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Spring 1988

ART BEAT

**SNEAK PREVIEW:
SENIOR ART SHOW**

**AN HISTORICAL
ACCOUNT OF
CONN.'S
ARCHITECTURE**



INTERVIEWS WITH PROFS, GALLERY REVIEWS, STUDENT VIEWPOINTS

Numerous publications have emerged on campus promoting important aspects of Connecticut College life. But Among the subject range of publications, the arts have been severely underexposed. Thus, our purpose in publishing an art magazine is to represent the arts at Conn. 'Art Beat' accepts this challenge, but endeavors to go beyond the original purpose by revealing the real problem of the lack of art exposure on campus.

The art department at Conn. College exists and has existed as its own entity; separate from the central activities recognized in the main publications on campus. 'Art Beat' strives to eliminate the past elitist viewpoint of artists by personalizing art both visually and literally. The goal in personalizing art is to translate the visual ideals and feelings which created the art piece into a literal interpretation so that all can begin to understand and appreciate our campus art.

The literal interpretations are disclosed in personal interviews. These interviews bring out the pros and cons of art activity both on and off campus offering an awareness of the art world to its readers. By bringing this awareness of art to the students on campus, we hope that you will respond positively by showing an increased interest and respect for the artist's hard work. We want the campus to support art as it does other important elements of our community. We hope we can make this happen.

SINCERELY,

Alicia C. Hesse
EDITOR-IN-CHIEF

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A SPECIAL ISSUE OF THE VOICE MAGAZINE

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FODDERING A FUTURE

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NO MINOR ARTISTS!

By JENNIFER SCHELTER

"The art minors of Connecticut College prove that one does not have to be an art major to possess an abundance of artistic talent. Labels aren't everything. Ability is. This is exactly what the art minors demonstrate".

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UNMASKING THE FACULTY



Maureen McCabe at work.

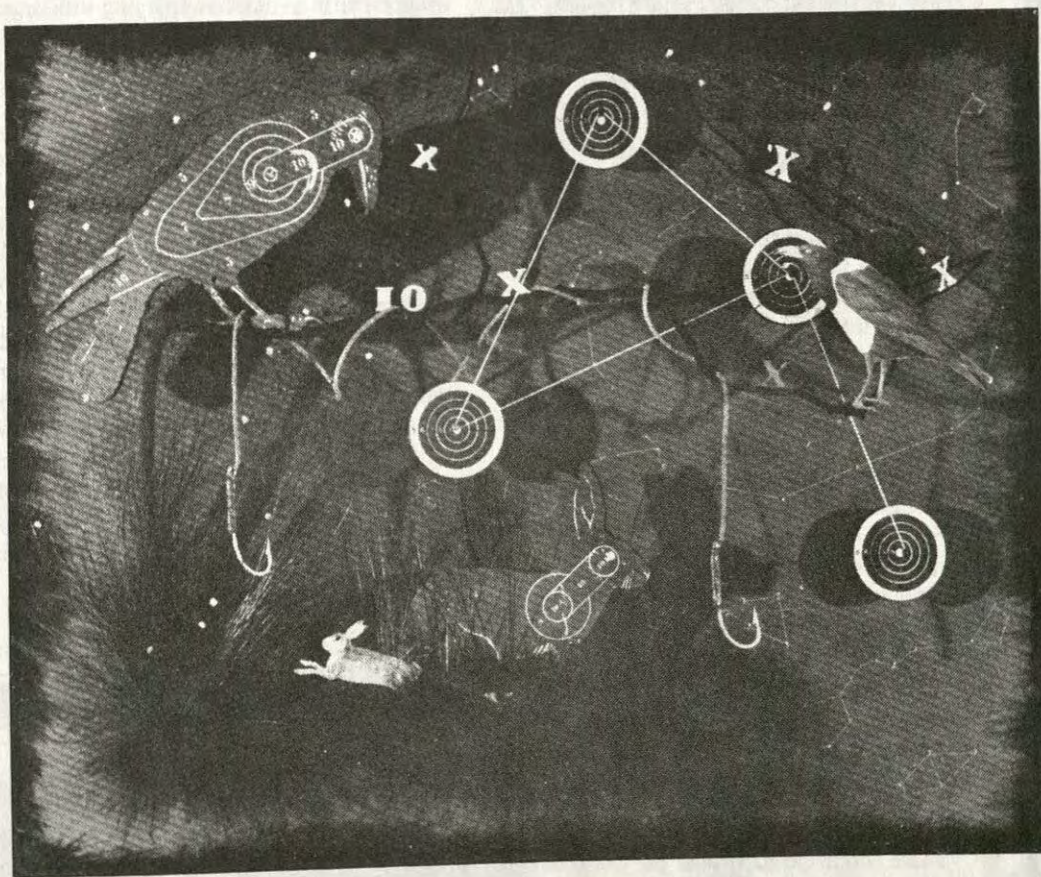
RUTHLESS McCABE

By PAMELA DUEVEL

The door opened slowly as forty beady little eyes followed in anticipation. There was a pause as the room hushed and then, without warning, a tiny foot appeared in the doorway. It seemed to almost puncture the air with its pointed toe and spiked heel. A flash of hot pink burst in next and then the ominous black color that had been seen in the shoe. At last a smooth face surrounded by long black hair completed the illusion. This assemblage of a person was not ordinary. It moved like a panther on the prowl. The intense energy, the excitement in the eyes, and the lightness of the feet were special. All eyes wondered

who this person was and what thoughts could run behind those electric eyes.

This mysterious person that wanders the halls of the Cummings Art Center is Maureen McCabe. Her abilities and compassion have made her one of the most respected and well liked professors at Connecticut College. She does not wear spectacles and carry around a painful looking paint brush with which to slap the back of her students hands. Nor is she one of those stereotypical flaky art teachers tip toeing around the room saying, "Let your feelings flow on to the page." What she is, as many have called her in the past,





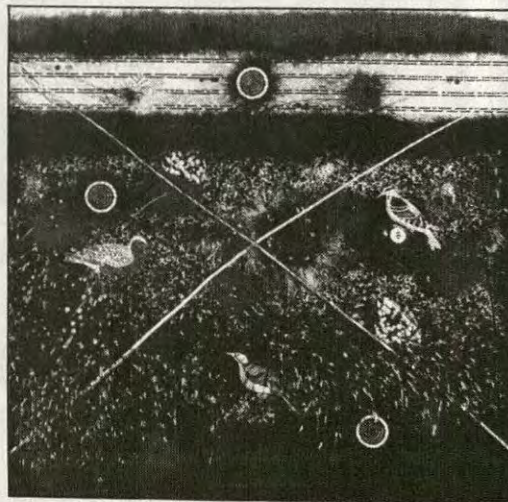
is "Ruthless McCabe." This, from her point of view, is a compliment expressing that she expects a lot from her students and nothing less. She likes to see hard work, self criticism, and the appropriate amount of time devoted to her courses. She stresses the fact that art is a visual development that only progresses with consistent work. Summing it up in her own words, "You don't learn the scales; you don't play the symphony."

The brain that controls Maureen McCabe is like a recipe. It is two parts imagination, one part experience, one part tradition, and three parts love. Plain and simple, art is the greatest passion in her life. This passion feeds off of two main inspirations. The first is her Irish Catholic heritage; which is reflected through her use of antique lace, ribbons, and paper cut-outs from the 1920's. The second inspiration is her dream life. She said, "In my dreams I combine different cultures, see things that I wouldn't conjure while awake. My dream life is on a grander scale than my real life."

These two inspirations fuel the world of collage which she has chosen as her special field. Through collage she is able to play with every medium of art including: print, drawing, and painting. Using these combinations, she tells stories placing much emphasis on the three dimensionality of the pieces. This effort for realism is something away from which she feels most artists are moving. Contemporary art frustrates her because it has, in her point of view, no craftsmanship and no meaning. She said, "It is boring." The old view of an artist hibernating in his studio creating a master-

piece is gone. Artists can no longer get away with just knowing how to draw; they now must know how to write and talk in order to sell their pieces. The art world is becoming a marketing business; and because of this, Ms. McCabe feels art, in general, is losing meaning and content.

But where does Maureen McCabe produce these collages? I will take you there. Close your eyes and imagine walking into your very own antique toy store. Millions of colors come screaming out at you as you find yourself wrapped up in an old shawl playing with large and small gadgets and paper cut-outs. Your eyes at first wander across the floor, being tossed up and over piles and piles of goodies. At first you find yourself diving into a heap of feathers; then sliding down rolls of wallpaper; and then basking in a treasure of diamonds. Then up, up you go, over one box, two boxes; until you are sitting on the top shelf looking down at your playland. Up there you find even more ribbons, feathers, playing cards, and toys. Then when you think there can not possibly be anymore, you find yourself flipping through pages of family trees, love stories, and obituaries. The process of selecting and combining these wonderful things is what makes her collages so effective. To some, all of this may seem like an imaginary fairyland; but for Maureen McCabe, it is a way of life. As she said herself, "I do it because it is the only way life ever made sense to me."



• • • ART BEAT • • •

BARKLEY HENDRICKS

THE MAN BEHIND HIS PEOPLE

BY KIM KELLOGG



In march of 1980, there appeared a succinct article in the New York Times recommending various ways to spend a day in New York City. Among these suggestions, one could have chosen to spend his day, "brunching on herring pate at the Cafe des Artistes," or "seeing Barkley Hendricks' art at the Harlem Art Museum." The notion that one should consecrate only one day to view the works of Barkley Hendricks, a professor at Connecticut College for fifteen years, seems ludicrous, considering the great number of pieces he has created since his passion began in childhood.

Perceptual interpretation has always come naturally to Hendricks; although this gift was fine-tuned in the furthering of his art education at Yale University and the Pennsylvania Academy of Fine Arts. Hendricks' grand success has involved him in group and individual exhibits in several museums; the most prestigious being the Whitney Museum of Fine Art (1971) and the Museum of Fine Arts in Boston (1975).

Unlike many struggling artists, Hendricks has enjoyed the good fortune of monetary success and public acceptance. He remains untarnished by the ominous dollar mentality that has manifested itself in our society today and which deters so many artists from achieving their full creative potential. This recurring theme in today's society is a very valid concern and preoccupation of Hendricks.

As a dichotomy to everything Europe's Renaissance represented and discovered, Hendricks refers to this emerging myopic view of the 20th century art as a "Renaissance"; the neglect of the Reagan Administration in regards to the importance of the arts. As described by Hendricks, "art has to be looked at with seriousness to make life more quality-filled." The lack of funding for young artists forces them to attain recognition through a market rather than through private enterprise. Hendricks feels that this very prevalent dollar mentality in the art world inhibits young artists from exploring the various directions which present themselves in this wide open field. "The star syndrome can be detrimental to what art can be," and "does a disservice to young people trying to better themselves." The prevailing attitude in our society gets in the way of what the essence of art is all about: creativity and self-expression. The most blatant and vivid example of creative exploitation is the mass production of

paintings as manufactured by one particular Japanese company. Sixty artists produce a minimum of twelve paintings per day, all precisely the same as designed by a researcher who subscribes solely to public demand. Without adhering to these economic terms, Barkley Hendricks developed his own personal style in terms of dealing with human figures. Although he finds a multitude of subjects interesting, Hendricks "likes working with the humanity of personality." In terms of perception, to capture the personality as it presents itself remains the most challenging aspect of art Hendricks could explore.

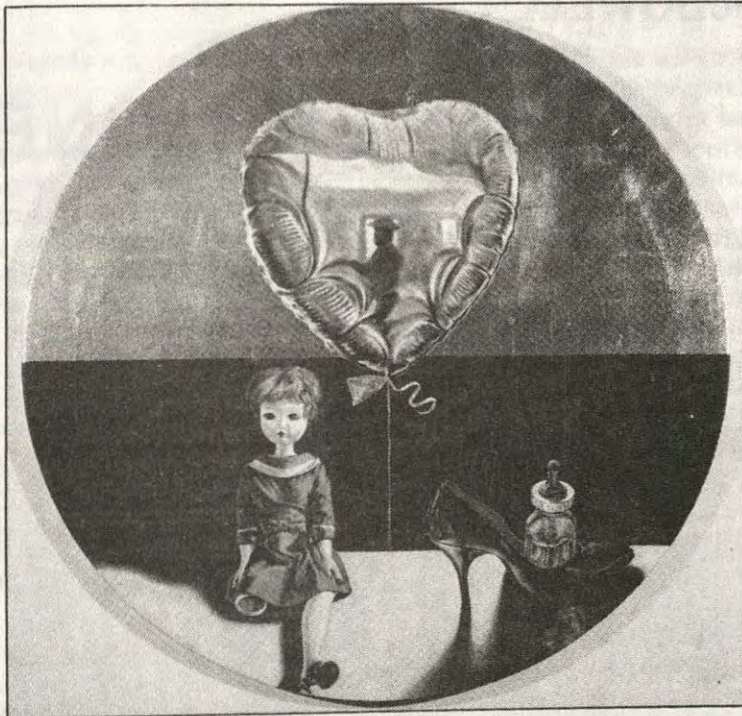
Hendricks style is one that can be categorized as new realism. There is a great exactness and specificity to these large scale figurative drawings. Hendricks' life size portraits are usually of young fashionable black people adorned with accessories. The lack of background as described by Doreen Morgan in "The American Artist", acts "as a dramatic device." This confrontation creates an intensity between the viewer and the figure. She goes on to explain how Hendricks "feels life size figures facilitate the confrontation between the viewer and the painting."

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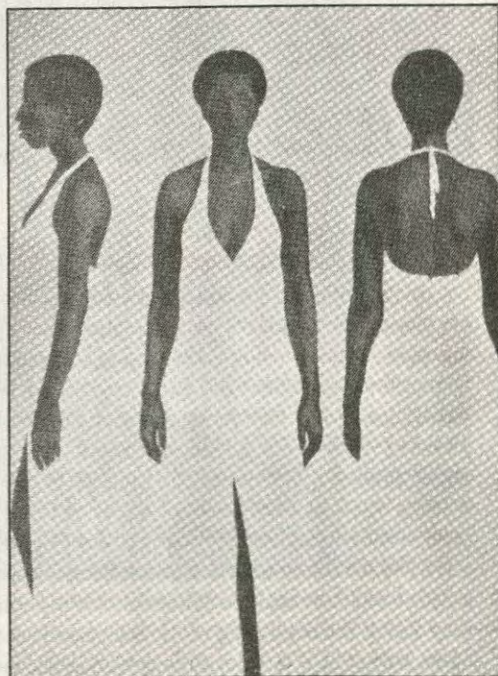
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"With a photographer's eye, Hendricks captures the peacock in people. His subjects strut and profile. But fashion is more than something that covers the body. It is the extension of the inner self. And what draws the viewer to his work, has much to do with the humanity of his people as it does with their style." (*Black Enterprises*)

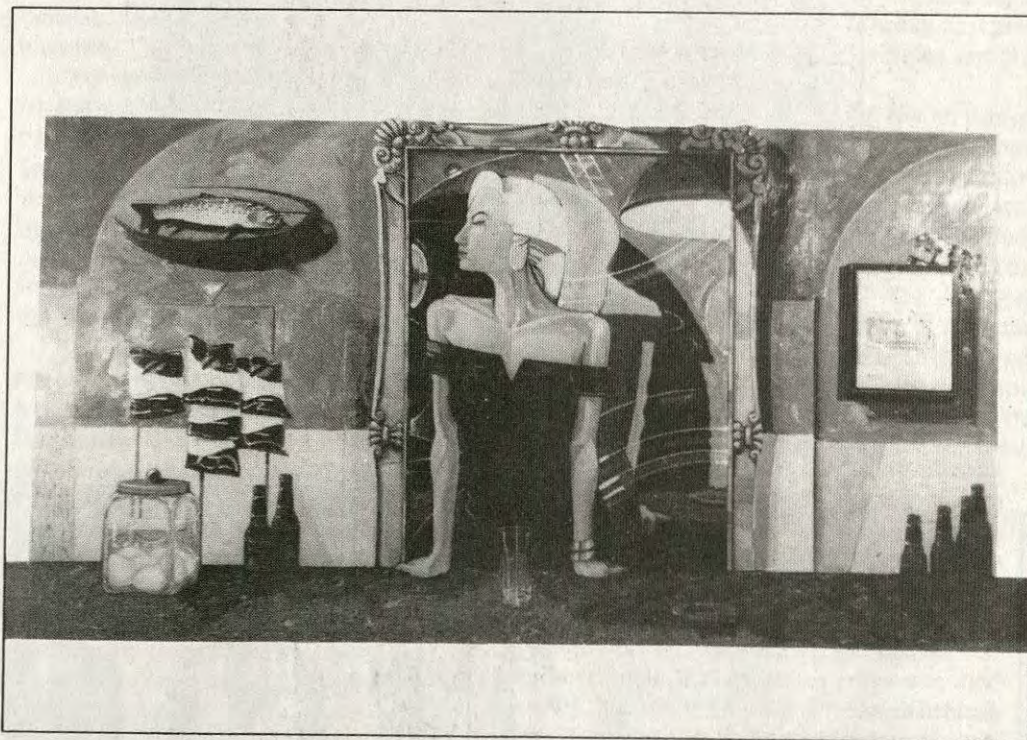
Because of a high respect for his teachers, both as teachers and as artists, Barkley Hendricks decided to enter the teaching profession. He feels there is a certain mobility about the profession which allows him the flexibility to teach and work on personal pieces of his own art. Hendricks style of teaching compliments his own work and "keeps the mind active in trying to communicate." "Each year I am confronted with various approaches to visual thinking." This constant gathering and interpreting through observation and experience is inspirational to Hendricks as a painter. Not only is he a painter, but also a water colorist, a photographer, a lover and informed appreciator of jazz music, a WCNI summer disc jockey, and a collector of mid and late twentieth century artifacts and antiques including ladies' high heels and snake skins. Barkley Hendricks' varied interests not only enhance his perceptive eye, but also color his works.



TIM McDOWELL

MIND OVER MONEY

By MEGAN SKELLY



In these days of six digit salaries, when artists are taming their creative urges to satisfy the buying public, one must wonder where the artistic inspiration originates; the heart or the pocket. Artists today are becoming commercialized by allowing their work to be molded by current popular trends. Today, style, media, and subject matters seem to vary as much as hemlines and lapel widths. The pervasiveness of this fad mentality and the desire of artists to compromise their creativity to increase their saleability to the public, may signal the beginning of the industrialization of the art world, if it is not already well on its way.

"I make my art for myself;" are the confident words of Tim McDowell, who has been an art

professor at Conn. for six years. He has not yet, nor does he plan to succumb to the modern mentality of pleasing the public. Instead, his values remain firm no matter what the public dictates.

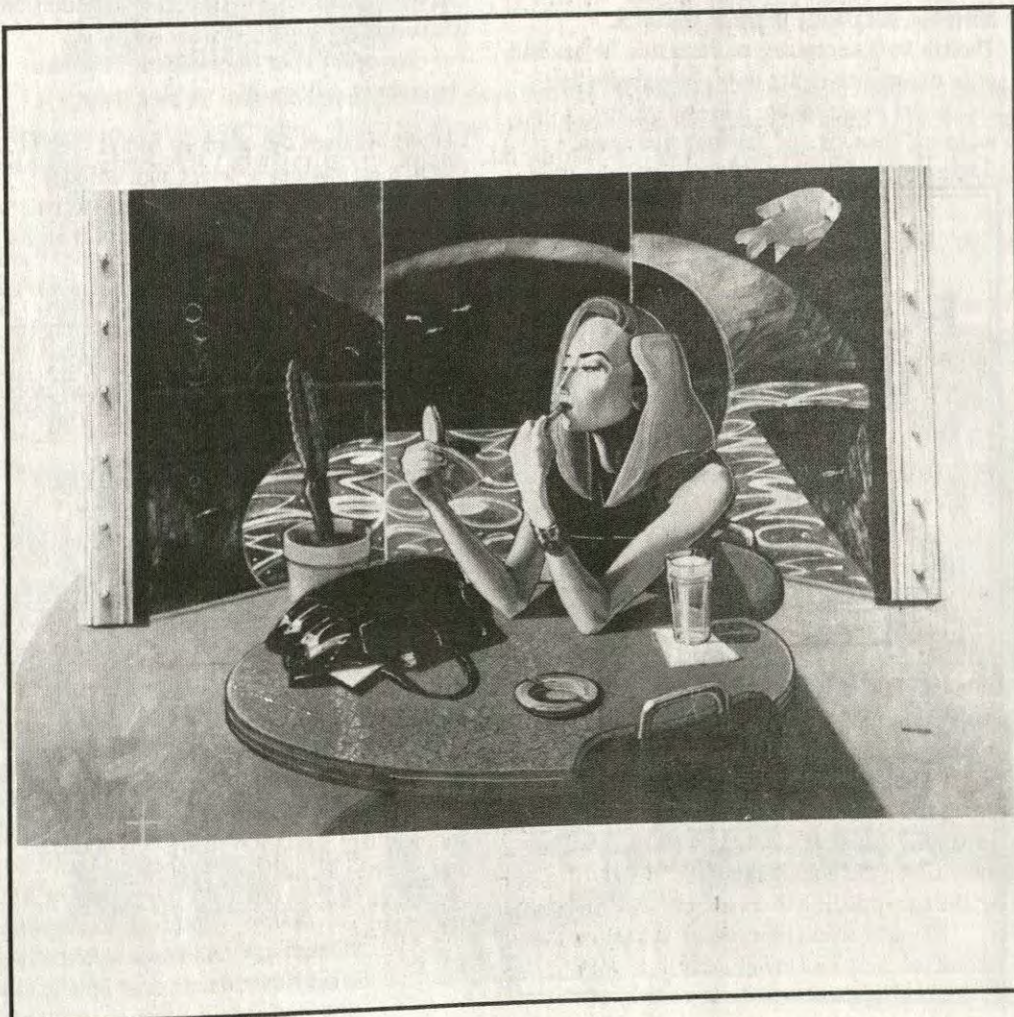
Tim calls himself an "imagemaker." Once he formulates an idea, his first priority is to illustrate this mental impression in some tangible artistic form. Tim feels that activity is more important than the medium used. His favorite subjects are "anything phenomenal and real." Tim tries to keep his work alive and exciting by leading a spontaneous and experimental lifestyle through activities such as travel. Recently his works have focused on highway imagery such as diners, waitresses, and roadkills.

Tim vehemently emphasizes the importance of the artist's satisfaction over the satisfaction of the consumer for his or her art piece. "You lose an edge on your work if you compromise your message, so that the public can understand." However, Tim does not deny that money plays an important role in everyone's lives. Fortunately for Tim, hard work, confidence, and skill have gone hand in hand with his success.

Though his aura of abso-

***"You lose an edge
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lute self-confidence may intimidate his students, as it has been known to do, a class with Tim is ultimately a positive experience. While at the same time the philosophies that influence his work find their way to the classroom, he always welcomes and encourages innovative ideas and artistic freedom. Therefore, the end result for any receptive student is the development of an individualistic style.



PETER LEIBERT ART UNDEFINABLE

By JULIANNA PERRY

Squire, dancemaster, musician, ceramics teacher and head of Connecticut College's art department-Peter Leibert is a multi-talented man. He reveals that art is not easily approachable or understandable; instead, it is a varying term that is forever being redefined.

Peter Leibert's personal history has been dotted with diverse artistic experience. Discovering interest in art as early as elementary school, Leibert has remained loyal ever since; however, not purely in the visual sense. Though he concentrates on ceramics, he has had prior experience in not only photography but also in the music realm. His experience includes "dancing and teaching traditional English morris and sword dance and Anglo-

American country dance for all ages... He plays button accordion (melodian), concertina, and pipe & tabor, sings and tells stories." At first, one might suppose that he is very busy, juggling his time between music and ceramics. True, he is very busy, but he doesn't try to separate the two forms. Infact, by "weaving them into each other," he has achieved the artistic talent that he has today. As he puts it: "now it's all coming together."

His diverse talent has molded his approach to art in general. He believes that, "Art is a variable which makes it what it is. That's what is so exciting about it." While many try to define art, Leibert refuses. Just as his own conception of art has changed, (as a result of "the weaving process"), so has his notion of what art is. According to him "art can be seen as a constant search to understand it's varying nature."

His opinion of Connecticut's own art department reflects this varying nature.

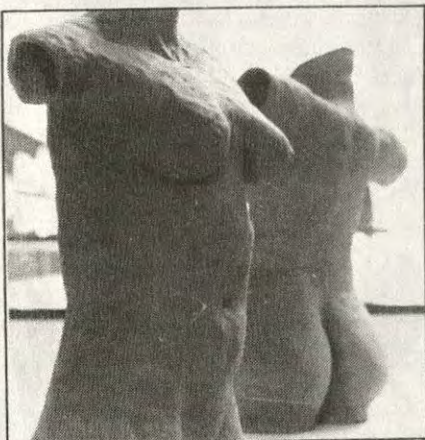
Leibert believes the changes he has seen in Conn.'s art student's works and attitudes over the years is also impossible to define. He remarks that there hasn't been a constant trend. "Each class is different with a different approach to art." He does feel, however, that the students who are applying to Connecticut have become much more qualified. He's not quite sure if he can label this as a trend or if it reflects Conn.'s art department's growing reputation.

Even more interesting is how Leibert explains arts relationship to the larger society, while still maintaining art's ambivalent definition. Leibert claims that "art makes society saner." However, he notices a change in society's perception of it. In relation to schools, he sees an over-reliance on acadamia and an ignorance of art. He doesn't believe in cutting back on academics; instead, he feels a balance should be found. For example, "physics teachers should show the frequencies to music as well as magnetism's relation to art." Without a fusion, one can not fully appreciate or understand the undefinable yet varying nature of art.

LOOK
FORWARD TO
UPCOMING
ISSUES OF

ART BEAT
IN THE
FOLLOWING
SEMESTERS

FEATURES:



NO MINOR ARTISTS

By JENNIFER SCHELTER

The art minors of Connecticut College prove that one does not have to be an Art Major to possess an abundance of artistic talent. The Art Minor exhibition which ran March 29-April 11 provided an excellent opportunity for the artists to display works from their specific concentration or interest.

The works included a range of mediums: landscape and abstract oil paintings, ceramics and even a sculptural construction of black umbrellas with goldfish swimming around the center umbrella. With such talent and originality revealed in the gallery space one wonders why the "minor art folk" did not become Art Majors.

The Majors have an end of the year exhibition, formally announced by invitation which can be sent out to Aunt Moreen or Mom as an official "Yes, I am having an opening. Yes, I am an artist." However, the Art Minors are on the cusp of addressing themselves "artists" and instead called home informing of the exhibition.

"Ahhh, Mom? Hi it's Dave. How's Dad? Oh good. Listen, ah, I have this show, like exhibition, it's for the Art Minors and ahh, anyway, I just wanted to let you know that I've got three paintings in it if you want to come."

In other words as an Art Minor it's difficult to advertise as an Artist. However, labels aren't everything. Ability is. This is exactly what the Minors demonstrate.

Art Minors became Art Minors for a variety of reasons. David Benners, a sociology Major, is a natural cartoonist and has recently completed three representational oil paintings of donuts, pies and pop-



DAVID BENNERS



CHRIS COYNE

tarts (all of which were exhibited). When asked why he wasn't majoring he replied, "Honestly, I wish I had." He also expresses interest in graduate school for architecture. Similarly, Katherine Dewitt spoke of the importance of her major, Art History, but emphasized as well her admiration of graphics and collage. She anticipated a career in architecture and wanted a respectable portfolio when applying to graduate schools. A few of the Art Minors I spoke with either felt they had decided too late to become majors or that as minors their abilities could serve as a spring board towards future interests. Bruce Sutphen, physics Major, sighted another reason for becoming a Minor.

"I wanted a diversion from my major so I started doing ceramics. When I felt comfortable with that I started doing sculpture."

Many Art Minors have creative tendencies and work on projects as added enjoyment to their schedule. In other cases, specific faculty mem-

bers have inspired students to continue their art.

A statement by A. Gottlieb and M. Rothko explains what it's like to create art.

"....Art is an adventure into an unknown world, which can be explored only by those willing to take the risk."

What is incredible about art is that as long as one is willing "to take the chance" art is an open field with innumerable possibilities, depending on the ability and dedication of the individual. The Art Minors of Connecticut College illustrated this point, presenting the community with an impressionable exhibition. Participating Minors: David Benners, Sharon Betts, Christopher Coyne, Katherine Dewitt, Stephen Franks, Mary Todd Goodspeed, Katty Jones, Kimberly Keith, Michael Kiakidis, Peter Kris, Rena Minar, Susan Pickles, Jennifer Schelter, Charlotte stone, Bruce Sutphen.



JENNIFER SCHELTER

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THE RISK."**

M. ROTHKO



DAVID NEILSON

FOR D D E R I N G A FUTURE

By KRISTEN KISSELL

Imagine eliminating the congested Route 32 and arriving at Connecticut College on a narrow dirt road in a horse drawn carriage. Picture no stone wall with granite entrance gates, no grand ascending driveway, and no austere, imposing Fanning Hall. Envision, instead, a lonely welcoming at Conn. by rolling farmland, rock and rubble sparsely interspersed with bush and thicket, flanked by rambling, wooded country. The ninety million dollars of highway is gone, and the panoramic views of the Long Island Sound to the south and the river to the east are entirely free and unobstructed from the hilltop. Now, if you can picture 340 acres of this

barren land in North New London, you can visualize the setting of the Connecticut College estate in 1911. Juxtapose this view with the present one, and the changes that have occurred on the Connecticut College campus over the past seventy-seven years are almost unbelievable. How has the campus evolved from a tiny office on the third floor of the Mohigan Hotel, to the official ground breaking in 1913, to the modern day site of the innovative works of Graham Gund?

On January 1911, the site of New London was chosen for Connecticut College on one condition - that the town of New London was challenged to raise \$100,000 dollars by March 1 in order to ensure financial stability to the charter granters. The goal of the fundraising at first seemed insurmountable, but the citizens of New London joined together in a ingenious ten day campaign which successfully reached, and even surpassed, the quoted sum at \$135,000.

Shortly after, New London Hall was erected in commemorative honor of the generosity and the spirit of these citizens.

The entire college was practically housed in

this one building, which, by opening day in September of 1915, became the home of all academic classes, laboratories, administrative offices, music and art studios, physical education facilities, the bookstore and the library. The other primary needs of residency and dining were fulfilled by the co-existing three buildings. The Plant and Blackstone Houses were built as the first dormitories, each housing 39 students; while Thames Hall became the temporary refectory and social center. All of these buildings were part of the initial campus plan developed by the Ewing and Chappell architectural firm of New York. The intention of these l'Ecole des Beaux Arts graduates was to fuse the style of the English University models with the peaceful serenity of English manor-houses and the "associated Collegiate Gothic," in order to bestow the romantic site of the campus with a "professional

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emphasis." Ewing and Chappell described the "texture" as the most important feature of their five building plan, claiming that "the buildings will require practically no ornament, gaining their beauty from the simple masses of the architectural forms themselves," as well as from the vernacular feeling created by the building stones which were quarried directly from the campus grounds. Two prestigious interior decorators were hired, and the results were lavishly adorned dorm rooms of blue and green velvet with peacock-designed drapes and gold and orange trimmed oak furniture. Oddly enough, this decorative style was well-received by the students, who were also honored with maids, a weekly change of sheets, towels, and other accessories for only \$350 annually.

During the second administration under President Benjamin Marshall, these expenses rose, the student body grew from 265-569, and consequently, the need for more architectural facilities became one of his foremost goals. From 1919-1928, Dr. Marshall witnessed the construction of five buildings: North Cottage, Vinal Cottage (which, in 1922, housed fourteen Home Economics majors as an experiment in cooperative living, and now is Unity House), the Branford and Knowlton Houses, and the new library. Most significant was his proposal for the Palmer Library, which was a desperately needed addition, considering the college's recent national accreditation of academic superiority. Palmer library was inaugurated on the famous "Moving Day" of 1923, on which each student grabbed an armful of books of the 18,000 volumes in New London Hall and marched to the new shelves in Palmer. By awarding the Palmer architectural commission to Charles Platt, who also later designed Fanning Hall, the Georgian style was introduced to the campus, while still incorporating local granite and limestone, reminiscent of the original Ewing and

Chappell edifices.

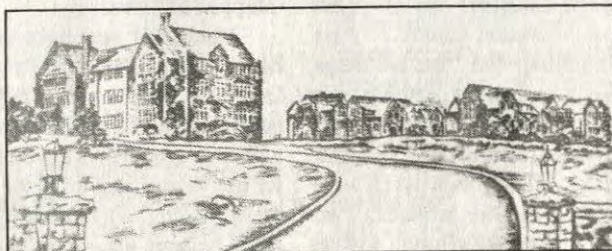
Marshall's successor in 1929, Katharine Blunt, lifted the college from the shocks of the Depression, and sought to remedy the inadequate housing and emotional tremor of the campus with a ten year plan of development, which called for the "beautification of the grounds, including the beginning of a botanical garden." President Blunt became known as "the great builder" for her doubling of the number of buildings on campus, and she was said to have kept a "social shovel" by her side for each new ground-breaking. She professed that "Buildings and the intellectual life must have parallel growth; buildings are only the means to increased intellectual attainment." She supervised the building of Harkness Chapel, Fanning Hall, Bill Hall, Buck Lodge and the Connecticut Arboretum, devised as "a laboratory for the students and a museum for the horticulturists." Harkness and Windham dorms were built as the ideal dorms "to make friendships that will last, to stretch one's mind and help it grow," and to foster the "thoughtful solitude that gives serenity and keeps one in touch with one's sources of inspiration." How things have changed.

The next building erected with the philosophy of keeping students in touch with their "sources of inspiration," but perhaps is a failure in terms of an inspiration of "serenity" and beauty, was the Crozier-Williams Center. The idea was conceived by President Blunt amidst her plans for the future development of the campus, and the physical plan was completed by the College architects, Shreve, Lamb, and Harmon. This long anticipated, three million dollar student-alumnae center finally offered space for the Physical Education Department, the alumnae association offices, the student government offices, a swimming pool, a bowling alley, a dance

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shop. In the 1960's, it was viewed as one of the "modern" buildings on campus, with its projecting cantilevered roof and balconies, huge expanses of window space, and its brick and colored, plaster material. Maybe the artistic attempt to beautify the building through the use of contrasting materials, differentiated by a visible structural steel skeleton, worked in the 1960's, but now, it leaves much to be desired.

The ground was broken on October 30, 1960, for another "modern" construction which represented a new age in the architectural history of the college. This North Complex, now known as the "Plex", marked the first time in the history of Connecticut College that Federal funds were used to erect a building. The four million dollar complex, with two rows of three interconnected dorms, named after six successful pioneers of the college, are all linked by a common dining room. The President of the college at the time of construction (by Shreve, Lamb, and Harmon Associates), Rosemary Park, explained that the College "is departing from the New England tradition of the institution." She praised the "effective use of glass," the "beautifully" colored panels of porcelain below each, the exteriors of face brick, all five in brown except for the cleverly contrasting off-white sixth dorm, which adds a flair of philosophical and artistic innovation. Today, the use of the glass seems ineffective and wasteful because the windows are limiting and suffocating, and furthermore, the brick and muddy colored panels drown in the facade. When the first dorm, Morrison House, was opened in 1961, the students were excited about both their new lounge area, decorated with lively colored divans, pitted in the sunken area before an overhanging fireplace, and also by the commons room where students, according to the Director of Residence, "may study in groups, wash iron, and prepare snacks."

The only major buildings erected since the

1950's which stir any sort of architectural emotion are the Shain Library and the Cummings Arts Center. Donated in honor of Joanne Cummings, a 1950 graduate who studied art at Connecticut College, the building demonstrates the College's interest and excellence in the fine arts. The massive, rectangular box design, with its curtain wall of glass, tinted windows, and innovative roofing calls to mind the designs of Mies van der Rohe. The famous architects, Skidmore, Owings, and Merrill, designed the center to be "functionally and aesthetically related" to Palmer Auditorium. They described the building as "a box within a box," since the two auditoriums are contained in the central core of the building, which is "wrapped" by studios, classrooms, galleries, and offices. The 1969 arts center houses a famous collection of art, including the Louis Sullivan ornamental metalwork from the original Stock Exchange Building in Chicago, as well as the 8,000 pound, rose marble "biomorphic abstraction" (more popularly known as the "doughnut") by the French sculptor, Antoine Poncet.

Until just a few months ago, the most recent architectural developments on campus were the 1976 completion of the Shain Library and the remodeling of "The Oasis." Both make an attempt to serve their respective purposes, but in the long run, they fall short. The current project at Conn. is the new \$1.3 million admissions office designed by Graham Gund Associates, Inc., which, after much controversy between the student body and the administration, is being erected next to the old Woodworth House. Let's hope that it offers an aesthetic relief from the architectural attempts of the past few decades. The early architecture of Connecticut College is much too valuable to be robbed of its beauty by the latest buildings.



PETER SINCLAIR

Probably every artist who takes his or her work seriously will tell you that art is a necessary part of a healthy life. Art is an outlet for freedom of expression. Thirty-six members of the 1988 graduating class have made art the focus of their four year experience at Connecticut College. Each student has a different philosophy about the role of art in society, as well as in



PETER SINCLAIR

THE LAST HURRAH

By KIM KELLOGG



MICHELE GOLDSMITH

his or her own life.

The strength of Conn.'s art department lies in the flexibility to provide students with a wide range of specialized fields and enables each student to receive individual attention from a competent professor. The culmination of the art majors experience occurs at the Senior art show on May 6th. For many artists, this is the first opportunity to display a series

of art works in a serious atmosphere.

Very recently there was a re-evaluation of the requirements for the art major and art minor. It was believed that the requirements were not challenging enough. Most students have responded positively to the restructuring and feel it will strengthen the quality of the art department. Students are forced to discipline themselves in order to improve their skills as an artist. Jennifer Lynch, responding to the new art requirements believes that mandatory time studying abroad should be

among them. Stimulus from completely new sources promotes personal growth in an artists work. "You can't create in a vacume", states Jennifer.

Each artist interprets the meaning of art differently. People can communicate personal feelings as well as general observations of society through art. Sonia Stetkiewych, a double major in art and psychology, has found her strength in water color illustration focusing primarily on childrens literature. Every person has his or her own way of



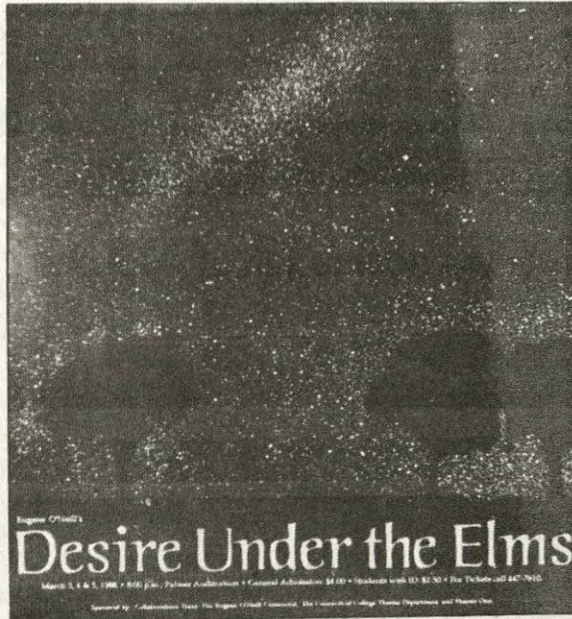
SONIA STETKIEWYCH

expressing themselves. Sonia has chosen art as her channel for expression. Peter Sinclair, a painter at Conn., believes in art as also a means of therapy. He maintains that one can view art and feel whole.

There has been a very definite shift in the art world away from meaning and content to the superficiality of commercial art today. Several students express their discontent with this decline in the quality of art. The reliance of the computer has pushed art to the unappealing process of mass production. In reaction to this, Sonia finds it more fulfilling to create work which can not be easily reproduced. She as well as others feel the great

importance for personal style and originality in art in order to fight against the monopolization of man's artistic liberties through recent commercialization.

These are just a few perspectives of the many diligent and competent art majors who will be entering the art world after graduation. The valuable experiences that they have gained at Conn. will hopefully help them maintain their own beliefs and confidences when among the competitive realm of the real world.

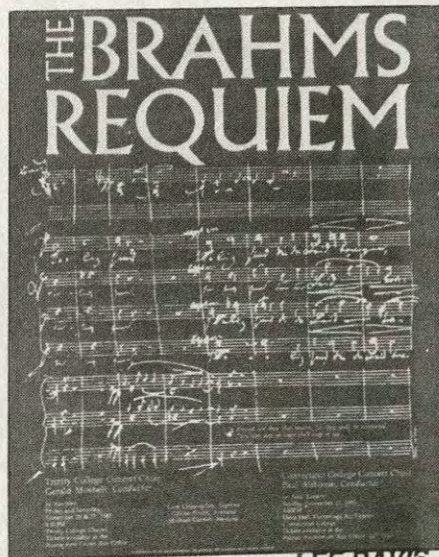


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STUDENT PERSPECTIVES



STUART EATON

THE NEED
TO EXPRESS

By JULIANNA PERRY

Who would ever think that leggo sets and comic books could influence an artist's ability as they have for some creative sculptors here at Connecticut College. In fact, sculpture is a prime example of how people share a need to establish "communication between one's world, the need as well, to represent this world in one's own way, to explain, modify, and dream it, and sometimes to challenge it" (Melz, p.24).

By interviewing sculptors here at Conn., Lars Ditlevsen, Stuart Eaton, and Rob Solomon, one realizes how sculpture is a personal form of expression. Moreover, what makes this expression so interesting is how and to what extent their art becomes personalized.

Lars Ditlevsen, an art major specializing in illustration and photography just

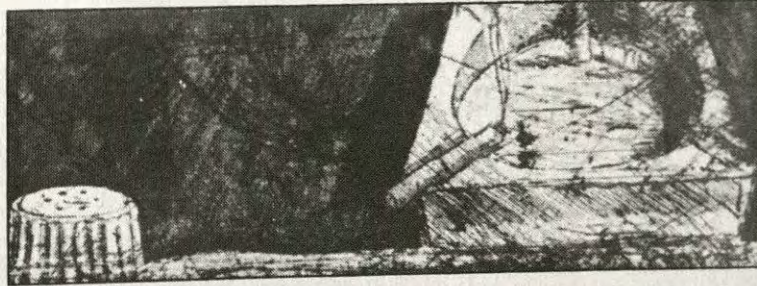
finished taking his first sculpture class. Working primarily in the field of commercial art, Lars feels sculpture is enjoyable along with being new and different. Much like other art, Lars believes sculpture is a "channel for his energies and a vehicle to express creativity." Nevertheless, it remains unique because, as Lars puts it, "you can touch what you are making"—closing your eyes doesn't have to limit your appreciation of the piece. Because this field of art is new to him, Lars feels he is still experimenting and searching for a particular style.

Stuart Eaton, also an Art Major, hadn't been exposed to sculpture before last year. Sculpture, (art in general), has become an "outlet for the blahs" and has helped him to really see objects for their shape and color. This skill combined with his fascination with the human muscular structure helped him in his piece many might have seen in the first Gallery 11 exhibition. Basing his piece on a gesture sketch,

Stuart transformed his interest in body form into a tangible structure. This steel piece depicts a female which Stuart describes as "simple yet with an elegant twist." Stuart emphasizes his desire to intrigue the viewer by constructing something that appears to be off balance but is indeed standing—a desire which he conveys through his material. For Rob Solomon, an art major who is specializing in sculpture, three semesters in sculpture has brought him to a better understanding of the field. It is interesting that Rob never thought he would become an Art Major even though he was a fiend when it came to leggo. Rob likes to express himself through his pieces, however, one can't help wonder what drew him to art. Rob contends he has an attraction "to the physicality of it. You can get close to a sculpture. You can touch it. You can experience it more." Rob emphasizes the unique environment a piece can create by changing space. This manipulation of the environment is exemplified in his piece. The way in which Rob constructed his piece is a good example of how he started with a closed form—a pyramid shape and then began fitting pieces together, experimenting with different materials and shapes. Rummaging through the music department's trash, Rob found a turntable enabling the piece to spin.

Rob defined his abstract sculpture as not having a "deep meaning other than what it is." He isn't trying to represent something; he is just trying to evoke feelings from the viewer. This piece directly reflects Rob's fascination with sculpture; for he points out that it's movement makes it a more "active participant in the environment. It's changing shadows make it come alive."—referring to a sculpture's ability to change space. This vivacious quality is further depicted by the materials used—a juxtaposition of steel and mahogany wood. Rob says he wants to continue to do things that "people can touch and be a part of." Whatever he chooses, it will be a well-suited expression of the invisible into the visible.

SCOTT JEFFERSON



PERFECT PRINTMAKING

By ANDREW DONALDSON

If you ever want to be a metal plate be careful. There could be severe consequences. How would your parents recognize you from other metal plates? Or perhaps you may rust away in the rain. Say you were drafted for sale at Koenig Art Emporium and bought by a Conn. art student. Things would get ugly when coats of biting acid are spread across what was once your stomach. A variety of colorful inks may be used to give you a new look.

However, there is one benefit: you can become a work of art, a product of creativity for all to see and admire.

Scott Jefferson scratches away at a metal plate making physical impressions on a smooth

surface. Are these just random lines going back and forth or is there something more to this? What would a bunch of scratches tell us anyway? The essence of printmaking is how the lines are arranged in reference to other figures creating a situation which gives off a certain feeling or mood. Scott explains that this is the part of the philosophy behind a recent work of his which transformed a salt shaker and an ashtray into a more abstract image. The idea behind these everyday objects was not just merely to duplicate them, but to transform them into something a bit more obscure, using dark heavy lines giving a messy look. Commenting on the obstructing lines, Scott explains that not knowing everything that is there challenges the viewer to make a sort of "mental piecing." Scott prefers to produce works that do not come right out and say what they are. He likes to challenge his viewers.

GALLERY FOCUS



GALLERY 11

By ALICIA HESSE

The opening of Gallery 11 has been more influential for campus art than most people realize. When Lee Davis, housefellow of Freeman dormitory, Terry Bright, and Anna Nannaraph, all art majors, were granted permission to use the ping pong room for exhibition space; they caught the attention of both artists and non-artists. The purpose of the independent exhibitions is, "to allow people a way to air their works free from the academic atmosphere of Cummings Art Center," says Tommy Laughlin. Because the Gallery is non-restricting to particular artists or their styles, a variety of art is exhibited. Two off-campus artists have visited the Gallery: Howard Rosenthal, who delivered a speech on his sculpture 'Sky Bisk'; and from New York, Deborah Lill, who exhibited her mixed media of photography.

Gallery 11 has been beneficial for the college by increasing art awareness and inspiration among the student body. "It is now up to the college to give more support to independent ventures, financial support, in order to better fortify the arts on campus," responds Tommy Laughlin. Tommy Laughlin is both a committee member and an exhibiting artist for Gallery 11. He realizes that up until now art has been an expression, a talent, a gift, and a past time. "Now it must be a job and a living." Tommy wants to see a greater degree of backing for the arts so that artists will not be forced to latch on to society's need to make money. With this attitude, the sensitivity to the talent, the time consumed effort towards the art work, and the desire to create for arts sake seems lost.

Tommy's art is both sensitive and creative towards his subject matters and his surroundings. He feels that art is a symbol of history reflecting an individual's interpretation of time through visual communication. His oil painting, "It's Finally Here" depicts a nostalgic and expressive campus atmosphere. This landscape pictorializes one of Tommy's favorite places on campus, Harkness Green. The painting is representational but not photorealistic. His goal is to give the reader a different feel for a familiar place. The tree, for example, a central figure in his piece, stands out because of the use of light. This thoughtful play of color gives each leaf a luscious and lively feeling.

Many students are realizing that the field of Art is highly competitive and that Commercial Art is where the most money is to be made. Although it seems impossible not to be consumed by society's undeniable need to make money; hopefully more artists like Tommy will continue to appreciate Art for Art's sake and not for the realm of society.

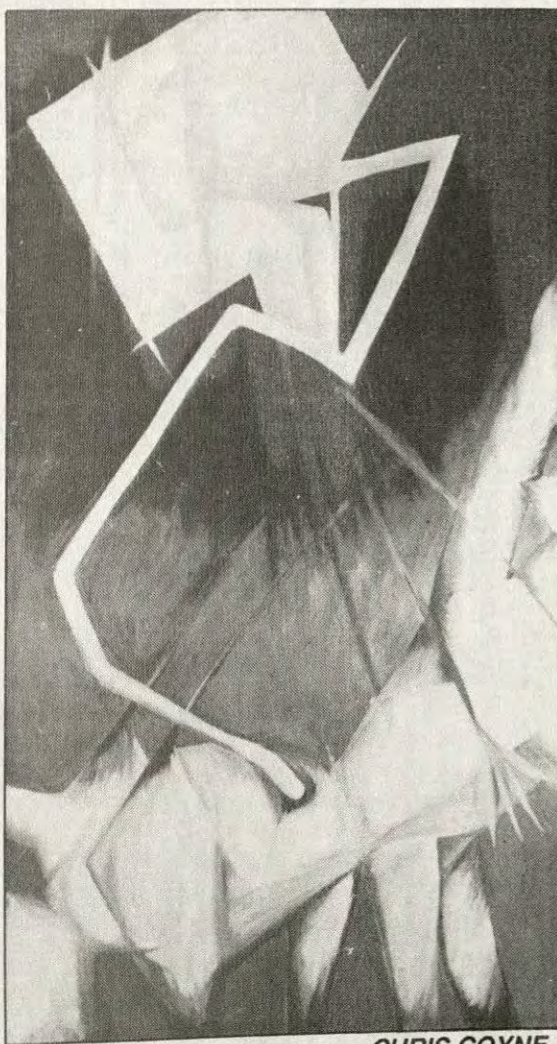
INDEPENDENT VENTURES

By MEGAN SKELLY

Walking into Chris Coyne's dorm room is like walking into a one man art show. In one corner a drawing table replaces a desk scattered with various art paraphernalia. Spread throughout the rest of the room one observes: his first woodcarving standing against the wall, an abstract mural of a knight on horseback, and a life size sculpture of a female torso functioning as an ash-tray.

Chris describes his artistic style as a combination of the styles he studies and the artists he admires. "I combine the expressionism of the Dibrucke artists and the symbolism of Beckman but more contemporary." In the future he wants to introduce his experiences from studying in Jamaica, first semester; and American folklore themes into his artwork.

Chris recognizes the need for an increase of art work on campus. Therefore, he has taken the initiative to begin his own gallery, Gallery 666; and has contributed to the Spiral Gallery which is located in J.A.'s ping-pong room. Gallery 666 was an informal one night exhibition of Chris' and David Norling's work, that's goal was to show the



CHRIS COYNE

college that," artists at Conn. want to exhibit and become more active."

The Spiral Gallery is an extension of the ideals behind Gallery 666, but in a more permanent form. Chris and his partner, John Zuckerman, hope that the Spiral Gallery will be a well run student exhibit in a space large enough to adequately display many student works. Not only do they want to bring art to the students, but also to bring Conn. students to the art. They feel previous shows and exhibits have been too conservative. In contrast, they would like to see the Gallery open both day and night, on week days and weekends. The large exhibition space will be filled with benches, a coffee machine and

plants in order to attract more spectators.

Chris Coyne has no grand illusions that he can change the world with his art and ideals, but it does not inhibit him from trying.

THE LYME ACADEMY OF FINE ARTS

By PAMELA DUEVEL

The Lyme Academy of Fine Arts is located in the former John Sill Mansion in Lyme, Ct., and has just completed its eleventh year. Its history is short but impressive. The school got its big push in 1983 when Nancy Orkney Hileman was named the academy's first full time director. In that year the committee set a fundraising goal of \$985,000 and purchased the Sill House for \$231,000. Immediately afterwards, new studio space was built as an addition to the Sill House and classes began to boom.

The diversity of the students and the faculty is one of the factors that make the academy so interesting. For example, in any given class one might find senior citizens who finally can devote their time to the arts, young people who are considering art as a possible profession, and talented highschool students from around the area. The faculty includes professors who act as both instructors and practicing artists; and may come from as far away as New York City.

The academy feels their most important job is stressing the importance of learning the basics and emphasizing the need for practice and studio time. Miss Gordon Chandler who is both a trustee and a professor at the academy said, "it does not matter what kind of art you are going to produce, you have to learn the fundamentals first." The school offers a variety of courses such as: Basic Drawing, Anatomy, Intro to Oil, Studio Painting, Watercolor, and Figure and Portrait Painting. This course load covers a broad range of mediums, but the academy does not plan to stop there. They are planning to incorporate Printmaking and Graphic Design into the course load within the next two years. The academy is already in the process of funding new buildings in which to hold these courses.

The most interesting factor about the school is that it does not grade its students. It is a member of the National Association of Schools of Art and Design as a nondegree-granting institution. By electing to do this the school feels it is saving craftsmanship, something which most would agree is individual and based on improvement. It does not, as some have felt, hinder the students. Mr. Caron, a faculty member, said, "we have had several students go on to college from here and receive college credits for the courses taken here. That shows the good reputation that the school has."

The Lyme Academy of fine Arts is a unique example of



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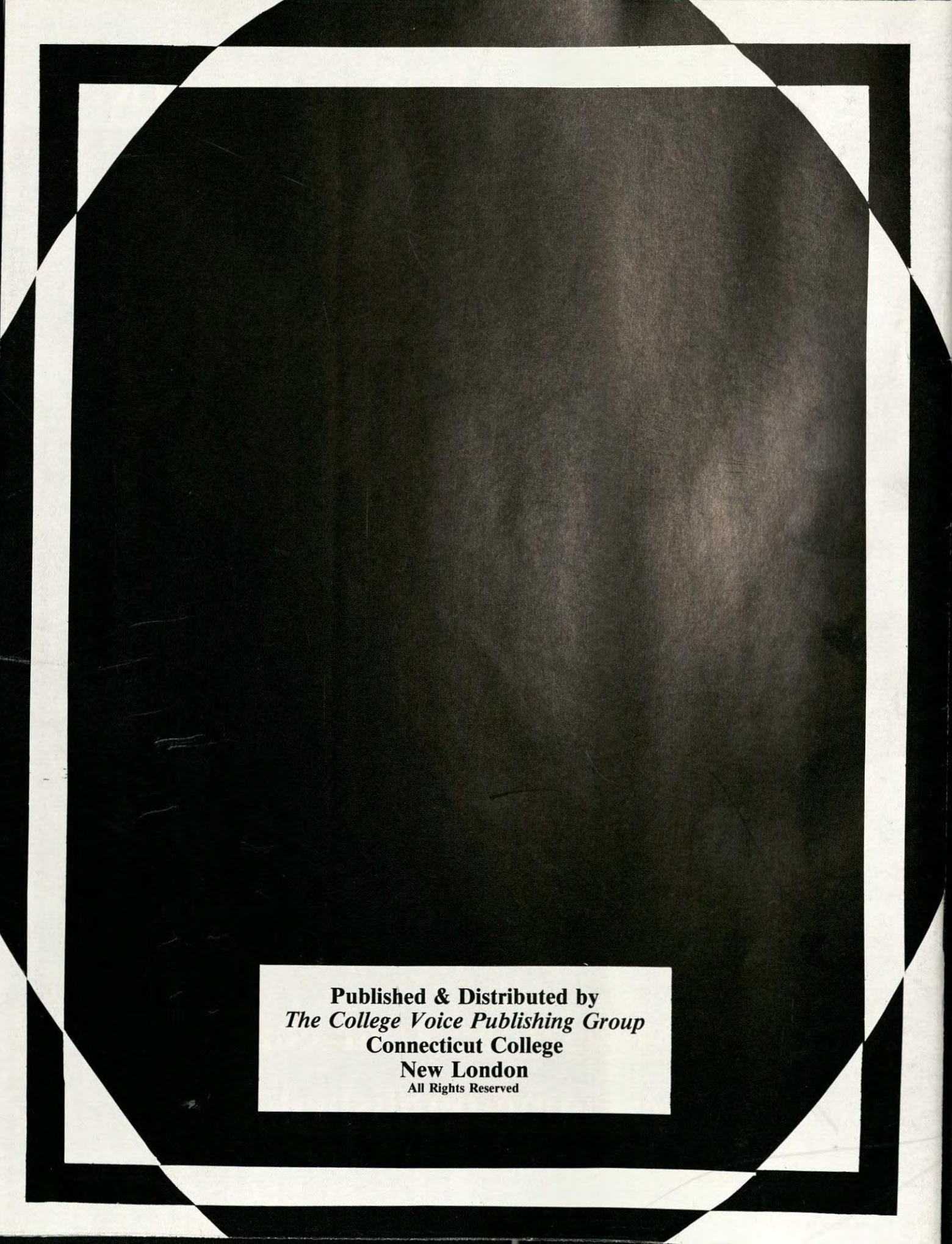
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an institution upholding moral values in a society that places personal gains over personal satisfaction. It achieves this by placing emphasis on the improvement of individual skills rather than the marketing of the individual skills for a monetary value. This has been a large factor in the success of the school and will help it continue to attract new and diverse people in the future.

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