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ments which abound. It must be admitted that we did slip up on adequate labelling but to dwell on such matters is to miss the entire point of such a show. This was a student run show, making Keobke's comments about a lack of faculty participation somewhat redundant. The organizers, along with others, put forth a tremendous effort which I think showed in the final show.

One correct observation, the only one of any value, was the recognition of John Notten's sculptures as being among the better works. However, to decide that they are "the best pieces" seems a little empirical. Obviously not all the works were of this level of sophistication but then again not every work was done by a senior student. I imagine Ken Keobke enjoyed selecting a few works that he could label as "rash." The organizers weren't interested in making such qualitative judgements and sought instead to give any student a chance to participate in a show, many for the first time. Had he talked with organizers or glanced up at the 20-foot banners this critic might have realized that the show was unjustured to accomplish such aims. It seems to me that it would be more appropriate to encourage such activity than to slander it, probably discouraging much future participa-

tion. By the way that was me to the right of Adrian on the previous page but you wouldn't realize that as *Excalibur* is also a little lacking in adequate labelling of their photographs.

—Donald Lawrence
Visual Arts Graduate Program

OUR WRITER RESPONDS:

I don't care if Donald Lawrence uses staples when preparing his art, but I will not be led to believe that they are an aesthetically acceptable means of attaching art to the wall in a gallery presentation. He wouldn't use this method at the Art Gallery of Ontario. He admits he knows more sophisticated methods; why doesn't he use them at York? Or was this just a pretend show?

Lawrence suggests that my comments are ignorant, insensitive and unperceptive. By extension, I suppose that he attributes these qualities to me. I am not ignorant. On the contrary, I am very well educated both in my own field and in art. I have exhibited in non-juried and juried shows, and have even curated a show for an independent gallery. Claiming that the public is ignorant, and the pasting-on of intellectual justifications are two old ruses used by incompetents to dispel criticism. The suggestion that I should talk to

the show's organizers in order to "realize" what is going on supports my criticism that there was no one tending the gallery.

Insensitive? This seems to go with the comment that my criticisms have somehow destroyed the life of a budding Picasso and that I am "discouraging future participation." I sincerely hope so. It's not too late for some of these students to either get serious about art or transfer into Computer Science. I also offered a number of constructive criticisms, not based upon my own imagination, but rather on my experiences in public and private galleries and the art departments of the two universities at which I completed my undergraduate degrees.

Unperceptive? This is also false. Although, I must admit that I don't recall seeing any 20 foot banners in the gallery, neither do I recall there being any space for these disclaimers. *I did perceive* that the title was *The Dean Sends Her Best*. Why does Lawrence accuse me of being empirical in my judgement when the show's title expresses the same empiricism? The title also suggests faculty involvement; why wasn't the show called "The Students Send Their Mediocre"?

Lawrence asks that *Excalibur* not slander, but encourage such a show. Trash should never be encouraged.

But, as Lawrence's was the only letter I received, I can only surmise that he is a renegade among the mass of York's artists who support my views wholeheartedly.

—Ken Keobke

Administration at Atkinson 'sucks'

Editor:

Atkinson administration really sucks. This week one more student has joined the ranks of the thoroughly dissatisfied students attempting to cope with frustrating administrative negligence.

Upon requesting a simple syllabus, which would outline several summer courses I received answers such as "How can we give you a course outline when we haven't even got a course director yet?"

This is crap! If Atkinson is going to offer courses they should, at the very least, have a teacher.

After door number one was slammed in my face, I proceeded to the math department and inquired about a math course. For this course, a student must have grade 13 math within a three year lapsing period at the time of registration. If not, then a supplementary math quiz must be taken before one can register for the course. This is fine, but the

first available date to write the bloody test is three days after the scheduled registration date!


Door number two, SLAMMED! Wondering what's behind door number three? Next stop the Social Sciences department, third floor. Well, guess who isn't there; the secretary. How nice.

I asked the secretary in the next office is she knew where the other secretary was; my answer "She must be on the lower floor, xeroxing." And low and behold where does this secretary go but to the very next room to xerox! Now, I asked myself, "Why did the social sciences secretary walk all the way to the next floor to photocopy when there is one right there?"

It really irks me to think that Atkinson herds as many student as they can into the summer courses because they think we just need "one more credit." I suppose it never even occurred to them that the students just might like to take something of interest.

If the Atkinson summer programmes were more concerned with the quality of the courses, instead of scooping up our three hundred dollars per course then maybe the students could enjoy some courses of interest—if we ever get any course outlines!

—Karin Barry
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