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- 4) Dining / Entertainment
- 5) Campus Connection

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Photo by Sean Poston
Dana Masters of Tucson, Ariz. views a Rodin exhibit at the University's art museum.

My Macintosh is more important to me than my car.
I lent my car to my sister. But nobody's taking my Macintosh.



Jason Jimerson
B.A. Sociology, Earlham College
M.A. Sociology, University of Virginia
Ph.D. Candidate, Sociology, University of Chicago

"I don't know how anybody gets through college today without a Macintosh. Sometimes I have so many assignments that I barely have time for sleep. Yet my Macintosh allows me to get my work done on time—without making sacrifices."

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"Another great thing about the Macintosh is that it makes you feel technically confident. Remember putting toys together when you were a kid? Who reads the directions? Nobody. You look at the picture of the bike and you know exactly what to do. The Macintosh operates the same way. I actually taught a friend to use one in two minutes."

"What would my life be like without a Macintosh? Scary."



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Museums on campus plan diverse exhibits

By Daralyn Trappe
Emerald Reporter

The University is home to a Museum of Art and a Museum of Natural History, and both will present several diverse exhibits during fall term.

The Museum of Art, just north of the Knight Library, is presenting five separate exhibitions. From Aug. 26 through Oct. 14, the works of 18 Leningrad artists will be on display.

"What Is Not Forbidden Is Allowed: Contemporary Soviet Art" is a collection of paintings and prints by members of the Tovarishchestvo, the Fellowship for Experimental Art. Formed in 1981, the Tovarishchestvo is a professional organization of unofficial artists who are neither dissidents nor members of the underground nor members of the government-sanctioned Union of Artists of the USSR.

Until recently in the Soviet Union, membership in the Union of Artists was essential for those who hoped to be recognized as artists and allowed to practice professionally, said University senior Will White, co-curator of the exhibit.

To qualify for membership in the union, an artist had to graduate from an approved art institute and conform to government standards regarding artistic style and subject matter.

"Union artists have to sign papers saying that they will only paint in the realism style," White said. "So that's why there's been no outside interest. People have been painting the same subjects over and over."

Artists who did not belong to the union were generally un-

able to purchase quality art supplies, rent studio space or exhibit or sell their work, White said.

However, some restrictions that previously limited unofficial artists have now been eased. Although some difficulties remain for unofficial artists, the government has begun to register some groups like the Tovarishchestvo, granting its members a kind of official status for the first time.

Several of these artists have been invited to exhibit their work alongside that of union artists. The government has encouraged and endorsed exhibitions by unofficial artists for travel abroad.

During the 1988-89 school year, a small exhibit featuring works by Soviet artists was displayed in the EMU Art Gallery, of which White was director. White was subsequently invited to Leningrad to organize a larger showing.

He went to Leningrad in the summer of 1989 with Barbara Hazard, a Berkeley, Calif., artist and art historian and co-curator of the exhibit. Together they selected the works to be displayed.

"We tried to put together a random sampling of different age groups, ethnic groups and works by both men and women, so it's a good sampling of this type of subculture," White said.

The Museum's traveling exhibition program, Visual Arts Resources, will circulate the exhibition throughout the country after its showing at the University.

The Art Museum's second exhibit will present works by