

COMPOSITION CORNER

Student becomes immersed in art work, forgets food

by elmer hintz

guest writer

It all started when I noticed that when I would do my art work, I would get completely immersed in the art itself. I would lose track of time to the extent that I'd go for hours without eating. This didn't even become apparent to me until the hunger pangs started hitting me and I would actually wonder why I was hungry. I would glance at my watch and I would realize it had been nine or ten hours since I had last eaten. Also during these times I would light a cigarette, take one drag of it, set it down, and the rest of the cigarette would burn up in the ash tray.

I noticed that if I hadn't done any art for long periods of time, I would get grouchy and irritable, but after doing some art work it was comforting to me because of the total con-

centration of the art itself. In school, after learning the technical aspect of doing art and getting into the philosophy of art, I had come to the conclusion that it was the artist's job not only to create a picture but to get the viewer as involved in the piece of art as the artist himself had been.

It was about this period of time that I actually learned how to meditate and spent a great deal of time studying how the mind worked in order to create a piece of art, not that the artist actually creates anything new. What the mind does is to take a number of *knowns* and put them together in a different manner. In realizing how part of the subconscious mind works, I found that I could contact it by using the conscious mind. It is similar to putting a lot of know information into a computer and coming up with an *unknown*, which has been there all the time.

A great deal of existing art is what I call *statement art*; somebody just makes a statement that normally somebody has made before that was done much better the first time and leaves the viewer no place to go. To me, it is like being hit over the head with a two-by-four. There is just nothing left for the viewer's mind to do. I believe that art, as well as literature or plays or any other art form, should lead the viewer, the listener or the reader to a point. Every good piece of art should not have an end but it should instead be a strong beginning. Every time something is viewed, read or listened to, the person should see, receive or understand something new which he hadn't before.

Instead of making a statement and technically painting a good picture, I believe the way to get the viewer involved is to arouse his emotions. I do not like to

use recognizable objects. I normally work with pastel colored washed—dealing with color as an emotional stimulus and allowing the viewer to complete the picture or thought, or even philosophy.

I have developed a method for doing my art. What it consists of is this: after I get an idea of what I want to do, although incomplete, I use the subconscious mind by utilizing the conscious mind. By this I mean I gather all the art magazines, even magazines like *Scientific American*, I go through all these magazines and feed the subconscious mind all the information I can find which relates to the picture I have in mind. After doing this for several days, I stop and let the subconscious mind absorb the information. I spend a great deal of time in meditation to relax the outer senses. Sometimes I get positive

results overnight. I will wake up and in my mind's eye it is so clear that I can almost see the finished painting.

Since, at that point, I know the colors I want to use, I have a close idea of the format, the size and everything else, and it is just as though somebody turned on a projector and projected it onto a screen.

But it doesn't stop there. After preparing all my paints and the canvas, I meditate in order to get into a relaxed state. Then I go to work on the technical aspect of it. If I have done my homework right and have not skipped any steps, it seems to all fall into place. When I start using my paints, I get so immersed in what I am doing that at times it seems like I have an out-of-body experience.

It is like watching somebody else do the painting and I'm standing back looking over my own

shoulder and saying, *That's right. It flows there. You need some more color over here.* And it is like watching myself work because at that time my five senses and my mind seem to be working on different planes.

Since this procedure works so well for me in art, I have found that using the same procedure works well in solving everyday problems because I can feed my subconscious mind the problem as well as all the information possible toward different solutions, no matter how ridiculous it may seem. And then by using the same meditative process, and then forgetting about it, all of a sudden it seems the projector is turned on only this time it shows me how to solve my everyday problems.

So I have found a tool which works well for me in both art and in common, down-to-earth problems.

Spotlight of Facelift

by jaq greenspon

staff writer

The University Theatre Department opens its season Thursday night with the presentation of Jerry C. Crawford's original play *Facelifting at St. Abigail's*.

The play centers around a troubled Las Vegas Family and what happens to tear them apart and bring them back together.

When you first step into the house of the Judy Bayley Theatre, you are treated to Fredrick L. Olson's stunning set, the kitchen and backyard of Mike and Debbie's home. Mike and Debbie are the focus of the play and the center of the above mentioned family.

As the play begins, we are introduced to Charlie, Mike and Debbie's son, and Mindy, their niece. The two kids are playing basketball, which also

becomes very important. When the adults do arrive we find out how important as Mike turned down a scholarship from "Tark" for the sake of his family. Debbie has also given things up for the same reason as we learn in the first of many arguments between the two.

Trying to ease the family tension they feel when they arrive are Father John, Debbie's brother and his house keeper, Mamie.

The performances of Chris Sudduth and Aleza Goldsmith as the children, Marcia Cree and J.

Gregory Norby as Debbie and Mike, Rebecca Navaian Amoli as Mamie and Brodie Graves as father John are brought together in a beautiful blend thanks to Guest Director Jean Prinz Korf and Assistant Director Linda R. Mills.

Gail M. Lehtinen's costumes are enhanced by Joe Aldridge's lights and very few problems seem evident.

Facelifting at St. Abigail's will be presented through Sunday and all are encouraged to attend. *Eds note: Students with valid I.D. get a free ticket.*

Nevada Dance announces special rate

NEVADA DANCE THEATRE (NDT) announces the introduction of a *STUDENT RUSH* ticket price of \$5.00 for any available seat in the house for all 4 programs. Student Rush tickets may be purchased one hour before performances at the Performing Arts Box Office, Artemus W. Ham Concert Hall. One ticket is permitted for each valid I.D.

Reserved seats for students, staff and faculty are priced at \$7.00, \$10.50, \$15.00. Group rates for 20 or more are \$6.00, \$9.50 and \$14.00.

These prices apply to the 4 NDT programs: *Giselle* on October 22-25, *Nutcracker* on December 17-30, Repertory I includes *Carfish Row*, *3 Greek Songs*, *Los Ninos* and *Peter and the Wolf*. Repertory II features *Carmen*, *Slavonic Dances*, *Ree-Bach Revival* and guest artists from Ballet de Montreal Eddy Toussaint performing *A Simple Moment* and *Triangle*.

All performances are at Judy Bayley Theatre. Call NDT 739-0816 for performance times, or 739-3838 for more information about the company.

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