

Simple , superficial- Superman only half a hero

by donalee moulton

From outer space to out of the skies, movieland takes us from Star Wars to Superman. But Superman, like Star Wars, is a modern creation and bears little resemblance to the comic book hero.

Christopher Reeves is Superman and perfectly built for the part. He has little more to do than stand in front of the camera, which he does exceedingly well. Marlon Brando, in a small opening part, portrays his blood father, a portrayal which is surprisingly coherent. Glenn Ford, in an even smaller part, plays his adopted earthy father, and from the Brando-Ford mixture we get Superman, powerful yet compassionate, superior yet humble, liberated yet macho.

Contextually, there is little substance to "Superman". The opening scenes are a tribute to special effects, while the latter scenes are milleniums removed from such obvious talent. There is, temporarily, a bad guy to be defeated but more often than not there is just Superman rescuing falling objects, be they people or helicopters.

To the generation raised on the comic book hero, "Superman" must seem simple and superficial. To the current generation, he is neither. As real as life, Reeves represents a contemporary hero, with all the pomp and splendour and "animal magnetism" as-

sociated with today's ideal type. And Superman is fun, and Superman is awesome. . . Superman is a long-awaited and perhaps long-needed fantasy, for children and non-children.

"Superman" ends with two major unresolved questions. One has to do with the opening sequence; the other with Superman's power to change earth's history. These questions are left unresolved, or so it must be assumed, because a sequel is already in the making. One cannot help but feel that not only is Superman only half a comic book hero but that he is also only half a movie.



Chris Reeves :
perfectly built Superman



25th Annual ART Exhibition

Are you artistically inclined in any way?

If you paint, draw, sculpt, embroider, knit, print, batik, weave or handcraft in any way and you are connected with Dalhousie University then you are eligible for the Twenty-Fifth Annual Student, Staff and Alumni Art Exhibition.

The Exhibition will be held from January 18 until February 11 at the Dalhousie Art Gallery in the Dalhousie Arts Centre. Entrance applications for the

Exhibition are now available at various locations throughout the university. Applications will be accepted until January 14 and they should be taken to the Dalhousie Art Gallery during Gallery hours.

All paintings, photographs and prints should be framed and ready to hang and all craft articles should be ready for exhibition. Although the Art Gallery cannot be responsible for the works submitted for exhibition, security will be

provided at all times and small objects will be displayed in glass cases.

This extremely popular exhibition serves as a showcase for the artistry of members of the Dalhousie community. If you have pretensions to artistic expression then this is the ideal opportunity to have your work displayed for and admired by the public.

Further information can be obtained by calling 423-2403.

deNiverville : painter of fantasy

A retrospective of forty-two works by Toronto artist Louis de Niverville will open Thursday, December 21, at the Dalhousie Art Gallery. The exhibition, which was organized by the Robert McLaughlin Gallery in Oshawa, will remain in Halifax until January 14.

Born in 1933, de Niverville has been painting since he was fifteen. His humorous mural at the Toronto International Airport, Daedalus and Icarus, is a delightful example of one of his larger works which appeals to children and adults alike. His colours are subtle and muted, with subject matter spanning realism to fantasy. De Niverville's pieces are sometimes haunting and mysterious, and at other times, full of fun and nonsense. Underlying this extraordinarily subtle artist's work is a firm line of sensuousness and seductiveness.

For at least the first ten years of de Niverville's career, he wrestled with technical matters; many of his early ideas were unattainable as he lacked the technique with which to do them.

His development as an artist was gradual. There are no sharp divisions in de Niverville's work. Study in the 1954-55 of the work of the cartoon artist Saul Steinberg was important; other early influences were Picasso, Matisse, Rousseau and Bonnard, and later, Magritte and the

Surrealists. Many of the artist's external influences were therefore international, particularly from the French school, and gave de Niverville the concept of beautiful simplicity and purity.

However, de Niverville's external influences and the artists he admired were never to be as important for him as his own personal experiences. His subject matter is drawn from the depth of his psyche, and in terms of content, he is creating symbols of reality which people seem to forget

and are suddenly revived in one's consciousness. He also focuses on the edge of vision where fantasies happen, and on the visual jest with its sense of paradox.

The Dalhousie Art Gallery is located downstairs at the Dalhousie Arts Centre, 6101 University Avenue. The gallery is open Tuesday through Friday from 11 a.m. to 5 p.m., and from 7 p.m. until 10 p.m. On Saturday and Sunday, the gallery is open from 1 p.m. until 5 p.m. The gallery is closed on Mondays.



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