

Realistic art and theatre designs will be featured in two exhibits during the Mandeville opening

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Realistic art and theatre designs will be featured in two exhibits at the University of California, San Diego during the 11-day opening celebration March 6 through 16 for UCSD's new Mandeville Center for the Arts.

Realism is the theme of "Sense of Reference," an exhibit of contemporary drawings, paintings, photographs, films and videotapes. Works by some 20 artists will be displayed from noon to 9 p.m. Friday, March 7, through Sunday, March 16, in the Art Gallery of the Mandeville Center.

An exhibit of major scenic and costume designs for the theatre will be on view from noon to 9 p.m. Thursday, March 6, through Sunday, March 16, in the East Room of the center. Theme of the show is "Innovations: Then and Now."

In "Sense of Reference," the style of Super Realism or Photo Realism will be represented by the works of Shirley Pettibone, Ralph Goings, Douglas Bond and Robert Cottingham.

This trend in contemporary painting is concerned with large scale, highly precise renderings of subjects such as street scenes, portraits, interiors and collections of objects. The intent is to create close approximations to the physical appearance of objects in the real world.

Works by Nancy Holt, Hans Haacke, Robert Smithson and Christo explore another direction in realism through proposals and projects which comment on the sociological, ecological and political systems of the real world. The pieces may simply be ideas which exist in the form of notes, plans or drawings. In other instances, artists carry out their plans "in situ" - on the site with which the proposal is concerned.

The proposals will be documented in the show with photographs, drawings, films and videotapes. Two of the films, Christo's "Valley Curtain" and Smithson's "Spiral Jetty," will be shown at 7:30 p.m. March 10, 11 and 13 in room 2250 of the Humanities & Social Sciences Building on the Muir College campus.

Also included in the show will be a photographic piece by Alice Aycock, a graphite drawing and an acrylic by Laurence Dreiband, a film image on paper by Jo Hanson, a drawing-documentation by Ralph Reed and a color lithograph by Ed Ruscha. Other pieces will include a color lithograph by Ruscha and Kenneth Price, color photographs and a book version of phototext work (both with audiotape soundtrack) by Allan Sekula, a graphite drawing by Vija Celmins, photographs and graphite drawings by Elyn Zimmerman and a wooden box and audio tape by Robert Morris.

Three films ("Hand Held Day," "Pasadena Freeway Stills" and "Mirror") by Gary Beydler will be shown along with a videotape of drawings by Julie Geiger.

Additional American, Canadian and Japanese films and video tapes will also be included. A viewing schedule will be available in the Mandeville Art Gallery.

One of the more controversial pieces in the show will be a photo documentation by Haacke, "Shapolsky et al Manhattan Real Estate Holdings: A Real Time Social System as of September 1, 1972." The work, an investigation into real estate dealings, was pulled out of an exhibit in the Guggenheim Museum.

Included in the "Innovations: Then and Now" show will be theatrical drawings and designs of some 25 of the country's foremost designers for professional and regional theatres. There will also be 15 costume plates from the Stratford Regional Shakespeare Theatre in Stratford, Ontario and a sampling of costume designs from the Stratford Theatre which are now part of the UCSD Drama Department collection.

Accompanying the drawings will be a videotape about theatre design work featuring designer Tanya Moiselwitsch. The 20-minute film will be shown continuously.

According to Dan Dryden, resident designer for the UCSD Theatre, exhibits of scenic and costume design are rare despite the fact that many designers are excellent artists.

"Through sketches designers relate their ideas to authors, directors and performers," Dryden said. "They are but a means to an end and not an end in themselves.

"The designer rarely has the time to paint pretty pictures of his design or complete a stunning model. Sketches are often covered with data and measurements, splattered with scene paint and usually survive the production with frayed edges and ripped corners. The sketches that survive are collected and catalogued in library vaults to serve the theatre historian and scholar."

Among the artists represented in the show will be pioneer scenic designers Edward Gordon Craig and Robert Edmond Jones who helped establish the foundations of theater design work. Included will be Craig's rendering of a scene for a 1911 production of "Romeo and Juliet" and Jones' drawing of a scene for the original production (1934) of "Ah Wilderness" which starred George M. Cohan.

Renderings by Academy and Tony Awards winner Jo Mielziner will include scenic drawings for "Winterset" (1935), "A Tree Grows in Brooklyn" (1950), "Cat on a Hot Tin Roof" (1954) and George Ballanchine's "Who Cares" (1970).

Mielziner won the 1955 Academy Award for color art direction of the motion picture "Picnic." He has been associated with 300 major productions and has also won five Tony Awards, five Donaldson Awards and nine citations from the Variety Poll of Critics for his theatre design work.

Renderings by American Conservatory Theatre costume designer Robert Morgan will include the ACT production (1973) of "House of Bernarda Alba," the Karin Shakespeare Festival's production (1973) of "As You Like It" and the UC Santa Barbara production (1973) of "Caucasian Chalk Circle." One of the theatre's current young costume designers, Morgan is in his third season with the ACT in San Francisco and has been active in many of the nation's regional Shakespeare festivals.

Playwright, director and scene and costume designer Mordecai Gorelik will be represented by his renderings for "Born Yesterday," and "Viva Mexico," photographs of his designs for "Processional" and "Thunder Rock" and a model of his designs for the New York City Theatre Union production(1934) of "Sailors of Cattaro." Gorelik was one of the leaders in the "new theatre" movement in the 1920s and 1930s.

Donald Oenslager, a student of Robert Edmond Jones and former head of the design program in theatre at Yale University, has loaned renderings of his designs for "A Dramatization of the Book of Job," "Major Barbara" and "Red, Hot and Blue."

A variety of scenic renderings and photographs will show the work of Henry May who has designed for the Metropolitan and San Francisco Operas. He also served as architectural consultant to the New York Philharmonic

Orchestra for Lincoln Center's Philharmonic Hall and was executive art director for the "Omnibus" television series in the 1950s. May is currently the resident designer for the UC Berkeley Theatre Department.

Photographs and costume sketches showing designs by Peter Wexler for a new opera, "The Trojans," will also be displayed. Wexler won a Tony Award for his designs for "Walking Happy" and is now redesigning the Hollywood Bowl.

Douglas Russell, costume designer for Stanford University, has loaned a number of his works including sketches for the Old Globe Theatre productions of "Measure for Measure" (1964), "Henry VIII" (1965) and "Richard III" (1972).

Another award-winning designer exhibiting in the show will be Patricia Zipprodt who has won Tony Awards for her costume designs for "Fiddler on the Roof" and "Cabaret" and the Drama Desk Award for her designs for "Pippin" and "Zorba." Costume sketches in the show will include "Cabaret," "Pippin," "1776"(movie) and "Waiting for Godot."

Other designers represented in the show are William and Jean Eckhart, and Ming Cho Lee, Carrie Robbins, Santo Loquasto, and Jerry Rojo.

The Mandeville Center festival also includes concerts, lectures, drama productions and film exhibitions. The festival was designed to allow the public to take part in a kaleidoscope of events ranging from early works of art and music to the most avant-garde realism and electronic performances.

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