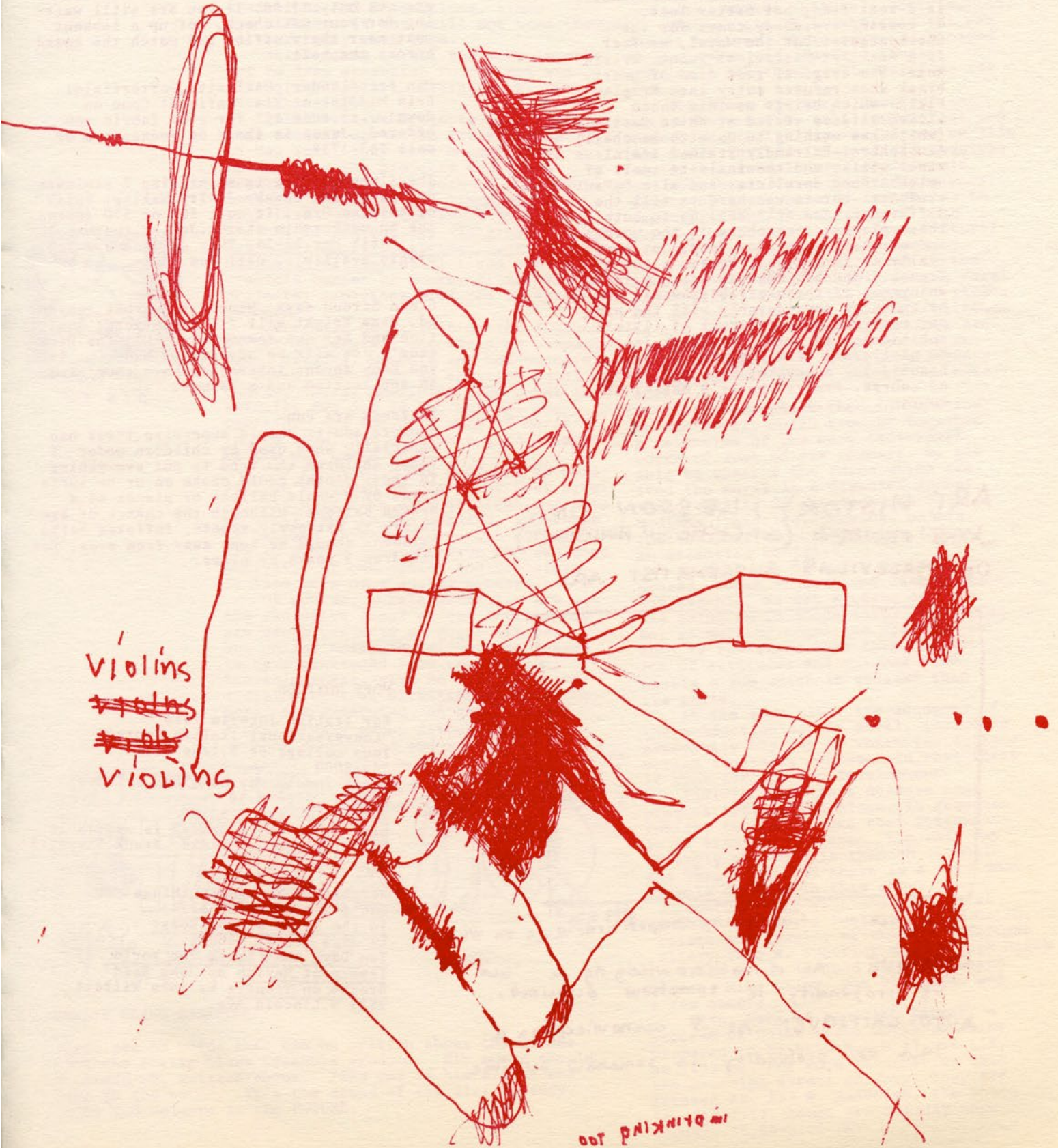


Feb. 30 1982
(MARCH 2 1988)

~~the~~ genocidal



Violins
~~Violins~~
~~Violins~~
Violins

im drinking too

I'm walking around with a painting on my back: the greatest painter who ever lived. I gave him this coat (the coat of my choice) and he believed me. He believed me and I believed him (in total) and the coat of my choice came into being and became the most-thing that a coat could become.

There is a place on this planet where all things reside (when in one's place, one thrives) the Mona Lisa is in the Louvre. Hitler is dead. The coat is on my back and I am in my seat.

Eating with plastic tools on plastic plates makes me more at one with the universe. Wearing the coat (the coat of my choice) (with the sculpture of my head) throws me beyond the universe and delivers me to the place, and this place desolves into this coat and the greatest painter who ever lived.

Brenda Blevig



TO THE SAIC COMMUNITY: COMMENTS ABOUT TENURE

I would like to address the general issues about long-term faculty contracts, particularly appointments to tenure. There has been a lot of discussion around the School about tenure since a number of tentative decisions were announced December 15. There will be a lot more discussion before the Spring Semester is over, because some final decisions are now due, as soon as grievance procedures are completed. Attitudes are intense because much is at stake, both for the individuals involved and for the School.

A number of art schools do not have a tenure system. In such schools all faculty are subject to review for reappointment every year or every three years or every five years. Fortunately or unfortunately, SAIC has a tenure system, adopted in 1967-68. It is set up along guidelines recommended by the American Association of University Professors. A new faculty member (one without previous college-level teaching experience) typically is hired on a one-year contract, is then reviewed for a second one-year contract, which, if granted, leads to a review for appointment to a two-year contract, which, if granted, leads to a review for appointment to a four-year contract, which, if granted, leads to a review for appointment to tenure, which, if granted, commits the School to the individual for at least minimum full-time assignments and salary until retirement, which may be as late as age 70, unless a financial emergency occurs or unless the individual is proven to be incompetent or immoral. Because there is an overlap in the contract periods in order to allow 18-months notice if reappointment is not made, most full-time faculty on regular contracts who get as far as a review for appointment to tenure do so in their sixth year of SAIC service. If they are not appointed to tenure, their present contract would still assure them full-time employment at SAIC through the next year (1982-83).

The School Committee's guidelines call for no more than 50 to 60% of all full-time equivalent faculty positions to be filled with permanent (tenured) appointments. We are currently at about 43%. Some departments are much more tenured than others. We have no quota system by department. It is also true that the total number of faculty positions will be declining because of recent and projected drops in enrollment.

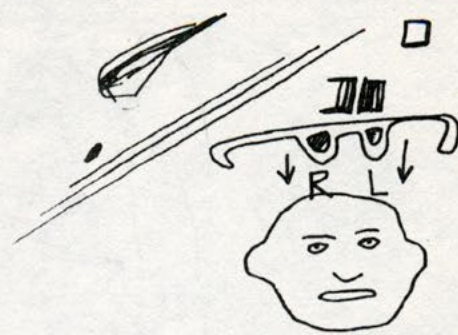
We are concerned to see the School get increasingly stronger and better (even if smaller). This is also our best bet as a survival strategy for the difficult years ahead. The overall quality and reliability of the faculty can make the difference.

I hope that any faculty who do not get appointed to tenure at SAIC are good and effective teachers, because I hope everyone teaching here is at least good and effective as a teacher and is also a good artist, designer, or scholar. But it behooves us to consider appointing to tenure only those faculty who command virtually unanimous respect and support from their colleagues, and not just their most immediate colleagues but from a spectrum of faculty and from those with an overview of the whole School, including the divisional chairs. Settling for a good person when an even better one might be available would not be in the best interests of a particular department nor the School as a whole in the long run.

There can be different perceptions of quality, impact, and integrity - aspects that are all involved in the general factors of teaching effectiveness and professional involvement noted in the Faculty Handbook - especially as they relate to the subjective mysteries of teaching and artmaking. And diversity in styles and approaches and viewpoints must be fostered. But when doubt of some significance from responsible sources about a person's long-term effectiveness in relation to School needs is raised in the review and consultation process, or from student evaluations, even if in the minority, I do not think it is advisable to grant a long-term or permanent appointment. There is too much at stake. The School conceivably could do even better, and should take that chance.

Striving for even stronger teaching abilities or greater critical insights or more reliable characteristics or whatever for the SAIC faculty at large seems pretty abstract when a real person who has become an integral part of the School over a period of five or six years is confronting a possible career change. Loyalties can be strong. These loyalties and close-at-hand perceptions need to be tested against broader perceptions, and all interests carefully weighed. We should also be concerned that high standards for appointment to tenure are applied with reasonable consistency throughout all departments. If there is not a lot of respect and enthusiasm from virtually every quarter, then I cannot responsibly recommend appointment to a long-term or permanent contract in this day and age, particularly when I see other faculty coming along on the "tenure track" who appear to be stronger candidates and when I am aware of faculty at other institutions who might well be stronger candidates and who might be interested in teaching here. These broader perspectives must be kept in mind, even when it means difficult decisions regarding people we have come to know and appreciate and who have made and are making valuable contributions to the life of the School.

Roger Gilmore
Roger Gilmore
Dean



VISITING ARTISTS FOR THE MONTH OF MARCH

- March 2, Tuesday, 1:30, S.A.I.C. Aud., Richard Luboski. Working and living in Paris, Luboski's paintings and small sculptures reflect an interest in cave paintings and other primitive sources. He is the visiting artist from Feb-April 10.
- March 2, Tuesday, 6:00, S.A.I.C. Aud., Anthony Jones. Director of the Glasgow School of Art, Professor Jones will speak on the Scottish architect Charles Rennie Mackintosh and the Glasgow School of Art. This lecture is organized in conjunction with the Society of Architectural Historians.
- March 4, Thursday, 1:30, S.A.I.C. Aud., Peter Flagens. Well known painter and critic and author of California Muse, along with many articles in notable art journals.
- March 5, Friday, 5:30, Performance Space, James Alexander. Design Theorist.
- March 9, Tuesday, 8:00, S.A.I.C. Aud., Joan Jonas. Internationally known performance/video artist, Jonas will be showing three video tapes and then talking about her work afterwards.
- March 18, Thursday, 1:30, S.A.I.C. Aud., Dennis Oppenheim. Internationally known artist of multi-varient medias, he is currently having a show at Marianne Deson. A real New York artist.

BIG ART SHOWS
Photo graphs by Linda Girvin
From March 18-April 26
At the Commons theatre Center
6443 N. Sheriden

The Mask Show
Frm Feb. 26-March 19
W.P.A. Gallary
1539 N. Damen Ave.

The Sci Fi Drawings of
C.B. Murphy
March 12-April 12
MoMing Dance & Arts Center
1034 W. Barry

Color Photos By Gail Kaplan
111 Arts Council Gallery
March 2- April 2
111 North Wabash

Paintings, Drawings by
Michael Cook
Constructions By Peter
Huttinger
N.A.M.E. Gallery
March 5-27
9 west Hubbard

An Installation by
Marshall Sanders
Raw space Arc Gallery
March 2-27
6 w. Hubbard

THIS ISSUE CONTAINS
NO INFORMATION
ABOUT BOWLING

THE BIG CONCEPT THROB
total fun and all
March 5 9:00
S.A.I.C. Performance Space
Real Free Type LUCKY
The Marks & the TIGERS
Livemusicklivemusicklivemusick
dance w/ithedancew/ithedancew/ithedancew/ithe

FRIDAY NIGHT

by R. Mutt

Collaborative Projects exhibiting the work of 50 artists, including two collectively produced murals, at the Randolph Street Gallery, through March 20.

Energy and diversity are two words many people might not generally associate with radical art, owing to the millstone definition left over from thirties social movements in this country. While much has been done in the arts to knock down the old traditions and definitions, since the sixties, it has still not been enough to thoroughly rout them.

Which makes it all the more important to draw attention to the new and rising radical art. Seeing it provokes a re-thinking.

Collaborative Projects is a somewhat loosely organized artist group in New York. They have become known as much for the projects they have organized as for the work of individual members, including the Times Square Show last summer, the shows held at the ABC No Rio gallery (Internationalist Art Show; Murder, Suicide, Junk; Animals Living in Cities; et al.) and the incredible number of books, films, video projects, magazines produced by various members.

Currently on exhibit at the Randolph Street gallery are the works of several dozen artists, members and non-members of Colab, including an exciting mural on canvas, "Mural America". The mural is actually two 5 X 24 ft. murals, and certainly not the only work of merit in the show, but perhaps a good example of the way Colab works.

The first part was produced at Cara Perlman's studio on the Lower East Side. Artists work five days straight, as late as until four in the morning, in groups of between three and ten. The effect was to remove painting from the isolated activity of one artist and transform it into more of a social process.

Of course, murals generally are not the exclusive labor of one artist; nor are group projects in mural art new. But unlike most, "Mural America" seems to have proceeded from very general thematic ideas, with no one artist exercising central direction. It was composed and executed on the basis of a preliminary group discussion, and further discussion and struggle all

throughout the process of painting.

In the case of the second part of the mural, finding a location to work on it proved to be the first problem. But more than any technical obstacles, the account of some of the artists' inability to abide by collective decisions and refrain from gross acts of individualism. There were, for example, a few cases of artists coming to work on the mural and painting over what someone else had already produced. There was also the attendant subjectivity over one's own work, versus another's contribution.

Through all this (who said art was easy?) however, those involved managed to persevere and complete "Mural America", and the result justifies the effort.

The theme of "Mural America" is anti-militaristic, anti-imperialist and therefore, implicitly, an attack on life and death in this "best of all possible worlds." A verbal description would not even begin to assimilate the many facets of these panels. References to capitalism and governments of both super-powers, and the various cultural and political breakwaters used by the ruling class, are utilized in the sweeping way that possibly only a mural can justify. The multiplicity of styles and methods provide a further challenge to old ideas. At least 26 artists are credited with working on the two sections, but it retains its cohesiveness not by formal tactics but by strategic effect.

It is important that in addition to the mural, Colab brought together a selection of the many individual works of some of its members. We are able to observe the force which created the mural in a dissected manner. The diversity of approach, as well as mediums (painting, drawing, prints, photographs, videotapes, etc.) is an essential contrast.

In the work of David Wells, Tom Otterness, Robin Winters and Jane Dickson, for example, we get a taste of what was going on in those lofts at 1:00 am. Not so much by comparing approach as much as realizing that this collection of attitudes and visions also equals a sum which is greater than its parts.

At the same time, the accounts of the production of the mural, including especially the way in which the artists worked together, demonstrate that there is room for forward development.

Individualism is a disease that plagues artists too often. It requires insight to combat, and that fortunately is also not uncommon. The only way to apply the cure is through struggle and hard work, and there is a very good example of both in this show.

Concurrently with the exhibit at Randolph Street, a small group of Colab artists are showing at the Young Hoffman gallery (215 W. Superior St, through March 9.) This group is John Ahern, Richard Bosman, Mike Glier, Tom Otterness and a few others.

Also, back at Randolph Street, a program of Colab video works is being prepared to be held March 17, 18 & 19, at 7:00 pm. For more information call the Randolph Street gallery. They are located at 853 W. Randolph, the phone is 243-7717, hours are Tuesday thru Sunday, 11:00-5:00 pm.



ARROW THRU MY EYE



PHILIP GLASS BRAIN & KAMIX

PHILIP GLASS ENSEMBLE

There are no words that can be written about the sounds that the Philip Glass Ensemble produce. His music should be heard not written about. Find one of his albums and turn up the sound. It's the sound of the 21st century. Enjoy and welcome to the FUTURE.