

ACTION CALENDAR

Tuesday 22

EVENTS

INVESTORS' CLUB general meeting, introduction to financial planning and mock market info, BUS 1-109 3:30

HADRIAN THE SEVENTH Shocter Theatre (Citadel), info: 426-4811.

EXHIBITS

STRUCTURED PARADISE: A National Park Experience, photographic documentation of Banff, Ring House Gallery (UofA) 11am-5pm, free.

APILLERAS Chilean Folk Art, Provincial Museum, 12845 102av 10am-8pm.

LOOKING THROUGH THE GLASS 5 women photographers, Latitude 53 Gallery, 10920 88av 10am-6pm.

FIGURATIVE SCULPTURE Agnezka Matjenko, MVA, Paint Spot, 10325 Whyte Ave 9am-6pm.

FILM

ROCKY HORROR PICTURE SHOW Princess 7pm.

Wednesday 23

EVENTS

NIGHT WALK in the River Valley for adults, snacks & hot drinks included, River Valley Outdoor Centre, (the old building north of John Ducey Ball Park, info:428-3033) 7:30pm, \$3.

WOMENS' INTRAMURAL WATER POLO deadline for entries is today, P.ED Gold office 1pm.

MACBETH Shakespeare's *Tragic Cosmos* lecture by Prof. Thomas McAlindon, HUM L-3 3:30pm.

EXHIBITS

STRUCTURED PARADISE see Sept22.

FIGURATIVE SCULPTURE see Sept22.

LOOKING THROUGH THE GLASS see Sept22.

APILLERAS see Sept22.

FILMS

AUTUMN SONATA Ingmar Bergman, Princess 7pm.

Thursday 24

EVENTS

ANTONY & CLEOPATRA Shakespeare's *Tragic Cosmos* lecture, see Sept23.

YOUNG EXECUTIVES CLUB first general meeting, refreshments, BUS 1-05 4pm.

LA TRAVIATA Edmonton Opera, love affair set in Paris, Jubilee Auditorium, 427-9622, 8pm.

NATIONAL PARKS DEVELOPMENT: Global perspectives, lecture by Dr. James Butler, HUM L-1 7:30pm, free.

EXHIBITS

STRUCTURED PARADISE see Sept22.

APILLERAS see Sept22.

FIGURATIVE SCULPTURE see Sept22.

LOOKING THROUGH THE GLASS see Sept22.

FILM

BETTY BLUE Princess 9pm.

LIST YOUR
EVENT IN
THE ACTION
CALENDAR.

SUBMIT ENTRIES TO THE GATEWAY
ROOM 282 SUB.
ALL ENTRIES
SUBJECT TO
EDITING.

"West and North": A wall comes alive

Students' reactions have not been particularly enthusiastic. In fact, voiced opinions regarding the mural now adorning the north wall of the Education Building at the University of Alberta have frequently been negative. Some have questioned the mural's aesthetic integrity, while others have plainly called the painting ugly. More students are basically neutral on the matter, seeing the extensive work as a relatively happy alternative to a cold and stark concrete expanse.

And yes, it is true, about a year and a half ago that gray wall's emptiness is exactly what attracted the eye of Norman Yates, the energetic and ambitious Professor of Art and Design at the University who painted the mural.

"Yates finds in Canada's west a brilliant, clear light that no longer exists in the East..."

The painting, which consists of 204 panels measuring four feet by eight feet each and covers an area 138 feet across and 64 feet high, represents the artist's perception of the Western Canadian landscape. Entitled "West and North," the painting is a develop-

ment of Yates' own original design concept called "Landscape."

Although Yates had had the general concept of a large-scale mural in his mind for three years prior to the completion of this particular work in mid-August, the stylistic and thematic concepts of his latest project are rooted much deeper in his past.

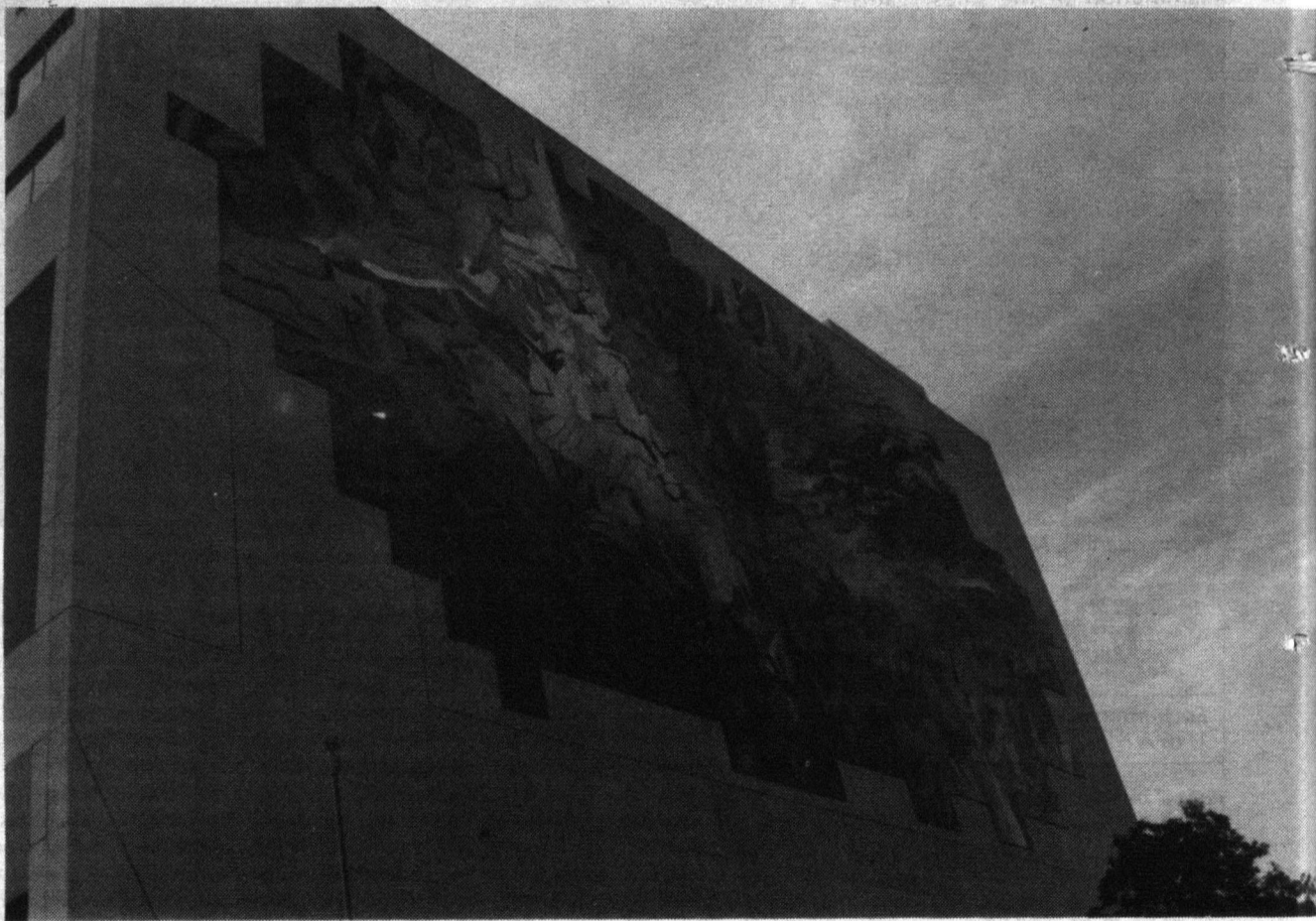
Yates' familiarity with prairie terrain is no surprise, considering he was born in Calgary and raised in Regina. His affinity for wide open spaces also developed during his youth. During this time, however, Yates pursued art only in an "amateurish sense," occasionally cartooning for school newspapers.

Upon graduating from his Regina high school, Yates immediately enlisted in the air force, was trained in Ontario and Great Britain, and served in the final three years of World War II as a radar technician. Following the war, Yates took advantage of a veterans' educational grant and in 1951 graduated as an Associate of the Ontario College of Art. Only then did he pursue an artistic career, and in 1971 joined the faculty at the University of Alberta in order to teach drawing and painting.

Despite having studied art in Ontario and having travelled fairly extensively outside of Canada, Yates remains particularly impressed by his native environment and the oppor-

tunities for painting it affords. He is primarily intrigued by the open space and distant horizons so characteristic of southern Alberta and Saskatchewan. Secondly, Yates finds in Canada's west a brilliant, clear light that no longer exists in the East (where he thinks higher rates of industrial pollution may be colouring the atmosphere). Finally, there is a peculiar energy about the western environment; it is in many ways a "land of extremes" according to Yates--not only in the terrain and weather, but also in the convictions of its inhabitants. To Yates, these extremes placed in conflict with each other produce an energy that is unique to the West.

Yates once adhered to conventional means in producing his art. For example, he employed what he calls the "window concept": a relatively small scene enclosed, in most instances, by a frame. The viewer looks upon the scene as if he or she is looking out through a window, and the borders of the painting are defined by the "casements" or frame. Although there is nothing inherently wrong with this convention, it began to frustrate Yates because it tended to limit the effect he wanted to achieve, especially in painting the western landscape. In order to accommodate his growing series of "Landscape" paintings, which are based on horizons and long-distance landscapes,



CORRECTION
Princess Theatre Student
Memberships are:

\$8.00

The Gateway apologizes for any inconvenience
this error may have caused.



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VIDEO PRESENTATION

WEDNESDAY SEPTEMBER 22
MEDITATION ROOM