

This Introduction Has Been Long Overdue.



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UNC artist extracts meaning from confusion

By **HEATHER SMITH**
Staff Writer

With the stroke of a paintbrush, fierce colors collide on a canvas, expressing Robert Barnard's view of the confusion and contradictions in the world.

"It's all about confusion," said Barnard, a UNC professor of art whose works now are being exhibited in Hanes Art Center. "We've got so much going on that we can barely handle everything we know about; never mind what we're trying to find out about."

Barnard, who is originally from England, is no stranger to confusion, having spent six years' war service in the British Royal Engineers during World War II. He views teaching art as a way to express a positive attitude.

"I'd been so scorched by being involved in six years of destruction, that I was determined when I got out that I would do something I considered to be positive," he said.

Barnard decided to visit the United States because he was tired of the bureaucracy in England and impressed with the rations he had seen American soldiers get during the war. At first he intended to stay only for a few years, but his plans changed in 1960 when he accepted a job at UNC as an art teacher.

Barnard now teaches painting classes and a class for students wanting to be art teachers.

"(Coming to UNC) was one of the best things I've ever done, and I should've done it before," he said.

But when he's not in the classroom, Barnard is usually somewhere with a canvas and a paintbrush. "If I'm not

teaching, or in a meeting or being ill, I'm working in the studio."

Painting requires a great deal of time, as well as the patience to make the modifications that are necessary for quality work.

"It's very slow work," Barnard said. "You're trying to think or not to think. You get feedback from what you're putting onto the canvas. You have to modify what you're thinking and doing all the time."

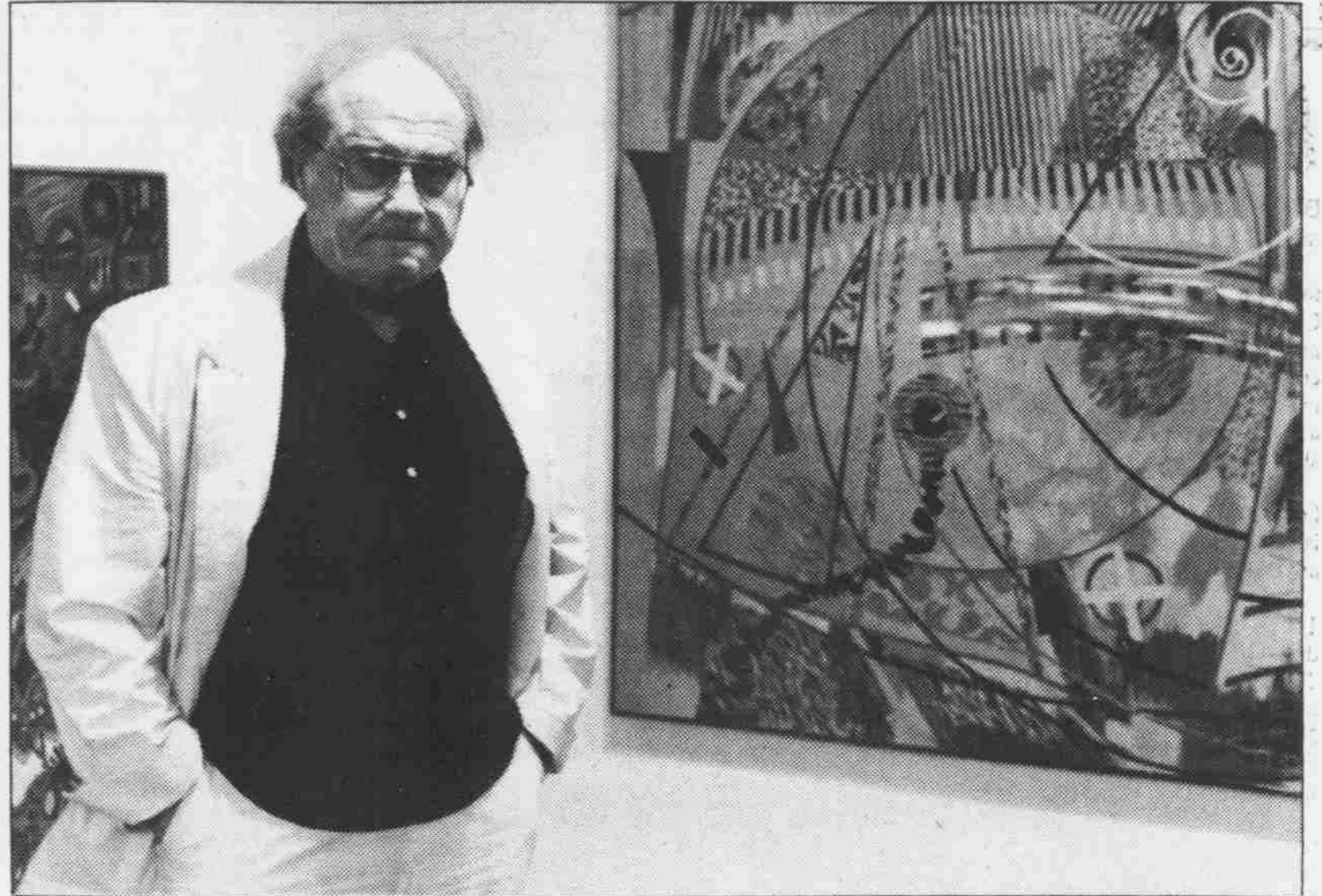
Although a beginning student must search for ideas of what and how to paint, eventually the process becomes intuitive and personal. "When you've been painting for years and years, you've gone through all the possibilities... portrait painting, still life, surrealism, minimalism, all the 'isms.' You gradually develop your own way of working."

One of the main subjects of Barnard's work is today's technological revolution. "(Technology) is affecting the world. We're able to do things much faster in the way of communication and exploration, as well as gaining information," he said.

The ability to deal with the new information in a moral way is increasingly difficult, Barnard said.

The ramifications of the technological world are expressed in his Hanes Art Center exhibit, "Deus Ex Machina." Some of the paintings in the exhibit date back to the '70s.

Barnard will retire in December, making this exhibit possibly his last as a professor. The show will run through Nov. 10.



Robert Barnard stands beside an example of his work now on display in Hanes Art Center

Barnard has had 13 previous solo exhibitions, including one in the Jeffrey Neale Gallery in New York City in 1986 and one in the Andreas Gallery in Washington, D.C., in 1987. He has also

exhibited in France, Germany, the Netherlands, Italy and the United Kingdom.

Although his work is not a continuous delight, Barnard describes it as

satisfying and says it makes him feel he's doing something worthwhile.

"It's just plain hard work. You have to stick with it on a regular basis if you're going to get anywhere."

Lubovitch dance performance guarantees creativity

By **JESSICA YATES**
Assistant Arts and Features Editor
and **VICKI HYMAN**
Staff Writer

Lar Lubovitch's dancers speak a language everyone can understand: the language of passion.

"Dance is an obsession," said company founder and choreographer Lubovitch. "Everything I do in life has to do with dancing. My dances are dictated by a very strong passion. It is a passion for existence, for improving existence, for pointing out the highest manifesta-

tion of humanity. I want to provoke something positive."

The 21-year-old New York-based company, which tours extensively in the United States, Europe and Asia, is renowned for its originality and unconventionality.

Lubovitch attributes his inventiveness to his exposure to many different styles of choreography at the beginning of his career. "I had very eclectic training. I never danced in any big company and I always saw great choreography from a distance, watching in the audience, so I was never indoctrinated into a style," Lubovitch said. "A lot of my choreography is based on the way I move."

After training at Juilliard, Lubovitch began to work on his own company and

create "an original dance language."

"I decided to glean from my childhood—a time of self-discovery, when the movement was untainted. I always danced as a child, and I had a lot of movement vocabulary without knowing it," he said.

His goal is to reach his audience emotionally and physically. "I want to evoke the highest emotions in people, not the lowest. I hope it moves people physically in their seats at a performance, that they become involved, that it touches them kinesthetically."

John Dayger, rehearsal director and 17-year veteran dancer in the company, described Lubovitch's choreography as constantly evolving. "It's always developing," he said. "It's changing as we speak. It goes through stages... If you

saw the company two years ago and then saw them now, you'd see it's not the same company."

The company lacks a specific image, Dayger said. "The dancers all look different from each other. Most companies have a 'type,' like the Joffrey girls (from the Joffrey Ballet). They all look alike. All of us are very different types, sizes, shapes, colors," he said.

The dances also are very human. "They're about people dancing together," Dayger said. "When we look at each other on stage, we see each other."

One of the dances in tonight's performance is Lubovitch's Concerto Six, Twenty-Two. Usually the highlight of every show, the dance features dancers breaking into a jog, tiptoeing around their partners and sailing across the floor in an anchored step-hop with feet flexed.

Lubovitch's creativity extends beyond his company. In addition to winning awards and grants from such foundations as the National Endowment for the Arts and the New York State Council on Arts, Lubovitch was nominated for a Tony Award for his choreography for the Stephen Sondheim/James Lapine musical "Into the Woods."

In 1988, the New York City Ballet premiered its first dance commissioned from Lar Lubovitch. His "Rhapsody in Blue," to the music of George Gershwin, was featured on the opening night of New York City Ballet's American Music Festival.

The Lar Lubovitch Dance Company will perform at 8 p.m. in Memorial Hall as part of the Carolina Union's 1989-1990 Performing Arts Series. Tickets are available at the Carolina Union Box Office and are \$14 for the general public and \$8 for UNC students. For more information, call 962-1449.

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