

# PULSE

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Courtesy

Renowned photographer Kenro Izu's exhibit in the EMU's Adell McMillan Gallery, 'Light Over Ancient Angkor,' features original prints of Angkor, an ancient Cambodian city. The show begins today and will run through April 16.

## Ancient city comes to campus

■ Photographer Kenro Izu's exhibit in the EMU brings to life the ancient civilization of Angkor

By Rebecca Wilson  
Oregon Daily Emerald

Tucked deep within the Southeast Asian jungles of Cambodia lies the city of Angkor, home to some 15 million inhabitants — who lived more than 700 years ago. The cultural relics of this lost civilization constitute possibly the most spectacular architectural ruins on earth. For example, the temple of Angkor Wat is the largest temple in the world and contains a volume of stone greater than the Cheops pyramid of Egypt.

Unfortunately, Cambodia isn't the most convenient vacation destination: Tourists must acquire vaccinations and visas

from Cambodian embassies before they enter the country.

Fortunately, the University community has the opportunity to experience the ancient ruins through the eyes of world-renowned photographer Kenro Izu and his exhibit "Light Over Ancient Angkor." The Cultural Forum procured this coveted exhibit for the Adell McMillan Art Gallery starting today and lasting through April 16.

Daniel Karp, the Cultural Forum's visual arts coordinator, said Izu's work stood out not only for its visual quality but also because of the artist himself.

Izu, who is Japanese, relocated to New York City because photography is not usually respected as high art in Japan, Karp said. However, some of America's most respected visual artists are pho-

tographers.

When Izu stumbled upon Angkor, he was struck by the challenge of photographing an area that had never been caught on film.

"Kenro Izu devoted four years of his life to photographing Angkor," Karp said. "Then he used the sale of the prints to create an organization called Friends Without a Border, which created one of the first children's hospitals in Cambodia."

Furthermore, the photographs in the McMillan Art Gallery are not reproductions or prints, Karp said, but the original photographs.

The photographs' significance goes beyond the aesthetic quality of the images. Jeffrey Barlow is a professor of history at Pacific University in Forest Grove; he will be giving

Turn to Angkor, page 9

## Program not kidding about writing skills

■ The Kidd Tutorial in the creative writing department offers a year-long course for a handful of serious students

By Mason West  
Oregon Daily Emerald

In a year that brought such literary driven movies as "Wonderboys" and "Finding Forrester," the craft of writing is easy to glamorize and remove from real society. But the University offers a program for students with the same drive as those whose scripts we see on the big screen, minus the Hollywood glam and big-name stars such as Sean Connery and Michael Douglas.

The Kidd Tutorial Program has been a part of the creative writing department since its foundation in 1991. Formerly the Walter and Nancy Kidd Tutorial Program, it was founded with a large fund bequeathed by the couple to the University. The year-long course is open to all students at the University wishing to develop their creative writing skills in any discipline.

The program is in constant flux bringing up to 35 new undergraduates a year together with graduate students to create a core group. The graduate students are the tutors of individual sections, each containing no more than six students. Head tutor Rebecca Barniskis does not tutor a section but oversees the program as a whole by meeting with all the individual tutors. She said each tutor develops a line of study for his or her students, which includes certain core texts read by all students fall term. From there, students begin to go in their own directions, developing a "line of inquiry," which they will follow for the rest of the year.

"We want students to figure out: What are their obsessions in writing," Barniskis said. "What they're expected to do by the end of spring term is to have some substantial project equivalent to an undergraduate thesis."

Britta Ameel, a student in the program, is pursuing the relationship between the mind and body in writing for her line of inquiry.

"I've always been interested in the philosophical idea that the mind can be

separate from the body," she said. "Historically, everyone has said that women can't do it."

Ameel said she is not trying to achieve that separation but is playing with what happens in the attempt as well as whether there should even be an attempt. The line of inquiry is a broad thing that allows Kidd students to explore their writing in many different directions.

Ameel is focusing almost exclusively on poetry, but fellow student Luke Houck has decided to mix his poetic development with his increasing interest in fiction. Houck said that the program has been his most challenging course at the University, but in a good way.

"I want to be a writer," he said. "But instead of just finishing one piece, I want to accomplish something bigger."

Having to stick with his line of inquiry is motivation to keep going for that larger goal. Ameel said that all the students being in the same boat together helps them deal with the daunting task. In each small section, the students become intimately familiar with others' inquiries, which allows them to help each other. Not only do they look at each other's work through the different lenses, but they become able to see their own work differently.

Houck said that having a graduate student — in his case, a master of fine arts — as a tutor is very helpful to the idea exchange in groups.

"He's still a student like we are, and that keeps everything on the same level," he said.

Ameel has a different experience because her tutor is this year's program director, Shelly Withrow, who has returned to the program after helping coordinate its original incarnation in 1991. Working with Withrow, also a poet, has been a challenging experience for Ameel but one she believes has helped her grow.

"It's been really amazing but really challenging and at times disheartening," she said. "Shelly is so smart, and she expects the same of us."

The level of expectation is high in the

Turn to Kidd, page 9

## Pocket Playhouse will teach audiences 'The Lesson'

■ This play tests the boundaries of authority and inferiority between a professor and his pupil



REVIEW

'The Lesson'  
Pocket Playhouse  
★★★★★

By Mason West  
Oregon Daily Emerald

Today, Rich Brown hopes to give people a lesson, if they are brave enough to accept the tutelage. Instead of a lecture hall, the Pocket Playhouse becomes an educational institution with Brown's interpretation of "The Lesson," a play by Eugene Ionesco. The show will challenge and confuse audi-

ences, but the experience is well worth it.

The play was written in 1950 by "the father of absurdism," but shows no signs of being dated. The story is about a respected professor giving a first lesson to his newest pupil. As the Professor continues the instruction, he gets progressively more aggressive and frightening, a far cry from the feeble man he is at the beginning. The Professor feeds his ego off the domination of his Pupil's inferior knowledge. The funnier moments in the play take place over his instruction of subtraction, a theory that the Pupil cannot understand.

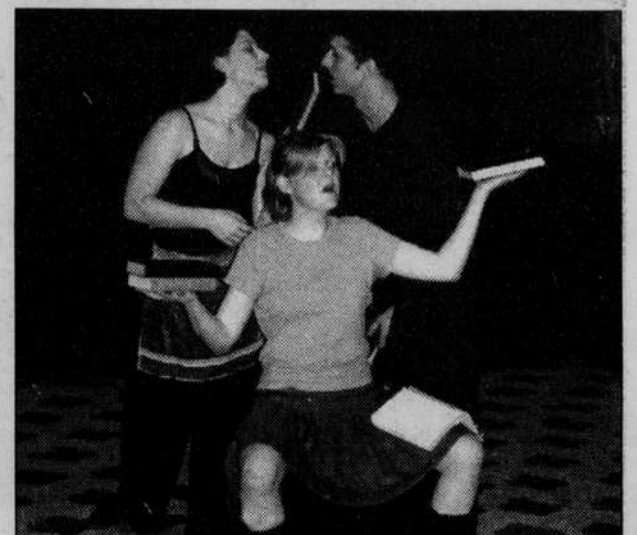
His maid, Marie, warns him that if he continues with the lesson it will end in calamity, but her statements are more suggestive than warning. From mathematics the Professor moves to linguistics, where he lectures on and on in an incomprehensible way. The Professor

builds and builds while the Pupil grows weaker with the physical manifestation of a toothache. All the while, Marie is watching in the shadows.

Brown has added a second influential force that Ionesco never intended, and it becomes a vital part of the production. It takes the form of a man with a saxophone who manipulates all the characters with his melodies like a jazzy pied piper. The music is all improvised by local musician Skip Moses, and it gives the play a more up-to-date feeling while adding visually and audibly to the absurdity of the text.

Anyone who is interested in theater, language or culture must go see this play. It is a shame that it is only running three days. The experience of this play is one that I have never had in theater and the University is lucky to have it offered in the Pocket. Quinn Mattfeld

Turn to Lesson, page 9



Mason West Emerald

Quinn Mattfeld and Sarah Turnquist (standing) argue over the fate of the unsuspecting pupil (Amanda Dumler) in this must-see Pocket production.