

Cont. from page 1
ficial structure of architecture.

Hartigan's paintings are huge and mural like. Her subjects stem from various fantasies, literary and mythological inspirations, and Hartigan's own interpretation of what she calls "street life." The artist is well known for wandering about her neighborhood in Baltimore, in search of subject matter. She observes still lives in windows, gathers a dirty sandle from a gutter and browses about the window of a local porn shop, carrying her own interpretations back to her studio. According to Hartigan, "It's a little bit like James Joyce wandering through Dublin, getting different impressions in different places." When asked if she enjoyed painting images of decadence, Hartigan responded;

Vulgar is the usual term. I don't like good taste in my subject material, I like what is raw. Good taste is too finished, you can't do anything about it. I don't like to praise, I like to change. It's like I am doing something about something. I am taking something that isn't beautiful and making it beautiful. If something is beautiful all you can do is sing a hymn to it, and I'm not that great a hymn singer. I feel like I am making life.

Hartigan's interest in the vulgar not only provides for interesting subject matter, but allows for a social comment as well. She recently completed two paintings,

Purple Passion and South Broadway, which evolved out of her observations of the window display of stripper's paraphernalia in the local porn shop. In painting this vision Hartigan was not glorifying the image but attaching a statement to it.

I certainly don't think that it's either a tribute to vision or a tribute to women to have a shop filled with zippy underwear. I feel as if in a magical way I am lessening their power by taking this away from them and making something marvelous out of it. I don't feel put down by it then.

As an artist, Hartigan does not appreciate any oppression of women, but neither does she expect to be accepted in the art world purely because of her gender. She is a dedicated professional who is committed to her art. Hartigan does not agree with the developing school of feminist and "women's art," which was begun by Judy Chicago and other feminists within the art world. This new trend suggests that women artists should be able to study in feminist institutes where they are free of male pressure and judgement. It is Hartigan's belief that women must be

She's not a star.

She has ridden sidesaddle to churches, is no frequenter of palace or barn. Now celebrate her, for that light which is anguish will again and again illumine her our shores, coming to her as downy bird, but she will not forget the eagle. Her eyes are not glass children. Let not that firebrand stolen from the summits mark her brow.

Frank O'Hara, Portrait of Grace

From Coquina Beach to Hanging Rock

They were wonderful days. The sun was hot, the water was warm, and we had the best bodysurfing waves of the semester. No, not the Guilford College lake. The Cape Hatteras National Seashore, where the Biophile Club had a weekend field trip.

Leaving school in a staggered start on Friday, September 15, the three carloads of people and gear arrived at the North Carolina coast by early Saturday. One group, which

did not get lost, arrived in time to set up camp in the dark and wait to tell the others where camp was. After bedding down rather late everyone was up between 7 and 8 in the morning.

The beach was deserted of other bathers. Unfortunately for the 12 Biophiles, however, there were several off-road vehicles zooming past our blankets loaded with fishermen casting their lines into the waves. Dodging them on our

way back to camp we had lunch and took off. We spent the afternoon at Jockey's Ridge, (a gigantic sand dune), Coquina Beach, and a bird-walk at the Pea Island Nat. Wildlife Refuge.

After a dinner where we made too much macaroni and cheese and not enough dessert we settled down for a peaceful evening. Several people spent the evening at the beach while others sang, played guitar, and went

for walks. Sunday started later than Saturday, with everyone piling out of bed by around 9 o'clock. After breakfast we headed for where the sun rose and spent the morning on the beach. By about one o'clock we had all piled into our cars and were headed back for Camp Guilford.

We all had a wonderful time; maybe you will join us on our next trip on October 7 to Hanging Rock State Park?!

editors:



you can't make a newspaper alone!

Cafes and Crafts Come to Winston-Salem

The 15th annual Piedmont Crafts Fair will be held this year on Friday, Saturday, and Sunday, November 3, 4, and 5, 1978, at Memorial Coliseum in Winston-Salem, N.C., 10-9 p.m. on Friday and Saturday, and 1-6 p.m. on Sunday.

This 15th exhibition of crafts for sale, sponsored by Piedmont Craftsmen, Inc., is devoted to bringing wide public attention to the exciting, high quality work being created today in the field of craft art.

Over 100 juried members of Piedmont Craftsmen, Inc. will exhibit and sell a wide range of contemporary and traditional craft work. In all instances the booths will be manned by the craftsmen themselves, so spectators and buyers can discuss the crafts with their designers and creators.

Last year's Piedmont Crafts Fair was recognized nationally as one of the most outstand-

ing in quality, variety, attendance and sales. From the enthusiasm already expressed, we expect the 1978 Fair to have even greater significance.

Some 50 different crafts will be represented. These include pottery, weaving, glass, wood, jewelry, enameling, photographs, prints, batik, iron work, leather, stitchery, and quilting.

In addition to the craftsmen's exhibits, there will be live entertainment, a sidewalk cafe, demonstrations by master craftsmen, and educational exhibits.

Winston-Salem Memorial Coliseum, site of the Fair, is located on North Cherry Street just north of the city center. Within walking distance is a Holiday Inn motel with a restaurant, as well as several other eating places. Other motel and hotel accommodations are located in the center of the city as well as on the outskirts.

