

critical concerns of the art students' exhibition

Jack Burnham, in his book entitled, "The Structure of Arts" states that the one condition of all great art is that it first culturalizes the natural which in turn is naturalized. The artist puts into a cultural syntax what ever natural symbols, for example a face, that he chooses, then naturalizes them again, transformed by presenting them as an object of art.

The general approach to art, strictly applied, can lead to some oversimplifications but is more the less a very telling statement. This of course may be applied to all art and I think that it is a solid point of departure when considering the work presented to us in the Student Exhibition now on view at the Ring House Gallery.

Aside from the personal statements given to us the show reveals many things about the program or context in which the students are working.

First of all, the show reveals a paradoxical situation that exists in the Fine Art Program. Its objectives is the development of a visual language suited to each student's need, based on exploration and preparation for making art. But everyone seems to want to try to make successful art anyway and not take a chance.

The presentation of the exhibition is professional and states the conditions in which art should be exhibited to advantage. This is a fine way for the student to view his work because it is the least hindered and closest to duplicating what operates in the market situation of the outside world.

But what it also does is

contradict the context of the work and the aspirations of the student. It implies success in every case and by its opportunity creates a false need in the student to try more to make "art" to be viewed publicly, rather than to explore. These are second year students who are just beginning and I hope they realize this.

Perhaps I should qualify that last statement and in doing so give you a hint of one of the inner currents of the Department of Art and Design. In the conception of the show the work to be exhibited was to be that of Second Year students, of this year and last, in Printmaking and Sculpture. But due to what seems to be internal rivalry between media (petty rivalry), the sculpture exhibited is done by third and fourth year students, the prints second year.

The name of the department, too, gives a literal statement that provides an insight into the qualities of the exhibition and the direction of the Department itself. This direction in turn is a powerful force in the conception of what you see exhibited in that it modifies the students' creativity.

I don't think that anyone would disagree that Design purports to be just design and not art. While design in terms of the number of sections of the department in less than half, it is increasingly apparent that the concepts of design are being pushed into the Fine Arts areas to their detriment.

As a consequence, the show has an overall look of being well done technically and rather dull,

Mark Macklam

Although this article has dealt with points coming up in relation to the exhibition and does not deal with the exhibition in a directly critical matter, I would like to mention that Bran Rudko's Untitled Maquet sculpture is probably the best handled in concept in the show, and well executed, in the same quality are Richard Kerr's Wallflower (serigraph) and Beryl Lakens, The Last Dance (estaglio) of in the print area.

rock notes

Good news to start the year with: Crosby, Stills and Nash will probably record a fourth album in the near future.

Tickets for the premiere of 'Tommy' at London's Rainbow cost up to \$500 a seat. The concert was so successful that now a tour of North America may be planned. The new recorded version of 'Tommy' is the most expensive production ever made. Total costs: \$450,000 including \$155,000 for the appearing artists. Final question: Is the new version worth the money?

The Robert Stigwood Organization which manages Eric Clapton among others has formed a record label, RSO. Albums ready slated for release include LIFE IN A TIN CAN by the BEE GEES and the double DEREK AND THE DOMINOES, LIVE AT FILLMORE EAST.

CFRN-FM Midnight special presents excerpts of 4 concerts this Saturday: Cream at Fillmore, Santana in Miami, Three Dog Night at Madison Square Gardens and Chicago at Carnegie Hall. Give it a try.

England has caught the Osmondmania. Three singles recently in the Top Ten led by Jimmy's solo, "Long Haired Lover From Liverpool" at No. 1. (No comment!).

managed to contain an atmosphere of submerged malevolence beneath a calm exterior. It is a fine madness.

Arthur Lowe is captivating as the butler. Like a running joke he constantly emerges to twit the ruling class.

Adding to the pleasure are Harry Andrews, in sterling form as the thirteenth Earl of Gurney, and Alistair Sim as a doddering Bishop. Both are splendid in their parts. They thrive on eccentricity.

In truth all of the cast have some fine lines and they all have their moments. *The Ruling Class* has a lot to recommend it if you can get past the "inside" nature of the material. The wit of the dialogue and the precision preserve it impeccably. If you accept the bizarre nature of the film on its own terms it's sure to fascinate you in at least one way or another.

Walter Plinge

crowbar and other tools

After a long frustrating evening Kinsmen Field house came alive last Sunday at 11.56 p.m. as Crowbar stepped on stage. Those who had stayed four hours despite continuous equipment difficulties and failures were rewarded by 60 minutes of Crowbar goodies.

There are two sides to Crowbar's performance, the musical and the visual. Musically the group plays what might be best described as good-time music, a mixture of rock, boogie and country. The band doesn't aim at being sophisticated or even progressive, but just wants to give the audience some vibes. They achieve this with considerable musicianship which makes their efforts worth hearing.

Another factor that contributes to their success; the band still manages to get their kicks out of playing the same old songs.

Their visual performance fits into the same scheme. Kelly Jay's movements, language and gimmicks on stage, the Canadian flag ceremony etc. simply serve to amuse the audience. Again, there is no sign of routine which might cause boredom. Crowbar performs strictly to entertain and they are good at it as the response of the audience showed.

Halfway through Leigh Ashford's set one part of the sound system completely ceased and it took the organizers twenty-five minutes to get it started again. This, of course,

destroyed the atmosphere. Back on stage, the band worked hard and even managed to create some kind of atmosphere at the end of their set. This brought them an encore though their overall appearance was rather mediocre. Their music is straight-forward rock, fast and loud, lacking originality and variety. The worst aspect of their show was the stage act, a carbon copy of Uriah Heep's repertoire

with a few ingredients of Rod Stewart on the lead singer's part. AppleJack fared even worse

with the sound system. Consequently, it is difficult to judge the band from this performance, but it seemed that they lacked new ideas and are just another rock band.

A last idea: Sunday's concert makes me wonder why headlining bands can't appear earlier in the evening. Some people had to leave at eleven o'clock and never got to see the band they had actually paid for, Crowbar.

L.R., H.K.

The Taylor family certainly makes good moeny these days. Carly Simon-Taylor is currently Number one with single 'You're so Vain' and album "No Secrets" (see review) on the respective charts.

Donovan's new album entitled, "Cosmic Wheels" is ready for release. He was last in the public eye with his 'Open Road', two years ago.

Peter Townsend's solo LP recorded in 1969 doesn't sound dated at all.

Canada News Section: Guess Who's next album to be recorded in Rome; Edward Bear's 'Last Song' breaking in U.S.; Gordon Lightfoot in town in concert March 8 and 9. Get your tickets early!

Dave Ball, formerly of Procol Harum and more recently John Baldey, has formed a group called Beast with ex-Jeff Beck percussionist Cozy Powell.

Harold Kuckertz, Jr.
Lawrence Wilkie

ruling class

The Ruling Class is an engrossing but uneven piece of film fare that deserves more than a passing glance. The movie has an ingenious plot. Peter O'Toole, as Jack, becomes the fourteenth Earl of Gurney when his predecessor accidentally hangs himself one night trying to keep up his orgasm average by his own peculiar means. Jack is a schizophrenic who thinks he's Jesus Christ. How does he know? Simple, when he prays he finds he's talking to himself. As if that weren't enough, there are the other members of the family. All of them have their eye on the sizable inheritance involved. Virtue rampant, they display discourteous outrage at the prospect of Jack taking his place in the House of Lords parading as Jesus Christ. This would be the ultimate scandal which would torture their staunch waspish souls.

Satire, as TIME, constantly quoting Kaufman reminds us, is what closes Saturday night. Although *The Ruling Class* has managed to hang on at the Klondike Cinema for a couple of weeks, it offers some reasons why. Satire is not normal North American fare. Somehow it seems to be too refined since satire depends on a reasonably intimate knowledge of the subject matter if the point is to be made. In this case the target happens to be the British ruling class. Peter Barnes bombards the very backbone of the system. It strikes at the traditions and the elder, their insitutions. Barnes could not have found a larger or greater target than the British aristocracy. Because it is so large and firmly established Barnes can flail away with the sharpest of barbs and know that his subject will survive him

Barnes' script is witty and clever. Very witty in an almost obscure sense. Much of this is inevitably wasted on an audience unfamiliar with the mores of the wasp side of our distant forefathers. This gives the movie that sense of occasion you feel when you go to see a "foreign" film. There is also a touch of vaudeville in the film. We are never allowed to take anything seriously for very long. Barnes insures that we never empathize with any of the characters. Since we always see them in an absurd light we can never accept them as being totally possible. Can you imagine Jesus Christ singing, "Varsity Rag"? In such a manner is the satire constantly kept in focus for us.

Medak's direction of the script is not always admirable. There is a damaging lack of pace which causes it to drag at times and a staginess that the camera has not been able to free the movie from. The movie lurches forward in fits and starts and then breaks down totally at the end, leaving a collection of frayed plot threads unsuccessfully tied up. Loose ends would have been more satisfactory.

The stagey quality of the performances makes it possible to see the actors working at a job; they seem to have a distinct awareness of their characterizations as creations evolved for the purpose of speaking Barnes' words. One possible exception to this is Peter O'Toole's performance. It is a performance of dimension and intensity. Its effect grows slowly as the demands of the part continually offer O'Toole chances to strut his stuff. Most effective to me was his controlled transformation from Christ to Jack the Ripper. He

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