



Entertainment

Art Celebrations open on Campus

Students receive own gallery

by Tina Cristini

Finally the U of A has a real gallery to showcase student art. And what a gallery! Nestled in an ideal location between HUB and the Fine Arts Building, the newly opened F.A.B. Gallery is sure to become the artistic centre of campus life.

The existence of such a beautiful gallery is a miracle in itself, considering the current economic climate at the university. But the amazing thing is the way the architects and planning committee have transformed previously wasted space, the F.A.B. entrance, into an extraordinary gallery which combines intimacy, continuity, and much-needed wall space.

Norman Yates, a member of the gallery building committee and one of the speakers at the gala opening on February 26, 1987, expressed his gratitude to the architectural firm of Sinclair and Naito for meeting the challenge of creating this "space", in itself an artistic achievement. Joe Naito is the architect of the Fine Arts Building; thus, he succeeded in maintaining a sense of continuity between the original building and the gallery addition.

Rick Chenier, chairman of the Department of Art and Design, says that his department had always realized that it needed a special place to display the work of students. Many years ago, before HUB was built, a small house in the area was used for that purpose. Chenier credits the efforts of university president Myer Horowitz and his associates for showing great sensitivity to the needs of the Art and Design Department at such a difficult time of limited funding.

Professor Jorge Frascara was recognized by all the speakers at the opening as being instrumental in the many years of work involved in realizing the dream of such a gallery. Dr. J.G. Kaplan, Vice-President of Research, envisioned this "corner of campus as the artistic centre of the U of A."

Dean Fu-Shiang Chia, from the faculty of Graduate Studies and Research, said that the gallery will surely enhance the status of the

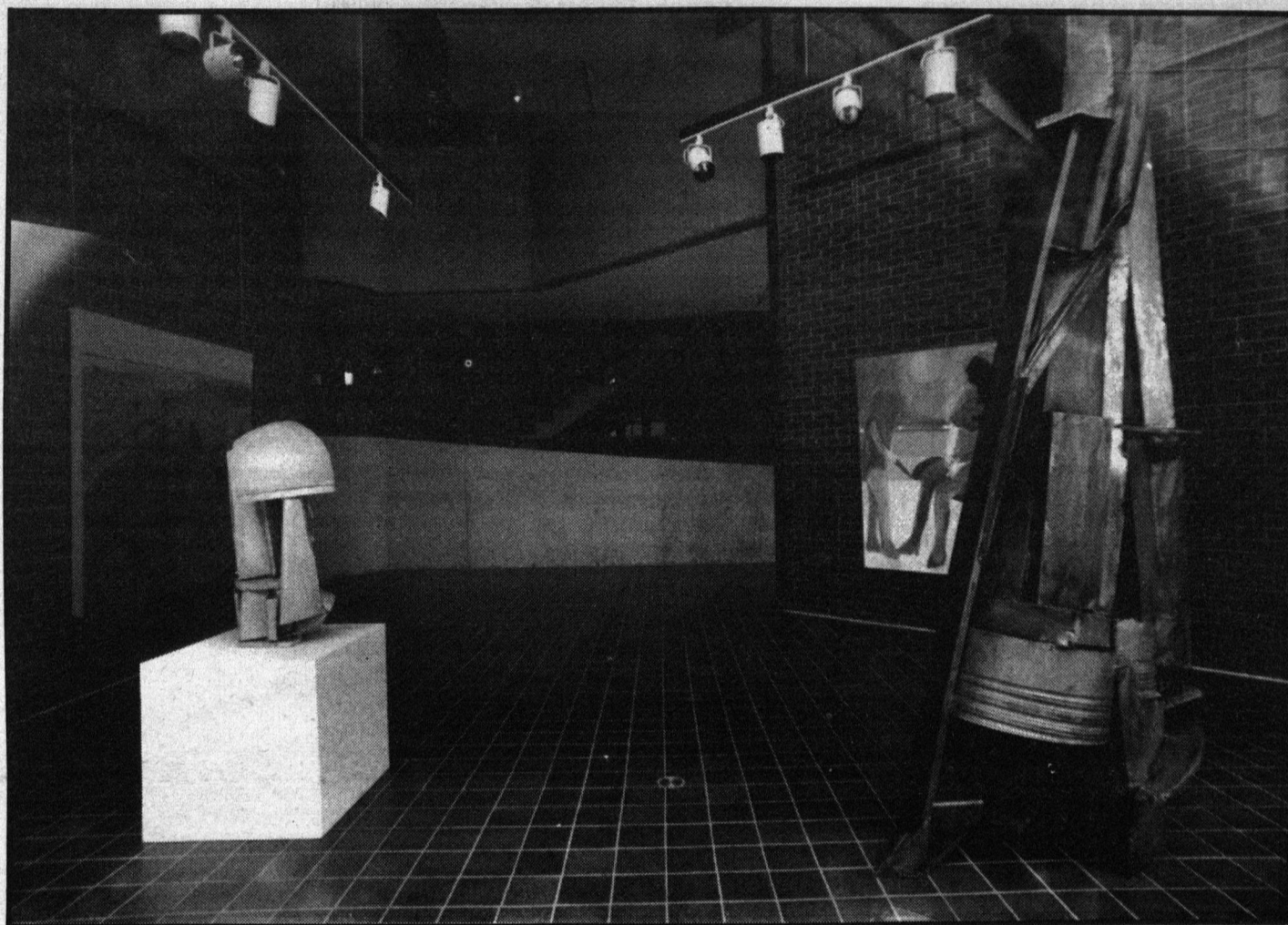


photo Ron Checora

This gallery could be the artistic centre of campus

university and attract more talented people. He added that all will benefit from the exhibits because he believes that one does not need to have extensive knowledge of art in order to appreciate it.

Chenier sees the gallery as "neutral ground away from the clutter of the studio," and it will provide a true test of the artist's success. The gallery "will play a major didactic role in the teaching of art and design, as well as provide a critical dialogue for growth," he

concludes.

The mandate of the F.A.B. gallery is firstly to exhibit M.V.A. theses projects; secondly, to highlight certain aspects of the BFA curriculum; thirdly, to provide exhibit space for staff members and opportunities to exchange works with other similar institutions.

Dean Terence White, Faculty of Arts, sees the strategically located gallery as an important space which "could lend itself to all the arts." He includes the possibility of poetry

readings and music recitals as part of the "multi-faceted usage of the gallery." The potential is there for becoming a true cultural centre for the campus.

The gallery's inaugural exhibition is entitled *Celebrations*, works by selected graduate students from 1970 to 1986. Viewers are privileged to see not only the artists' theses work, but also an example of their current work. This exhibit is a true testimony to the wealth of talent available in Edmonton.

Exhibit examines familial relationships.

Calgary artist Lamb — reveals family life in art

Judith Lamb — "Rooms of the Unknown Woman"

Ring House Gallery
Feb. 19 - March 8

review by Tina Cristini

If the eyes are windows to the soul, then Judith Lamb has succeeded in giving viewers a glimpse of her subjects' innermost thoughts and feelings. Lamb's vivid cut-out portraits form the exhibit entitled "Rooms of the Unknown Woman" which can be seen at Ring House Gallery until March 8. These include three-dimensional structures, paintings and photographs. In this series of larger-than-life portraits, the Calgary artist uses her own family as a starting point to examine various familial relationships and to focus on the ideals of different generations.

The expressive faces in these paintings reveal a tumult of emotions reflecting such themes as the changing roles of women and the psychology of women (represented by the "unknown woman"). One interesting piece of the artist's mother and grandmother suggests the love-hate relationship between

mothers and daughters. The portraits are turned away from each other but connected by a mess of wires. This portrait shows how we can get our wires crossed in relationships.

A "metaphoric mirror self-portrait" of the artist called "I Dreamed I Went to the Dance 1957, With the Sheikh" depicts the sexually alert but still innocent female. She is the archetypal young woman who has to display her sexuality in order to attract a prospective mate. "The mirror of sexuality," Lamb declares, is the art of being provocative — without being promiscuous.

"Rooms of the Unknown Woman are a combination of three-dimensional structures, painting, drawing, photography and mixed media. The narrative, biographical element is behaviouristic."

Lamb has created an interesting concept, though in emphasizing the vitality of the modern woman, she may have somewhat trivialized the role of woman in past generations. Nonetheless, it is an exhibit well-worth seeing and probably one of the most original in the Alberta art scene today.

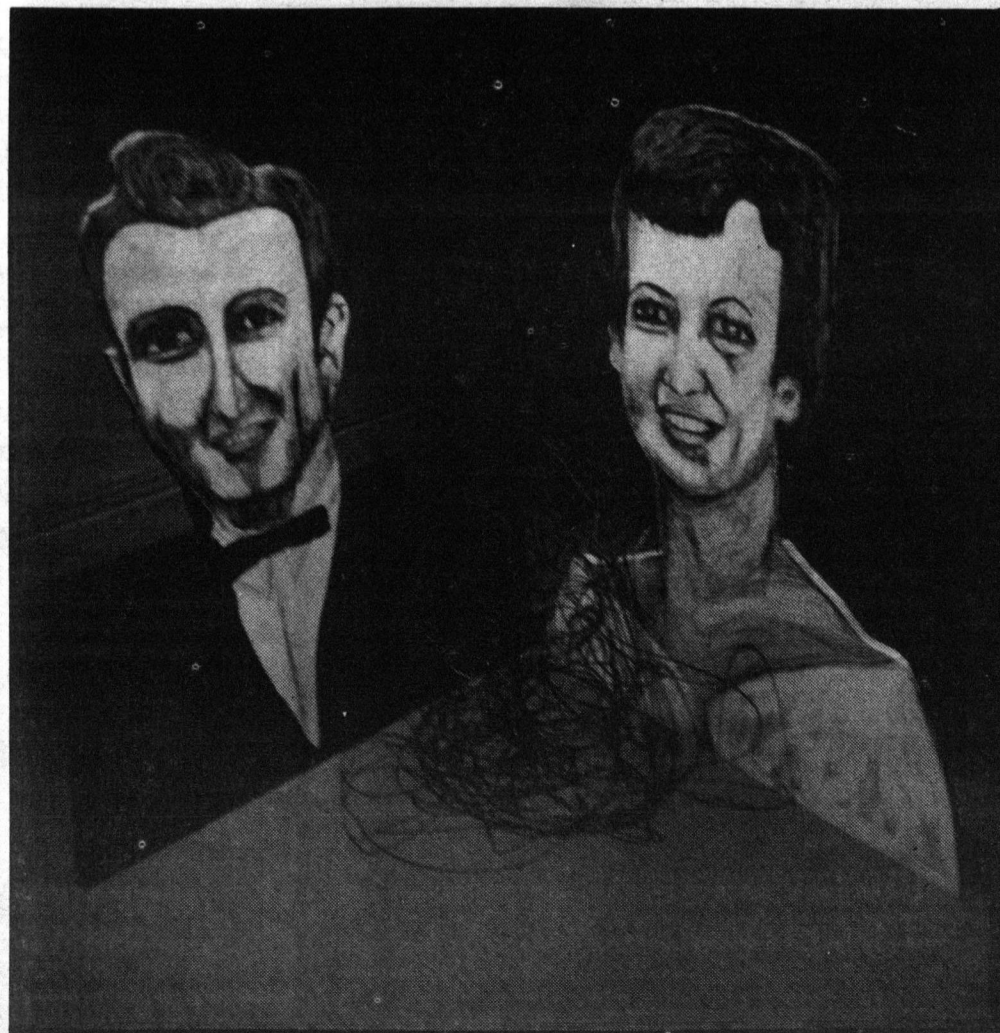


photo Ron Checora