



(Robert and "Self-Portrait")

STUDENT ARTIST

For the past few weeks, Wilkes Community College has had the pleasure of an art exhibit being held in its administration building. One of the participants is Robert Rice, a student at WCC.

Before coming to study here, Robert attended Appalachian State University where he studied art under Thomas Spencer, present Artist in Residence at the University of Connecticut.

Robert has always been artistically inclined and paints because he enjoys it; painting is fun. He takes great pride in his painting although while working on a piece he sometimes becomes frustrated. But when the work is completed, he experiences a strong sense of fulfillment and satisfaction.

Robert's style of painting is objective abstract and he also admires the surrealist school. Most of his painting is done in oil and acrylic, but he is now experimenting in photographic art. His favorite artists are Salvador Dali and Rena Magee.

Some of Robert's painting reflect his moods. When he was doing his self-portrait, he was in one of his more elated moods. He did this painting by using a mirror and trying to divorce himself from all thoughts of self. Although tempted to paint himself as he would like to look, he painted what he saw in the mirror and what he felt inside. To portray his "devilish" inclinations he used yellow in the eyes instead of the usual white. Robert thinks of himself as an "old friend general" so he added a uniform to give this distinction.

Naval architecture has always interested him. His painting, the "H. M. S. Hood, 1918-1941,"

reflects this. The Hood, although used in recent times, was a throwback to World War I. It was a glorious ship but unsound; it just didn't fit in with its modern counterparts. Robert identifies, somewhat, with this ship.

The "Grotesque Heads" was done during a period of depression. Robert often uses his art as an outlet for emotional expression. His art shows such emotions as joy, frustration, love, hate, and sympathy.

Robert describes himself as "a lover of pathos." His "Blood on an Irish Flag" exemplifies his great sympathy for the Irish during their struggle for independence from Great Britain. This work was not made to be pretty but to elicit a reaction from the viewer. This is the first collage he has attempted.

Two works in Robert's showing, "The Cleric" and "Barque Before the Storm", are the results of an experiment with the form of art known as cliche verre. He took a pane of glass, painted it black, and etched a picture on it. The glass was then used as a contact negative to produce a photograph which gives the effect of an etching but is sharper and clearer because ink isn't used. This art was popular during the 1840s but today has almost died out.

Since the students, faculty, and administration have had the chance to comment on the critics. He divides his critics into two groups - those who make vocal comments and those who portray their reactions in the form of facial expressions and/or gestures.

In the first group belong the belligerents who say, "You call

And Then You

(Continued from Page 2)

of how hard the Negro works, how hard he tries to make the white man see that by rights the Negro should be equal, or even regardless of how much legislation is passed, many white men will be trying their best to keep the Negro in an inferior state, permanently. Why should the Negro be expected to resign himself to his plight and never hope for a better situation? The answer is that he should not. He should not resign himself to his condition, and should use any method at his disposal to help himself, up to, and including, violent revolution!

Ken Welborn

Democracy

(Continued from Page 2)

long yearned to see and live under the ideas preached by this government. Much to my surprise, I was astonished by the action of those who preached and taught and served in the capacity of community leaders. It was not the sincerity and the individualism they sought, but rather conformity. It is very simple for one to conform, but conformity breeds hypocrisy, blindness, self-disrespect, and decadence.

My concern is this: How low does one have to stoop before he is accepted as an American human? Is integrity, self-respect, respect for others, and individuality no longer the bastion of the community?

-Nithi Klinkosum

that art? Why, I have a three-year-old niece who can draw better than that!" Another member of this group is the pseudo-intellectual such as a hippy. He says, "Oh God! Such power, such feeling! Oh, I'm going outside and have an orgasm on the grass!" Others merely say, "That's very interesting".

The second group, according to Robert, can be divided into three categories: "The dummy who doesn't understand it, the intelligent people who do or do not like it but don't say so out of

courtesy, and those who just don't give a damn!"

Robert plans to study art in the future and hopes to become an art teacher. The "Cougar Cry" wishes him luck in his profession and would like to congratulate him for painting what he feels and for saying what he thinks.

A conversationalist, it seems, is one who can tell twice as many details as anyone wants to hear.

