

McConnell Hall Exhibit

I wander in to the temple consecrated to refilling the most-leaking tanks. Priests and altarboys to the venerable doof stand around in clusters, eyeing the immaculate huge cauldrons awaiting the rush of the faithful. One I assume to be the archpriest paces between rows of clean long tables and tapping my shoulder points to a large painting of hard-edged curves of blue and black shapes enclosing a white sinous void:

"What's that?" He winks to his expectant retinue gazing towards us from the doors of the sanctuary.

"Well, it's a painting. You see it's blue, black, and white, the strong and dark colours are in violent contrast to the white, and see the central shape with uneven curves is interesting, and inside it the dark colours are repeated, and . . ."

"But what does it mean? I mean does it represent anything?" I see the twinkle of victory in his eyes and condescension to this outsider who came to his temple not to partake of the service but to look at the crazy decorations.

"No, it's just colour and line and contrast and shape. Compare this (No. 38) to that one over here (No. 10). Here the colours are all similar and the interest is in the slight variation of tones."

"Thank you." He triumphantly marches to tell his men that he won the bet, for "He doesn't know either".

I don't know either. I keep on crouching down to get the numbers, crabbing back, further back, jot down the number and a few words, move forward wiping my nose in the canvas to feel the texture and the quality of the brushstrokes, and back again, back, back, further back, until I slip on a small cluster of grapes. By now the worshippers have settled in long rows to murmur and munch their prayers to appease their inexorable deity. After the service they sit back to feast their eyes on the paintings.

some, sometimes, perhaps. But new crowds arrive and ly ornamented tables to they have to rise and pass the warmed chairs and fresh-others.

I think it is an excellent idea to have art exhibitions in McConnell Hall, for all the students in residence have a chance to view pictures leisurely, where nothing distracts them, no people from downtown, no co-eds to look at, no professors except the dons and resident fellows who are tucked away in a corner anyway.

The paintings are classroom work done mostly by the graduating class at Mt. A. The students have mastered all the techniques and follow the avant-garde of a generation ago to such an extent that I thought some works were done by painters exhibited at the Canadian Biennial. The increase in fi-

gurative paintings shows a return now more fashionable than further experimentation. Among the "realistic" paintings No. 35A a lime-white nude with yellow shading is most reminiscent of the style of our resident artists. The drawings are better than oils, but the best executed are water colours. Nos. 35 and 9 are not original abstracts, but their intensity, movement and texture place them among the best. Some are so weak, that they betray the nature of the exhibit to the most casual observer. This exhibit would be an excellent opportunity for students sceptical about the quality of modern art to reform their views, for, if after four years of study some can only produce what we see here, how much more talent and application is needed to produce anything better.

— aljab —

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Applications are now being accepted for the conference on Commonwealth affairs to be held at the University of Manitoba from January 25th. to 29th. 1966. The theme of the conference is The Com-

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Applications for the Talent Show to be held at Dalhousie on February 5, 1966 are now being accepted at the S.R.C. Office. The talent show, held during the Dalhousie Winter Carnival offers valuable prizes and travel expenses for the show is subsidized. Applications close on December 4th. 1965.

— J. Gadd

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