



Artist Tim Murray poses with one of his sculptures.

(Photo by Jock Lauterer)

## Miyuki Imura : she's a long way from home

by April Woods

Deciding what college to attend is never easy, but for Miyuki Imura, there were special concerns involved.

"I heard two years ago that at Brevard, the American students hate the Japanese people and I was a little anxious about coming here," she said. She decided to come despite the rumors because she "believed that Americans were not so." Now, she says, "What I heard was not so...It's very good here."

Apparently Miyuki Imura is just like a lot of other freshmen attending Brevard College. She is away from home for the first time and a little uncertain about the many prospects. But being here is a lot more of a sacrifice for Miss Imura than it is for the average student. She is from Tochigi, Japan (a city near Tokyo), and being here means sacrificing parents and a boyfriend for two full years. Miyuki has made this sacrifice for two reasons: To

soak in the natural beauty of the Blue Ridge Mountains, and to learn to speak English. She says she is homesick sometimes and though letters and tapes from her mother make her a little more homesick, she realizes that she is not alone. She adds, "I think many other people here are homesick too." She also says that having many friends is one thing that helps her the most.

Contrary to what her above comments may suggest, Miyuki never spoke English until she arrived in America. She studied English for six years, but never spoke it in the classroom until she came to America. Before coming to Brevard, she went to Brewton-Parker College in Georgia to receive a one-month crash-course studying the English language.

Miyuki could have learned to speak better English at any college or university in the United States, but for someone who has been playing the piano since age 3, a good music program was something else she

had to consider, and Brevard College qualified.



Miyuki Imura

## Susan Bethel outlines plans for SGA

by Julie Thompson

The Student Government Association, led by President Susan Bethel, is one of Brevard College's major organizational committees. SGA is already busy planning socials and working through various problems in hopes of improving BC life.

One main goal SGA hopes to achieve is to improve faculty/student relationships. Bethel says that there is "already evidence in improving...many faculty members participated in this year's Derby Day."

President Billy Greer and Dean Don Scarborough also demonstrated their support and involvement by attending the dance that followed Derby Day.

SGA's biggest responsibility now is the planning of this year's Homecoming dance. "Homecoming will be really good this year because we're going to try and hold it in the cafeteria. Also, we're planning a "spirit week" the week before the dance," says Bethel with enthusiasm.

Bethel is also working on arrangements to have last year's king and queen, Brian Cook and Molly Rawlings, to return to Brevard to present the crowns at the Homecoming ceremony. Bethel is also planning a "Homecoming Banners" contest between the dorms.

Besides the social aspect of BC life, Bethel says, "Hopefully SGA will be more involved in political matters too." Another problem SGA wants to work out is the parking situation, and distinguishing bet-

ween freshmen and sophomore spaces. This seems to be more of a problem this year due to an increase in the number of cars on campus.

Bethel is positive about the involvement of this year's SGA. "I am really impressed with the freshmen class. There's a lot more participation than from last year's class and a lot more enthusiasm," she comments.

Bethel says she also hopes to see people who aren't in SGA get involved. "All students are welcome to SGA meetings — always," she urges.

This year's SGA officers are: Susan Bethel, president; Heather Chamberlain and Shane Millings, co-vice-presidents (social board); and Andrea Ross, vice-president (judicial board).

## Tim Murray's

### show spans 25

### years of art work

by David Moody

"I never really looked at my paintings over the years," says Tim Murray, professor of Art and director of the Coltrane Art Center here at Brevard College. With his new show now on display in the Coltrane Art Building through September, Murray finally takes a look at his work of the past 25 years.

The show is a chronological exhibit of 25 paintings and two sculptures which represent the past quarter-century of a diverse and productive career. The works range from the bold abstractions of the 1960s to the dreamlike images of the 1980s; it is exciting to note the evolution of Murray's distinctive style

"I like to tell stories," he says of his work, and this is no more evident than in such pieces as "Over the Garden Wall" (1961) "X marks the Spot (1966)," and "Jumping Jack Flash" (1986). Each has its own story to tell, and each does so with eloquence and humor.

The theme that is inherent throughout much of Murray's work is that of "walls" or "thresholds." To many, these images represent barriers or obstacles, but to Murray these can only be adventures. "I'm always curious to know what's on the other side," he says.

Many of the works in the collection were painted during Murray's time spent at the University of North Carolina at Chapel Hill and at Brevard; and they reflect the strong influence of the mountain culture and environment. Murray feels strongly about this influence and the effect that it has had on his work. "That's why I never left," he explains.

One of the most striking elements in Murray's work is the "order" that he makes out of seeming "disorder". Even in the most abstract of his paintings such as "Cloud Enclosure" and "Star Tower" each line, each color has its place and purpose. Despite this ability he says, "I'm not a painter." Murray considers himself a sculptor first and foremost working primarily with wood. Whatever the medium, Murray seems to feel strong respect for the order of Nature and its perfect structure. "I'm trying to make things that look like they don't come out of a mold," he says.

Upon leaving the Coltrane Art Center, pulling sentry duty on either side of the door are two paintings "Over the Garden Wall" and "Jumping Jack Flash" (from 1961 and 1986, respectively). The strategic placement of these two works seems to be a fitting summary of this retrospective look at Murray's evolution as an artist and teacher of distinctive style and skill. Tim Murray has finally climbed the "garden wall" and certainly likes what he sees. As well he should.