

Established artist brings metal sculptures to Union

By CLARK BENBOW
Staff Writer

Want to forget about that math test you just failed?

Go see Lila Katzen's exhibit, "Wall Sculpture: 1978-1988," featured in the Carolina Union Gallery until Oct. 14. You probably won't be able to walk through the Union and ignore huge pieces of contorted metal lunging at you from three walls; her art forces the art-contemplating mood. If Katzen's works of aluminum, stainless steel, brass and bronze don't stop you in your tracks, they'll surely affect your thoughts.

Before you can stop yourself, you'll be thinking, "How can she bend steel that way?" or remembering the ancient Mayans, or picturing that great studio apartment you're going to own where you'll hang something like Katzen's "Frieze" on one of your display walls.

If you are moved by Katzen's sculpture, you're not alone.

Queen Elizabeth II was impressed by Katzen's work when she saw her free-standing sculpture in the VIP room of the Jeddah, Saudi Arabia airport. The royal family of Saudi Arabia was so thrilled with their already extensive collection of her work that they commissioned her to create a huge sculpture to hang from their ceiling. Recently, art appreciators at Fordham University in New York and at the World Expo in Brisbane, Australia, have also admired Lila Katzen pieces.

And that's hardly all of it. Since her first exhibit of paintings in the Baltimore Museum of Art in 1955, Katzen has not only gained international recognition, but has also created a niche for herself in the art community. Critics constantly acclaim her work while awards and grants reward her talent and dedication. The scope of her influence is barely comprehensible; one could write a book about her past exhibits and accomplishments.

As granddaughter of acclaimed artist Harry Schultz, Lila Katzen's history as an artist almost begins at the womb. Raised in Brooklyn, N.Y., the budding artist was eventually to study at the Cooper Union and at the Arts Students League in New York City. She also boasts having studied with Hans Hoffman, a name commanding great respect in contemporary art circles.

Early in her career, Katzen was

praised for her paintings. As her career progressed, however, she moved from medium to medium almost as fast as she moved from idea to idea. Claiming to be one of the first artists to use acrylics and oil-compatible acrylics, Katzen also experimented with conventional media, such as oils and watercolors.

But painting wasn't big enough for Lila Katzen. "My paintings got bigger and bigger, and I realized I needed to express myself in a larger medium," Katzen told a group attending a reception in her honor last week. Her progression to larger, more expressive media is discussed in Elinor Munro's "Originals: American Women Artists": "... she produced drawings, plays, costumes, commercial art, paintings, and sculpture ... she won acclaim in the 1960s with her plastic assemblages and environmental sculptures involving ultraviolet lights and fluorescent liquids, suggesting the mystery of forms flashing into existence."

Around 1964, Katzen decided plastic and fluorescent lights still didn't fully express whom she was becoming. "I wanted my art to come out of the wall and into the room," Katzen said. So she began to concentrate on sculpting. An ardent admirer of Pablo Picasso and David Smith, Katzen again experimented with various sculpting materials, settling on metals in 1970 because of their eternal quality. Her paintings were too ephemeral, Katzen said; she wanted her art to withstand time's test, "like the Rock of Gibraltar."

Taking a break from the enormous patience required for working with metals, Katzen still sketches and paints to find gratification in the immediate expression of an idea.

Katzen didn't stop with wall sculpture. She claims her work "goes in two primary directions: (interior works that explore) relationships to architecture and contained spaces, like walls and rooms; or exterior, free-standing works that deal with the open environment."

Occasionally, poetry is written, dances choreographed or music composed to accompany her large-scale exterior pieces "to create scenarios that deal with the space around the sculpture and that relate to the work," Katzen said. For example, musical pieces and dances recalling Mayan imagery will be

performed in December when three of Katzen's large sculptures are erected in Lincoln Center in New York City. She is currently working on these pieces.

Katzen was pleased with the way her collection, "Wall Sculptures: 1978-1988," turned out in the Carolina Union Gallery. "This is one of the few galleries where an entire collection of mine can be shown in one room, as a whole," Katzen said, adding that she feels the panorama effect flatters her work.

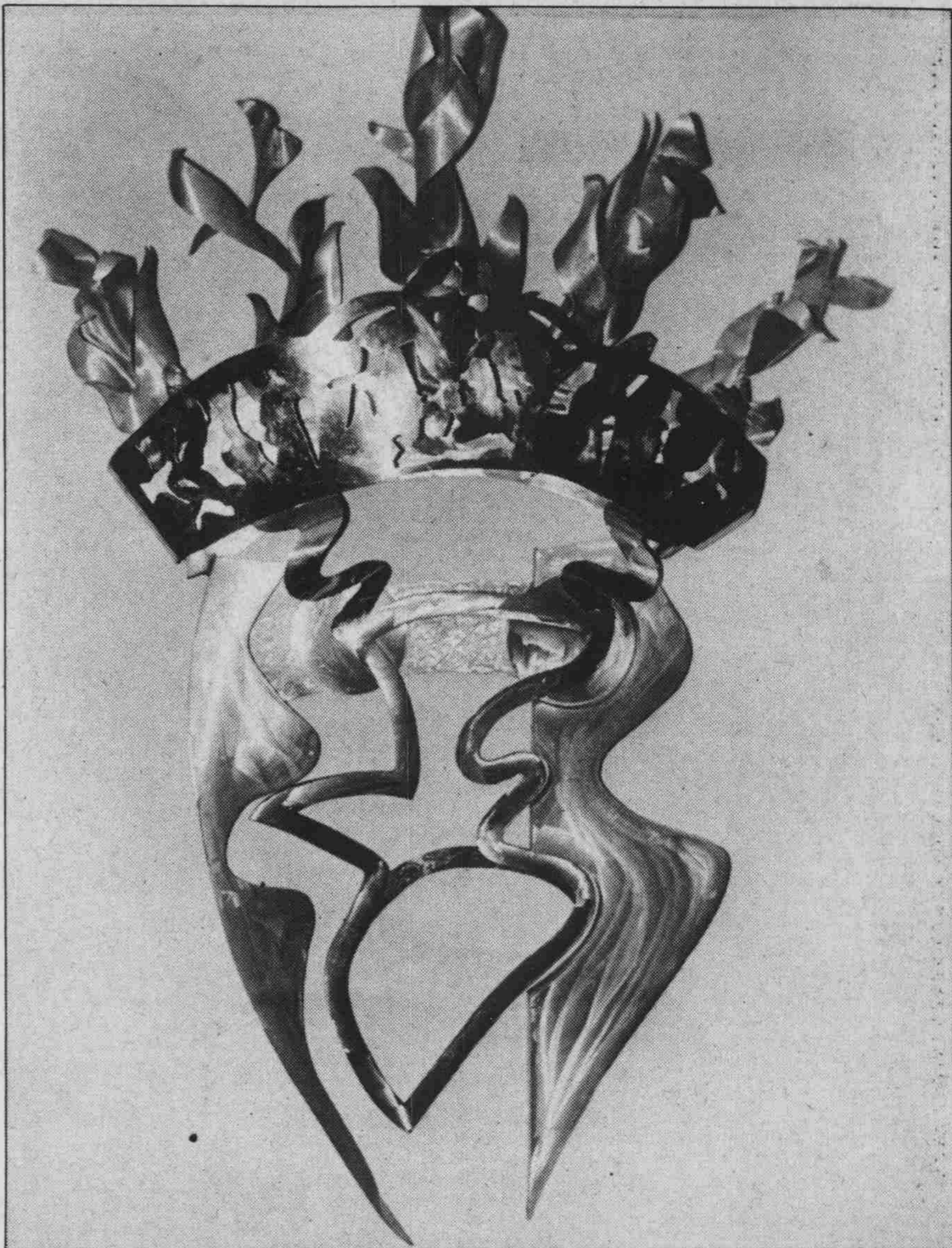
Visitors to the Union gallery are the first to see this particular exhibit, as the pieces in the show have never before been displayed together. "Each (sculpture) represents a different era of influence on my art," said Katzen, whose interests are widely varied. With Islamic, Baroque, Mayan and Greco influences in one exhibit, one sees the truth in Katzen's statement: "I never know where my art is going to take me."

Referring to the pervasive Mayan influence in her most recent work, Katzen said, "Art is for the most part influenced by Western and European cultures, when (many don't realize) Mayan imagery and kind of concepts are so basic to our own hemisphere."

Her interest in ancient Mayan culture rose out of her visit to Mexico in 1980 to visit Mayan ruins. Although her trip was not a search for inspiration, Mayan imagery began to creep into her sculptures and has now become an integral part of her creative mind.

Mayan themes were first noted in the Carolina Union Gallery's 1986 exhibit, "Ruins and Reconstructions," which Katzen said were directly influenced by the post-classical period of Mayan history. In "Wall Sculptures: 1978-1988," Mayan imagery again prevails in works such as the "Enigmatic Hacha Mask" and "Tunjo Visage with Crown."

Who knows what the future holds for an artistic genius like Lila Katzen? No one knows exactly, but success is a good guess. It seems she masters whatever she tries. Her creativity continues to flow after decades of productivity. Lila Katzen is unlike a lot of artists who "get burned out." The artist said "the work still holds a tremendous fascination" for her. "Fascinating" also describes Lila Katzen's work well from the viewer's perspective.



DTH/David Foster

Lila Katzen's "Tunjo Visage with Crown" will be on display in the Union Gallery until Oct. 14

Sports

Clark's catches a bright spot in Auburn loss

AUBURN, Ala. — Notes, musings and observations from the Deep South ...

From the Supper Club off Interstate 85 to Harry's on the other side of town, they take their football seriously down here in this otherwise conservative, sleepy little town. And for someone who thinks that college football is the best sport there is, it's like being five years old and left alone in Toys R Us.

No wonder the Tar Heels stayed in La Grange, Ga., instead of Auburn. If they had stayed here, they surely would've felt the heat of intimidation, for all the glass storefronts were awash in navy and orange, and signs littered the campus buildings and even the chain-link fences that encircled Jordan-Hare Stadium.

And if UNC had tried to escape the rude welcome by driving away from the campus, the Tar Heels would probably have run into a car or two with its windows painted over with the tales of destruction that awaited the team on Saturday.

"Tar and Feather the Tar Heels," one said. Another had a fraternity logo followed by "Beat the Goats."

Chris Spencer Asst. Sports Editor

But enough of the town. North Carolina took a beating Saturday at the hands of the No. 4 Tigers, 47-21. But it could've been worse. Much worse.

Unlike last year, when Auburn had to reach deep down and pull out a 20-10 win over a scrappy Tar Heel team in Chapel Hill, the Tigers came out from the start and pounced on UNC, exposing the one area that they had a most definite edge — speed.

"They were slow on film, but we felt they would play us differently and be up for us," said sophomore tailback Stacey Danley, who finished the game with 88 yards on just eight carries, including a 33-yard touchdown run in the third quarter. "They came in slow, and we took advantage of us."

That difference in speed showed up everywhere, from the Tiger defensive line to their wideouts. But strangely, the only scoring damage done by Tiger flankers came on two beautiful reverses by senior Freddie Weygand and junior Alexander Wright.

Wright's run came at 9:13 in the first quarter after Jonathan Hall had

thrown an interception from the Tar Heel 13. Wright swept left to right after taking a handoff from Danley, and he needlessly turned on the afterburners for those mere 13 yards.

Weygand got into the act on fourth-and-one from the Tar Heel 34. But whereas Wright had to elude a couple of Tar Heel defenders, Weygand had all the green space he wanted in front of him.

The Gadsden, Ala., native, whose 33-yard touchdown pass late in the game last year sealed the Tar Heels' fate, said he was surprised by what the Tar Heels gave him.

"They play a three-deep zone, which keeps the defense from getting beat deep, but it gives up the short stuff," he said. "We started off getting the short stuff, and then we were able to go deep."

Another impressive wideout was diminutive freshman Shayne Wasden. The 5-foot-9, 176-pounder hauled in three passes for 56 yards Saturday, and he almost made a sensational, one-handed grab in the back of the end zone.

"I was surprised they didn't play more man defense," he said. "I think they were scared to get beat deep because of our speed."

That cushion that the Tar Heels gave up on defense helped Tiger

quarterback Reggie Slack more than anyone else. He finished the day 22-of-30 for 229 yards and no interceptions, strengthening his hold as the SEC's leading passer.

"We tried to take advantage of what they gave us," he said to an ever-expanding group of reporters. "We knew certain things would be open, and we hit our receivers there."

But the most sober thing about the impressive offensive showing is that the Tigers played without their two best players, running back James Joseph and wideout Lawyer Tillman, who sat out the game because of leg injuries.

"We would've liked to have Lawyer and James out there today," Slack said, "but we know that if we execute, it doesn't matter who we have because we will be successful."

But don't think that everything turned to gloom for the Tar Heels, because there were a few bright spots Saturday.

One was the return of sophomore wide receiver Reggie Clark, who had been sidelined since the 31-10 loss at South Carolina because of the strong play of freshman Eric Blount. He finished the day with two catches for 50 yards and one touchdown, tops among Tar Heel receivers.

Clark entered the game late in the third quarter, and after a Hall pass intended for him floated out of bounds, he lined up on the left side on the next play, a third-and-nine from the Tiger 24, hooked across the end zone, and with Tiger cornerback John Wiley draped all over him, hauled in Hall's pass for the Tar Heels' first touchdown.

But Clark wasn't through, and he saved his best catch of the day — the best catch on the field Saturday — for the fourth quarter.

The Tar Heels had driven from their 13 to the Auburn 33. On third-and-eight, Hall lofted one down the left sideline that looked underthrown. But Clark, behind two Tiger defenders, reached over them and snatched the ball away, leaving the Auburn fans to cheer for the great catch.

"I felt much more comfortable playing receiver today," he said. "After the South Carolina game, I was down, just like all the other fellas were. I had been working extra in practice with Deems (May) and Randy (Marriott), and that's helped."

With the toughest part of their schedule over with, the Tar Heels have to be ready for their second season, the ACC schedule. Maybe they have picked up on that killer instinct that their four previous opponents showed the first month of the season.

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WEDNESDAY
MEN'S SOCCER vs. Wake Forest, Fetzer Field, 4 p.m.

FRIDAY
MEN'S GOLF at Coastal Carolina Invitational, Pawley's Island, S.C., all day
VOLLEYBALL in Tar Heel Classic (UNC vs. Maryland), Carmichael Auditorium, 7:30 p.m.

SATURDAY
MEN'S CROSS COUNTRY at Furman Invitational, Greenville, S.C., 10 a.m.
WOMEN'S CROSS COUNTRY at Furman Invitational, Greenville, S.C., 10 a.m.
FIELD HOCKEY vs. William and Mary, AstroTurf Field, 1 p.m.
FOOTBALL at Wake Forest, 7 p.m.
MEN'S GOLF at Coastal Carolina Invitational, Pawley's Island, S.C., all day
MEN'S SOCCER at Central Florida, 4 p.m.
WOMEN'S SOCCER at Central Florida, 2 p.m.
VOLLEYBALL in Tar Heel Classic, UNC vs. George Washington, 1 p.m., UNC vs. William and Mary, 5 p.m.

Research works.

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