Smith’s canvas paintings take flight

By Leigh J. Passman

Modern canvas painting, while tremendously diverse, has for most of its history been limited to the simple rectangular stretch frame. British artist Richard Smith has broken that longstanding tradition to achieve a magnificently collective of novel, intriguing, and provocative paintings. An exhibition of Smith’s work from the years 1972-1977 is currently showing at MIT’s Hayden Gallery through April 9. Gallery hours are from 10am through 4pm, Sunday through Friday.

Smith appeared at MIT Friday night, March 17, to give a brief informal talk on the show and to elicite questions.

Smith’s work represents a novel divertment of the prevailing form of canvas painting. He has eliminated the typical rectangular stretch frame, and with it, its confining nature. Instead, he has newly incorporated shallow aluminum poles and string to give his canvas support, texture, and form.

During the talk, Smith explained that the “kites” (as they are nicknamed) developed out of a desire to eliminate the problems of regular canvas paintings which he considered too heavy and which involved too many people in the paintings. His “kites” instead incorporate light poles and string which provide stretching to “eliminate lumps.” Furthermore, in keeping with their lightness, “everything is reversible” in an “open kind of painting.” Smith conceives his ideas with simple drawings, which develops the measure of size and proportion. The “kites” are first assembled, then painted.

Smith separates his works into two categories: “the contemplative and the outgoing gentry.” The contemplative works, including such paintings as Divorce, Sleep, and Pennsylvania, represent Smith’s early work (1972), in which he had made only the initial transition from framed pieces and had yet to incorporate his most interesting later techniques.

By contrast, his more recent paintings such as Diary, Five Finger Exercise, The Other Horse, and Triple Cross (all created 1975-1976) exhibit characteristics including implied motion, vibrant color, overlapping, layering, and multiple pieces effects. The paintings by themselves provide interesting contrasts. While large and impressive, they appear light and unimprompto; they are symmetrical and balanced, yet simple and seemingly natural. In his most recent works, he has allowed gravity and weight to equalize striking effects. A filmed interview with the artist, included on a video to be made available at the BWC, will be shown daily in the gallery at 12:15 and 2pm.

The show is sponsored by the Hayden Gallery and the auspices of the Committee for the Visual Arts at MIT. The committee is giving consideration to commissioning a piece of art to add to the MIT Permanent Collection for display, possibly sponsored in Lobby 10. Partial funding for the show was granted by the British Council and Prudential Life Insurance Co. If you miss it, (and you shouldn’t, he says), he will be traveling to Norfolk, Va., and to Minneapolis, Minn.

Unmarried Woman is an acting triumph for Clayburgh

By Al Sanders

Paul Mazursky’s last film, Sex, Stop Greenwich Village, was a humorous story of a young man deciding to strike out on his own, to get a girl who is too overprotective mother. His latest offering, Unmarried Woman, explores a separation of a much more serious nature: that of a man and woman of the sixteen years of a younger woman.

The little role of Erica Benton in a part most actresses would drool over. Jill Clayburgh does a very commendable job. Erica is a woman who has been married too long. She is no longer happy with her husband. She has had enough of marriage and wants to be free. She has had enough of marriage and wants to be free. She has had enough of marriage and wants to be free. She has had enough of marriage and wants to be free.

Unmarried Woman, written and directed by Paul Mazursky, starring Jill Clayburgh, Alan Bates, Michael Murphy, and Lisa Lucas. Opens April 5 at Sack Theatre.

My Life To Live, directed by Jean-Luc Godard, Fri., March 24, in Rom. 6-120. $1.25.

MIT Film Section will hold a free screening of: Roar que les lauriers, Le joli mai and Le Saund des heres in E21-10, Wed., March 22, at 7:30pm in E21-10, with refreshments and discussion: call x3-1897.

MOVIES

Juno Minio Exhibition, through April 22, in the PACC, 214 Newbury St., Boston. Most pieces from L’Enfance du Christ by Jean-Lubouton and The Art of a Line by Lucio Fontana.

Visual Perception and Natural Illusion, Leon Shinn, mathematician, discusses the works of M.C. Escher held at the Institute of Contemporary Art, 955 Boylston St., March 22-24, admission $2.

Six men, with guest Stuart, Thurs., March 23, 8pm at the Orpheum Theatre, $6-15 and $5-10 tickets at the box office, Ticketer, and Strawberries.

Blue Oyster Cult, in concert with guests Be Their Slave, Thurs., March 23, 8pm at the Music Hall, $5-7 and $5-8 tickets at the box office, Ticketer, and Strawberries.

Bruce Springsteen is planning three concerts, April 15-17 at the Maple Hall. Tickets $2-3, first-class ticketed seats above $5. See below for more ticket information.

IN THEATRE

BOSTON SHAKESPEARE COMPANY, presenting an alternating day Shakespeare’s Macbeth, Friday, 8pm; Thr. and Fri., 7:30pm; $4.50-8.50, at the Institute of Contemporary Art, 955 Boylston St., Boston.

Harebell, directed by Susan Lipkin, is presented by the New Lamps, Theatre. $4-5, at the Old South Church, Newbury St., Boston.

BOSTON UNIVERSITY THEATRE COMPANY, presenting an alternating day Much Ado About Nothing, Tues., 8pm; Weds., 7pm; $3-5, at the University Theatre, $4-6, at the Boston Public Library, $4-6, at the Institute of Contemporary Art, 955 Boylston St., Boston.

THEME MUSEUM

The Thesauri, revised edition-

Mr. Thesauri-

Thesaurus of Commonly Used Words

Every artist Richard Smith spoke at the opening of the Hayden Gallery exhibition of his works Friday night. (Photos by John Gunterfield to determine position by freely suspending the paintings.

Smith acknowledged that he has come to be associated with his unique art form. He described his public association with “Kites” as an “absurd notion that isn’t helping one” but that it forces him into “opening into new things.”

The show also includes an exhibition of Smith’s recent lithographs, serigraphs and etchings in the Hayden Corridor Gallery. These pieces demonstrate a similar style, incorporating varied scale, color and painting styles, gravity effects, string, paper clips and other paraphernalia while also em- phasizing folding and joining of the paper to create quite striking effects.

The film provides a look into the world of women and emotions that should prove fascinating to males and females alike. The trauma of the divorce propels Erica through a myriad of emotions, from the mental instability brought on by the initial shock to the unhindered flight she develops for her ex-husband.

The show clearly belongs to Jill Clayburgh. This is the role that should bring Erica long overdue recognition.

The role of Erica is the lowest in a series of marvelous roles for women that have been on the screen for an all too long time.

However, Mazursky creates many memorable characters in the process of developing Erica’s story. Among the more notable portrayals are Lisa Lucas at the Benton’s daughter and Alan Bates as the ex-lover as cool and suave, every man in the audience will be writing him for lessons.

Although the film ends in a somewhat confusing manner, Mazursky’s message is clear. After being hurt so severely, Erica is not about to make the mistake of becoming totally dependent on someone else.

Some 20000 characters that detract from its contiguity, An Unmarried Woman is a movie that a well designed glimpse at the pain of divorce bursts in some parts, yet sat in others. More specifically, it presents us with one person’s success in dealing with that pain.

The Thesaurus Museum rating scale:

-very good
-good
-fair
-poor

The absolute pits