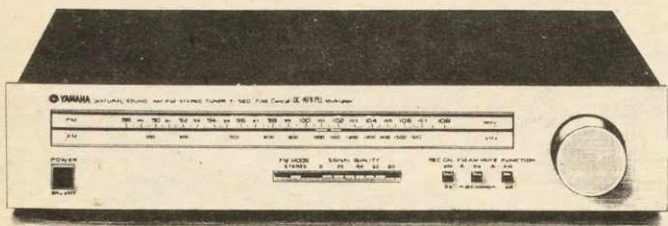


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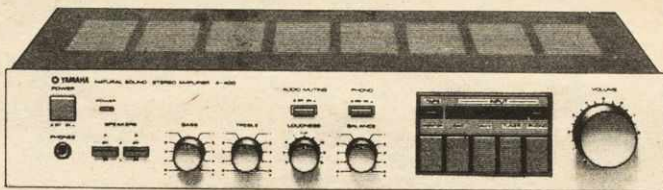
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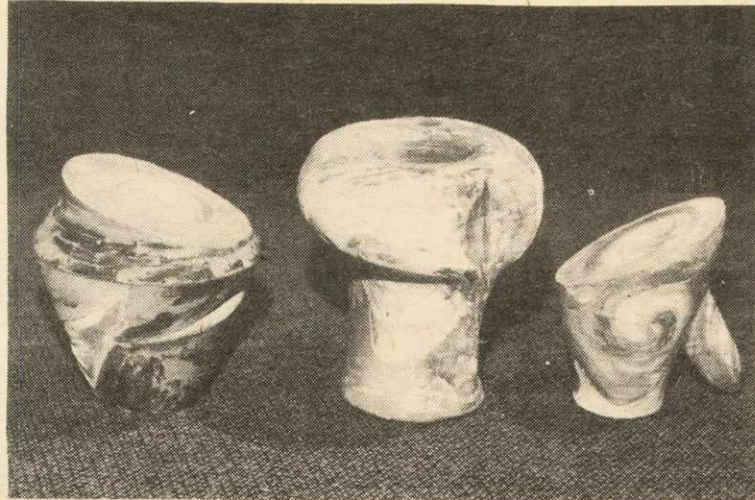
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# State of the Art



(photo by Carlos)

These three white earthenware works by Stuart McIntosh are titled "Self-portrait", "Inner protrusion" and "Contained space". They are part of the 30th Annual Dalhousie Student, Staff, Faculty and Alumni Exhibition at the Arts Centre.

Dalhousie Student, Staff, Faculty and Alumni Exhibition at Dalhousie Art Gallery until Feb. 26

### Review by Michael Hymers

When the Dalhousie Art Gallery was officially opened in October, 1953, it occupied a single room in the Arts and Administration Building, somewhat less capacious than its present position in the Dalhousie Arts Centre.

It was there that the first Dalhousie Student, Staff and Alumni Exhibition was held. The annual event is now known as the Dalhousie Student, Staff, Faculty and Alumni Exhibition, and it is presently revealing its thirtieth face to all who care to look. The exhibit features 169 works by 78 Dalhousie artists in a variety of styles and media.

The majority of the pieces on display are paintings and sketches with a generous sampling of landscapes among them, of which the most interesting are "Calm" by Ian Colford, "Dalmation Coast" by Beecher Weld, "Two Island Lake" by David Chapman, and Laurie K. Lacey's "Shoreline Theme".

Moving away from landscapes toward the human domain are paintings by Derek W. Jones; Sarah Pierce Petite's oil works use both disguising perspective and disguising colours which cast man-made objects in an unexpected light, while Bob Marchand gathers wool in an appropriately soft style.

I was particularly impressed by Dian Gifford's three acrylic paintings, "On the Terrace", "The Flute Player", and "In the Waterworks". They are somewhat reminiscent of a curious mixture of Rousseau and Gauguin.

Photography is also a popular medium in this exhibit. As one might expect, there are some richly coloured examples of nature photography and portrait photography and some very fine print work. In addition there are some very captivating creations, both in colour and in black and white.

Michael Wilkinson's "N.E.R. Engineers" seems to suggest human form, while his xerograph, "Portrait of Sir Stanley Spencer III" is an intriguing exercise in distortion and exaggeration. In similar spirit is Stephen C. Wallace's "Ken in Morning Motion".

Donna M.A. James provides us with three splendid portrait shots which capture and accentuate what would be, if left unconsidered, seemingly unremarkable moments. That thought is perhaps a philosophical off-shoot of Henri Cartier-Bresson's "critical instant".

Meanwhile, David Middleton does a fine job of juxtaposing humanity and nature in a manner which leads to comparisons, contrasts and an overall enhancement of the possible significance of both. I should also mention Dr. G. Rowden's "Reflections of Domesticity" and a couple of marvelous untitled photographs by Bruce MacLennan.

Other media are also represented in the exhibit, from sculpture (see "So I Went Through My Toybox" by Brian E. Nichols) to stained glass, weaving and some interesting mixtures, such as Beaty Popescu's "Wrap".

There are some clichés in the exhibit, and there are some very creative ideas. But don't simply rely on my opinion, because you have until February 26th to investigate for yourself.



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