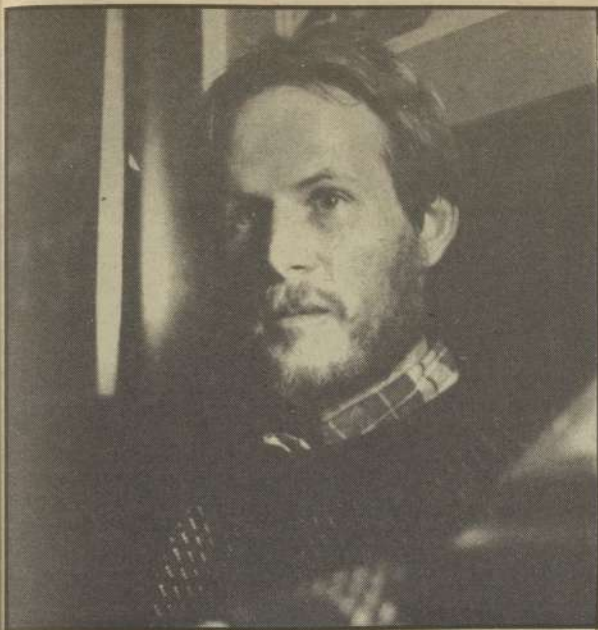


arts & lives

Sandgren's painterly paints, prints on annual Jury display



Eric Sandgren

Staff photo by Ramona Isackson

Film view by Peggy Conrad

'Altered States' an audio-visual feast

"I'm no longer observing, I am one of them."

This is only one of the many chilling lines from the bizarre new movie, "Altered States" (currently playing at the Westgate in Beaverton and the Hollywood on Sandy Blvd.). "Altered States" is a story of a man searching for absolute truths, absolute causes, and his absolute beginnings.

Directed by Ken Russell (Tommy, Litzomania, and The Devils), with a screenplay by Sidney Arron (Paddy Chayef-

sky's real name), this film is a blend of "2001," "Dr. Jekyll and Mr. Hyde," and every love story ever written. But it is so unique, it truly makes one pause to consider life and its origins.

Edward Jessup, portrayed by William Hurt, is a young Harvard professor obsessed with finding man's link to his own evolution. He brings back a mind-expanding drug from Mexico, and when he combines it with an immersion tank (which he has been placing his

students in order to obtain their innermost psychological experiences), he is transformed into a human animal. Jessup is fascinated and yet, terrified, wanting to continue the experiments with the aid of his two cohorts, brilliantly played by Bob ("Close Encounters") Balaban and Charles ("Hill Street Blues") Haid, and yet knowing he may cross over into another dimension and not be able to return.

Perhaps the person who worries the most that Jessup

will succeed is his wife, played by Blair Brown. She reaches out and literally pulls her husband back to human form more than once.

"Altered States" fills not only your mind, but your eyes and ears to capacity, as well. It is a visual, fast-paced, and electrifying film. Nominated for Best Music Score and Sound at the upcoming Academy Awards in April.

This movie left me breathless, and yet I felt I could go out and run 10 miles.

as one of the best watercolors in the state.

Painted in 1980, "Paper and Tin" is a still life of the materials in the title. "I do a lot of watercolors," Sandgren said. Is his watercolor impressionistic? Expressionistic? "I don't suppose you could label it anything other than painterly, which is an interpretation of a story," the Ivy League alumnus said.

Born and raised around art in Corvallis, Sandgren was attracted like a magnet to Yale University's art program. Later, he attended Cornell on a scholarship. This isn't Sandgren's first art display. At the Portland Art Museum last November, he had an exhibit at the Rental Sales Gallery. In that same month, Sandgren was also awarded a grant from the Oregon Committee for the Humanities, and gave a presentation on the subject of American landscapes.

Sandgren, who taught at Portland State University for two years before turning his attention to this college, is teaching three different courses for next term: painting, drawing and basic design, painting-drawing commercial Art.

'2001: A Space Odyssey' materializes Friday

By Thomas A. Rhodes
Of The Print

Thirteen years ago, a film was released that was ranked by the film critics' circle and by audiences alike. Today, "2001: A Space Odyssey" is generally considered by those same critics to be a great film, and an historical landmark in the film industry. It is playing this Friday at noon in the Community Center Lounge.

Produced, co-written (with Arthur C. Clarke), and directed by Stanley Kubrick, "2001" illustrates a theory on the development of man's intelligence, an intelligence assisted by sentinels from the cosmos. Based on one of Clarke's early short stories, "The Sentinel," this odyssey opens with the dawn of man-apes living on a virgin earth, violent, ignorant, and without subtlety. While the apes sleep, a black monolith is placed by extraterrestrials outside their cave.

The monolith is the proverbial "think tank" for the soon-to-evolve beings, and from it, the apes (played by mimes, believe it or not) gain the knowledge to use bones as weapons, which helps the species survive and eventually evolve into man.

As an ape revels in joy over his new discovery (a weapon), he unleashes his weapon into the air. In mid-air, this primitive weapon changes (as does the

scene) into a nuclear weapon floating in space in the year 2001 (hence the title).

The plot turns to a new--and shocking--discovery on the moon that might change all the theories on the development of man and his brain. (Eric Von Danieken, pay attention.) That discovery? A tall black monolith that was radiating an enormous magnetic field.

The film now turns to the third and final portion of man's journey to the limits. The same, exact magnetic field detected on the moon has been discovered on the planet Jupiter. Two astronauts (Keir Dullea, and Gary Lockwood) and their companion computer, HAL 9000, are sent out in search of the origin and possible discoveries accompanied with the field.

Another theme is introduced to the audience, and that is man becoming overwhelmed by his own technology.

When "2001" opened first in 1968, it baffled and confused many people (and it still does). In '68, America was in a cold war with the Soviet Union and most science-fiction films up to that time were concerning huge blobs (representing communism) attempting to take over the world. Science-fiction films based on this subject pretty much ran their course in about two years, so for about 10 years, this film genre pretty much died. Then came

"2001," a film without blobs (Kubrick had filmed aliens--which shows you how much influence he had--but he decided not to use them because they didn't look believable), without laser beams, and with dialogue--which is impossible to get away with today, unless you're Stanley Kubrick.

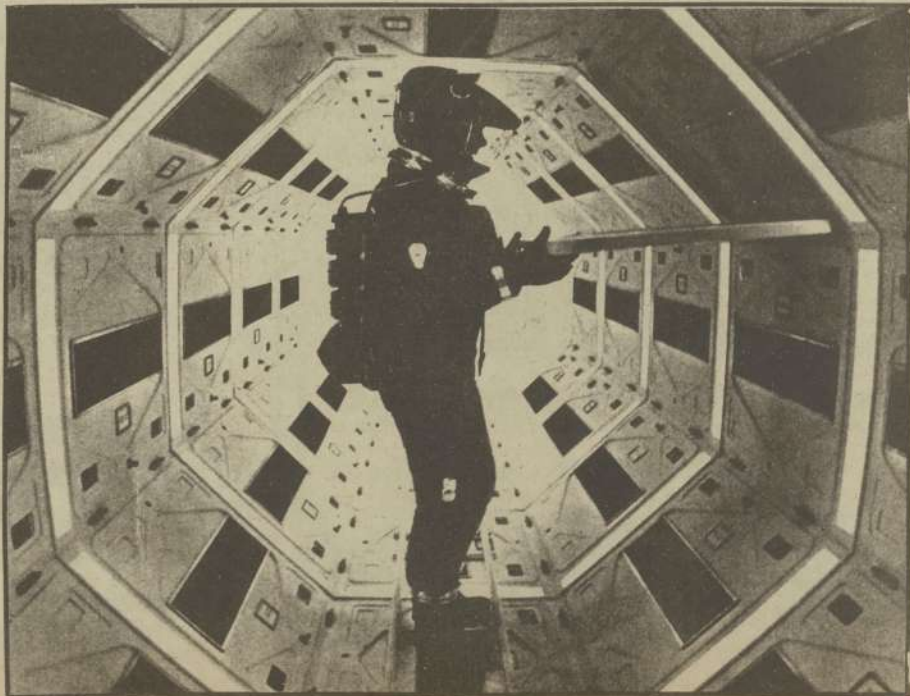
Unlike the rest of the genre up until '68, "2001's" special effects were subdued--but realistic. No longer would people accept low budget films

with cheap-jack special effects. They had to be realistic. So rare is this Friday's noon film, that no one has even made an attempt to reproduce it. You'll notice how many carbon copies have been made out of "Star Wars."

To be blunt, "2001" added stature to a dwarfing genre, and without it, there would have been no "Star Wars," "Empire Strikes Back," "Alien," or "Close Encounters" (as good as it was). It's a horror

film without blood, without hands bursting out of the darkness, and without the 101 strings (used in every horror film since "Psycho"). "2001" works on a subtle level of horror. When HAL turns on his human comrades, it's as horrifying as anything in "Psycho," because the effect of the horror is psychological, not physical.

Next term, Kubrick, Howard Hawks and Sam Peckinpah will be the directors focused upon in the Great Directors Series.



Wednesday, February 25, 1981

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