exhibit. Critically speaking, the show was make shift in parts, flat in others and caused many to wonder "IS this art?"

But in total it was an enormous "shot in the art." Everyone emerged exhilarated and enthusiastic. No one could deny that he had been required to really "Experience" the show, and loved every wild minute of it.

Once a statement such as this is made it becomes part of our artistic heritage. Artists use it as a base to develop in new directions.

How will it influence other artists? In what form will the "art experience" appear here? I plan to watch and see.

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