

Museum to display famous Soviet's art

University News Bureau

A major exhibit of acrylic and oil paintings and small bronze sculptures by Russian artist and humanist Ernst Neizvestny is planned at the University Museum of Art from April 17 to May 8.

The exhibit is in conjunction with Neizvestny's stay as a visiting lecturer and humanist-in-residence at the University this spring.

During his University residency, Neizvestny is teaching a spring term humanities course on Russian cultural synthesis and giving a statewide lecture series on art and freedom through June 4. He will also take part in a University symposium on Russian culture and freedom April 18-23.

Small group gallery talks are planned in conjunction with the Russian artist's exhibition of sculptures and paintings, according to Albert Leong, a University Russian professor.

Neizvestny, 57, emigrated from the Soviet Union in 1976 and now lives in New York City. This is Neizvestny's first residency at an American college or university.

Neizvestny's sculptures are abstract and occasionally of mammoth proportions. His life-long project, "The Tree of Life," is a tribute to human creativity and is expected to be nearly 500 feet high when completed.

The showing at the Museum of Art is sponsored by the University in conjunction with the Oregon Committee for the Humanities and the Cultural Section of the City of Eugene Parks and Recreation Department.



Courtesy of University News Bureau

Russian artist and humanist Ernst Neizvestny will have some of his sculptures and paintings on display at the University Museum.

The museum is open free to the public from noon to 5 p.m. Wednesday through Sunday, except holidays. For additional information, call the museum at 686-3027.

'Moon Marigolds' wilted on earth

By Jonathan Siegle
Of the Emerald

The current University Theater production of Paul Zindel's "The Effect of Gamma Rays on Man in the Moon Marigolds" is neither very good, nor very bad. It's simply blah.

"Marigolds" received extensive play during the early 1970s on high school and college campuses around the country. It's that kind of drama. Somewhere between Rod McKuen and Tennessee Williams.

The play received its blessings because it was "relevant" — that magic buzz word of post 1960s education. Yet it continues to be terminally saccharine.

The story centers on Beatrice, a high school victim who earned the sobriquet "Betty the Loon."

Theater Review

and her two daughters, Ruth, a basket case, and Tillie, an introvert who discovers her identity through the science project that gives the play its title.

Tillie, who really is the central focus, is given few lines, and many of them are a reminder of a post-Sputnik ode to technology. Science holds a religious significance to her. The word "atom" is her icon. Yet during most scenes she must get by with a half smile, a gesture or a posture.

"Marigolds" falls into that grey area where it's not old enough to be venerated as a period piece, nor modern enough to be new. It can be found in the theatrical remainder bin, along with "Hair" and

"The Fantastiks."

Betty is manic. Her quixotic behavior shifts often occur within single lines, certainly within single speeches. But played by Rhonda Miracle, Betty is an automatic transmission that needs a band job.

Mary Phifer really does a fine job as the convulsive Ruth who desperately wants to fit into the high school mainstream. She projects all that we remember of high school girls — moody, selfish, conformist and naughty.

Nancy West is sweet and loving as Tillie, but Kenney gives her so little to work with.

Lisa Gustafson, who plays the geriatric boarder Nanny, gives an outstanding bit of acting. She must move and gesture perfectly because she has no lines. Yet Gustafson never falters, even down to her slightly crooked facial muscles.

The script is the real failure. Tillie wins the science fair, Betty kills the girls' beloved pet rabbit and Ruth has a seizure. While Tillie holds the the rabbit corpse in her arms, Betty tells her "I hate the world, you know that?" "Yes mama," Tillie replies.

And with that the audience is supposed to see Tillie as a symbol of hope? Under Kenney's direction Tillie is only quietly pathological but just as crazy as the rest of the family. She is more a symbol of hopelessness than hope.

The set is quite good, and the costumes are excellent. The sound and lights work well. But the overall effect of the performance leaves one feeling, well, blah.

"The Effect of Gamma Rays on Man in the Moon Marigolds" continues in the Arena Theater Thursday through Saturday, through April 23.



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