

The Lost Art Resurfaces At UNC-A

by Bill Comfort

One of the lesser explored (and appreciated) art forms on this campus is that of graffiti. Writings on a [bathroom] wall can reveal the extreme blatance of subliminal release and the most succinct emanation of wit. Unfortunately, most of the scribbles on UNC-A walls depict only red-neck-hippie rivalries, numbers promising fulfillment, and the usual four-letter crises. Seldom does one run across any kind of thought-stopper, such as "Nostalgia isn't what it used to be" (from the faculty head in the Humanities building).

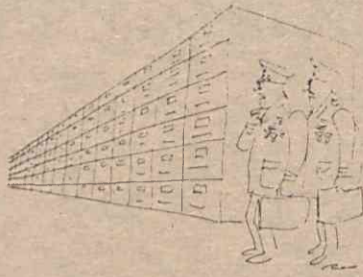
Certainly an ink-scrrawl of brutal purgation can be seen as having a beauty of its own (cf. Paul Simon's "Poem on the Underground Wall"). Yet the openness of a public wall promises means rarely explored of communication between people. A major concern of modern fiction seems to be such communication among alienated individuals. Graffiti presents a mode of showing oneself honestly, souilly; and if used with-

out inhibition and with reflection, it can afford much mutual enlightenment.

For instance, who was the frustrated lit student who wrote in Lininsky, "Henry James is toilet"? To find a blunt "Do we all do our best all the time?" (in the snack shop) can be abrupt and thought-provoking. Poetry and political sentiment can be combined: "Vote for Nixon in '72: don't change Dicks in the middle of a ----" (the reader may supply his own rhyme, but we recommend "scr" as initial consonants). What of the profound insensibility of "Kirilov eats peanuts"? Of course, some of the rarest gems are the conscientiously crafted bits of sexual-fecal implication, which perhaps are better experienced in their natural habitat.

In sum, graffiti presents a method of airing repressed feelings and of giving others something to think on. If nothing else, it can add something of creativity to an otherwise physical act of excretion. In a related manner,

it can help clear one's head. Which is certainly in order after a good term of academic b.s.; what has a dose of Black Draught over a Flair pen and a commode wall?



"It does frighten one. It is the special file on dissenters."

Symposium Televised

University of North Carolina Television (Channel 33) will telecast the UNC-Asheville program, "Woman as Artist in a Sexist Society," in two parts on Thursdays, Feb. 10 and 17, at 9 p.m.

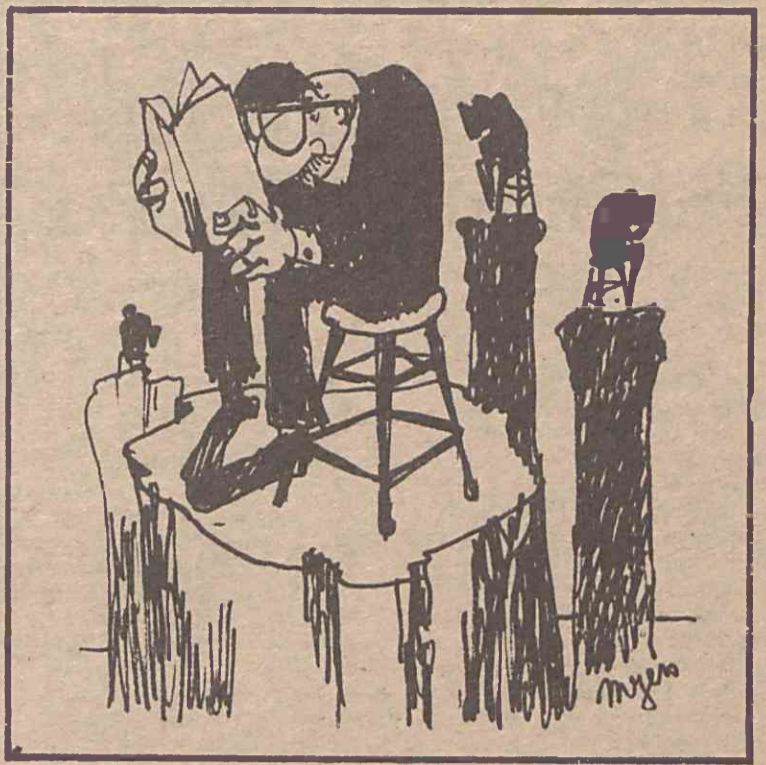
The program was held in Lipinsky Auditorium at UNC-A

on Jan. 13.

Participants included Women's Liberation Leader Kate Millet, author of "Sexual Politics;" North Carolina poet Carolyn Kizer from UNC-Chapel Hill; North Carolina poet and novelist Bertha Harris of UNC-Charlotte

and North Carolina poet Charleen Whisnant of Charlotte, founder and editor of the Red Clay Reader.

UNC-TV sent its mobile unit from Chapel Hill to cover the event on the Asheville campus.



hang-ups: The History of the Poster

Depending on a person's age and background, the word "poster" may suggest Uncle Sam pointing an accusing finger, an appeal to revolt, an ad for a detergent or an invitation to the opera. This is colorfully confirmed by Maurice Rickards' *The Rise and Fall of the Poster* (McGraw-Hill, \$6.95).

"Historically speaking," the author notes, "the poster is a new invention." Its origins coincide with the advent of printing, since it is, by definition, a reproduction.

This book uses numerous illustrations, and a pertinent text, to trace the evolution of the poster from its uncertain beginnings in the eighteenth century, through a heyday in the early

1900s and the "Indian summer" of the '20s and '30s, to the television-dominated post-war era.

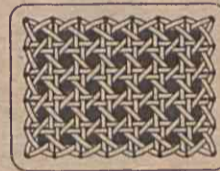
"The poster, difficult to define precisely at the best of times, has today developed new areas of confusion," Rickards writes. "On present showing, these are likely to increase . . . As with virtually every other aspect of life, in this latter part of the twentieth century there has been a sudden discontinuity. The poster, as it has been understood for three-quarters of a century, is unlikely to survive."

All the more reason, no doubt, to enjoy this lavish retrospective of an art form which has proven to be practically limitless in its inspiration and in the messages it conveyed.

UNC-A Film Schedule

| | | | |
|------------------|--|--------|---------------|
| Sunday, Feb. 6 | "Up The Down Staircase" with Sandy Dennis | 7 p.m. | Lipinsky Aud. |
| Friday, Feb. 11 | "Naked Under Leather" with Marianne Faithfull | 8 p.m. | Lipinsky Aud. |
| Sunday, Feb. 20 | "The Sergeant" with Rod Steiger, John Phillip Law | 7 p.m. | Lipinsky Aud. |
| Friday, Feb. 25 | "The Great Bank Robbery" with Zero Mostel, Kim Novak and Clint Walker | 8 p.m. | Lipinsky Aud. |
| Friday, March 3 | "Bonnie and Clyde" with Warren Beatty, Faye Dunaway and Michael Pollard | 8 p.m. | Lipinsky Aud. |
| Sunday, March 12 | "Giant" with James Dean, Elizabeth Taylor and Rock Hudson | 7 p.m. | Lipinsky Aud. |
| Friday, March 17 | "The Damned" - Directed by Luchino Visconti - With Dick Bogarde | 8 p.m. | HLH |
| Tuesday, April 4 | "The Sea Gull" with Vanessa Redgrave, James Mason, David Warner | 7 p.m. | Lipinsky Aud. |
| Friday, April 7 | "Performance" with Mick Jagger | 8 p.m. | Lipinsky Aud. |
| Friday, April 14 | "The Illustrated Man" with Rod Steiger and Claire Bloom | 8 p.m. | Lipinsky Aud. |
| Friday, April 21 | "Camelot" with Richard Harris, Vanessa Redgrave and David Hemmings | 8 p.m. | Lipinsky Aud. |
| Friday, April 28 | "Blow Hot, Blow Cold" with Bibi Anderson and Gunnar Bjornstrand | 8 p.m. | Lipinsky Aud. |
| Friday, May 5 | "The Ballad of Cable Hogue" with Jason Robards, Stella Stevens, David Warner | 8 p.m. | Lipinsky Aud. |
| Friday, May 12 | "Who's Afraid of Virginia Wolfe" with Richard Burton and Elizabeth Taylor | 8 p.m. | HLH |
| Sunday, May 21 | "The Arrangement" with Kirk Douglas, Deborah Kerr, Faye Dunaway, Richard Boone | 7 p.m. | Lipinsky Aud. |

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