

## casserole

a supplement section of  
the gateway

produced by the gateway staff

As traditional art—painting and sculpture—becomes more and more diversified and eclectic, as art becomes audible, movable, electronic, optic or even (with apologies to Graham Peacock) "plashi," the need for redefining its techniques and goals becomes more evident. The term "art" itself has become meaningless, or has attained a multiplicity of meanings. That's what this Casserole is all about.

Centre spread this week represents the third in a series of articles on the Arts in Edmonton. Norman Yates, whose paintings and designs for Studio Theatre were exhibited in SUB Gallery this year, is an associate professor in the department of art. His article examines the directions in which art is now tending, and analyzes several of the artists who are creating in this city.

C-2 explores the possibilities of using the art gallery as a classroom. The articles are by two university teachers, Ted Kemp and Virgil Hammock, who with their art and aesthetics classes have made extensive use of SUB Gallery.

On C-3, William Kirby, director of the Edmonton Art Gallery, evaluates some of the better works in the students' union's permanent collection; and Myra Davies, director of the SUB Gallery, talks about where the gallery is heading.

The Fine Arts pages this week look at what's been and at what's coming.

Dave Hebditch's C-1 photo is the art studio in Athabasca.

# SUB gallery becomes added teaching tool

by Ted Kemp  
department of philosophy

I have often wondered why it is that in art education we so often expect students to appreciate and understand what is old, "classic", while paying so little attention to what is going on in art now. Shakespeare comes before Albee, Millet before Oldenburg, Beethoven before Cage, and so on. We are more at home with what is "established": we know that it was good, and we're willing to announce that it is.

And it may well be. But it does seem strange that we don't begin with art that the student is already aware of as part of his own life and time, so that he can understand the art life of the past with eyes enlivened by the art of the present. Instead, we attempt to "classicize" his aesthetic sensitivity so that whatever he sees that is new will be filtered (and sometimes filtered out) by strictures imposed by historical studies.

I should have said by pseudo-historical studies: in real historical studies the past is seen alive as it was, through the eyes that live in the now of history (see B. Russell, *On Understanding History*). Doing things the other way round, as we so frequently do, makes persons deadeyed with respect to the art of any period, their own or any other. And worse than this, it isn't only with respect to art that their eyes are dead; they are dead also to sensuous and aesthetic values that occur every day and every where in their own lives. Their aesthetic imaginations atrophy through dis-use, and in some this process goes to the point of depersonalization.

Small wonder the extremes to which some artists feel compelled to go to "raise the dead," to get the

phoenix-bird to fly from the ashes. For the same reasons, small wonder that the audience cannot understand "modern art," and fears (when it cannot ignore) what it cannot understand.

The "art-scene" is terribly complicated today. That's one reason why we fear to approach it. We like things that are orderly and connected, things that at least we might be able to arrange into some kind of a spectrum. But what are the gradations between a Constable landscape and Churchill square covered with corn-flakes? In respect to what criterion could we call the Parthenon and a guerrilla theatre "production" both works of art?

All of these and many other such questions could be answered easily by means of definitions. But how should the definitions themselves be justified?

Perhaps it isn't best to begin with definitions, but with experiences. If we want to understand art, it may be a good idea to expose ourselves to many kinds of things that, whatever their title to it, assume the virtue of "art," and to discuss these in terms of our actual reactions to them, making clear the standards that we do in fact employ. Where such "critical" standards come into conflict, attempts to rationalize them can be made by appeal to different, usually more general standards. Giving reasons.

In that way, we can make explicit certain definitive and evaluative criteria that we actually do use: we will know that what we have arrived at at the end of the discussion was implicit in the first experience. It was logically prior, though it only became clear at the end. To know this is to know something about the ways in which we actually do approach art—ways that are not always clear to us at first. This will help us to make appropriate distinctions where we do find important differences. And we might find reasons important

enough to elevate some of these distinctions into the status of definitions which may prove useful even if only provisionally and temporarily—because the experience of art is never closed off and finished.

This is why we need a gallery, and galleries, here on the campus. To provide for the generative first experiences. Not, definitely not because we believe that aesthetic experiences are most importantly to be found there, but—so long as the SUB gallery continues to show a wide range of works from many different periods and styles in all media, giving prominence to what is being done now, and especially if the gallery is modified and expanded to make better use of multi-media presentations (in cooperation with the theatre and the fine arts departments)—it is a very good, indeed an indispensable place to start. All students should make themselves at home there, even if that means bending the walls.

The value we attach to art is the measure of the value we attach to life.

and Virgil Hammock  
department of art

Stuart Davis, the great American abstract painter, once said, "Art comes from life, not life from art." Students have had the chance to see a lot of 'life' in the past year at their own gallery in SUB. I know of no other union that has such a gallery program in Canada.

It seems a shame that some in the union regard the gallery as a service rather than a part of an education program. A proper art gallery is not a snack bar for culture nor is art an elite luxury that can be overlooked in the early stages of the revolution. An artist's social action is his art. An artist is free like any other person to be a socialist, a middle of the roader or a fascist. His art may or may not reflect his social position. A

gallery should let the art it shows speak for itself. With the very little money they had for operations, the SUB Gallery has done an excellent job of giving students a varied program.

It is fashionable for students and their leaders to worry about pollution or ecology. It is this year's thing. The Cause. However minds as well as rivers can suffer from pollution. The visual environment in and around the university is ugly. The gallery has provided a respite from this general ugliness.

Both Ted Kemp and myself use the SUB Gallery as a teaching tool.

There are three art galleries in this city—the Edmonton Art Gallery, the University Art Gallery and Museum, and SUB Art Gallery. In courses that deal in the visual art they serve the function of a library. The University Art Gallery is much too small to host a large class like Ted's or mine and the Edmonton Art Gallery is downtown making it difficult for students to get there for one class. It is a hell of a lot better to discuss art in an environment like the SUB Gallery rather than the basement of the Tory Building.

Three years ago the Edmonton Art Gallery was a small house on 105 Street and it was the only place where one saw anything that slightly resembled art. Now you may even be able to make a choice between which gallery is offering the best exhibition. With the current university budget scare the University Art Gallery may be the first to get the axe, leaving the SUB Gallery to carry the ball here on campus. Most university administrators seem to think that things like art galleries are extra baggage and a luxury at best.

I would hope that the union would have more brains. Art is a humanity that a society needs if it is going to rise above the animal level. As far as education goes the SUB Gallery should go as it has. Let the exhibits speak for themselves.

Education in the students' union need not compete with courses in the university itself in being boring. Education can be in beauty as well as ugliness.

## TUXEDO

### Rental & Sales

For Weddings and Formal Occasions

- Tuxedos (New Shipment of double breasted just arrived)
- Tails
- White Jackets
- Full Dress
- Business Suit
- Fur Stoles (For Milady)

Special Group Rates to U of A Students



walt's klothes klosset

10016 Jasper Ave.  
(C.P.R. Bldg.) Phone 422-2458  
Open Thurs., Fri., 'till 9 p.m.

## EUROPE ON SALE

for as low as

British Isles	\$307
Netherlands and France	388
Germany, Switzerland, and Scandinavians	404
USSR	499
Spain	406
Greece	479
Italy	409

(Subject to government approval, March 1)

for further information on these and many other new fares contact: Dennis Ward

NEVILLE

WORLD TRAVEL SERVICE LTD.

Campus Tower Building

433-9494

pay later plans, passports, visas and eurailpass also available

## International Light & Novelties Ltd.

Fixtures from around the world  
Black light for special effects  
Musical love lights for your every mood

Mexican imports and specialties  
Electrical installation arranged

10% discount upon presentation of this ad

10015 - 82 AVENUE  
PHONE 433-2262



UNITED VAN LINES (CANADA) LTD.

- PACKING
- CRATING
- STORAGE

ROBERTSON Moving & Storage LTD.

KEN CAMPBELL  
SALES REPRESENTATIVE  
RES. 439-7896

TELEPHONE (403) 434-3482  
5622 - 103A STREET  
EDMONTON, ALBERTA



"The place to shop for all your men's wear needs."

Phone 424-1371  
10125 - 102nd Street  
EDMONTON, ALBERTA

For Shoes and the "CASUAL" Look —  
Visit our "CASUAL" Department  
On the Second Floor

## CLEARANCE SALE

Ladies' Snowboots: Vinyl \$5.88

Children's Snowboots: To clear \$4.88

Men's Shoes: Reg. up to \$19.95  
Sale: \$7.95 and \$9.88

All Ladies' Shoes: Reg. Up to \$14.95  
SALE \$7.95

All Children's Shoes: SPECIAL: \$7.95

CHIC SHOE STORES LTD.

Southside: 10470-82 Ave.  
Open 9-6 Thurs. - Fri. 9-9

Dr. P. J. Gaudet  
Dr. D. G. Kot

OPTOMETRISTS

Office Phone 439-2085

201 Strathcona Medical  
Dental Bldg.

8225 - 105th Street  
Edmonton, Alberta

M. G. HURTIG LTD.

BOOKSELLERS



Campus Tower  
Branch

11151 - 87 AVENUE  
439-2444

up-to-date  
selection of  
paperback books  
designed for  
the student

Dr. R. C. Lindberg

"Practice Limited to Contact Lenses"

B.Sc., O.D., F.A.A.O.

Optometrist

422 TEGLER BLDG.  
EDMONTON 15, ALTA.

Telephone 422-4829