

EXHIBITIONS

During the Festival there will be an exhibition of paintings by Pat Douthwaite in Castlecliffs on the Scores. These paintings are extraordinary in their intensity of feeling, ranging from a terrifying expression of the horror she senses in many aspect of modern life to a biting sarcasm exposing human folly. These images from a dark imagination are not easy to forget.

As an artist, Pat Douthwaite explores the role of woman in society, from the femme fatale to the used woman, and, as a rebel herself, she identifies with the woman bandits like Pauline Cushman. Of the paintings on show in St Andrews, the most striking are the ones concerned with the Manson trial. In them she explores the horrible fascination exerted by a dead sex symbol. The mixture of rage and disgust evident here is particularly powerful.

In the paintings of dancers she exposes sexual fantasy to a ruthless visual sarcasm. She manages to blend a sense of hopeless depravity with a keen sense of the ridiculous to produce something more than an exercise in disgust. The more recent heads of dances are more refined, and the forms hold themselves together in an abstract way as well as figuratively. In contrast to these satirical paintings, the series of skeletons are more emotional, as they deal with the artist's fear of death. As in the work of the German Expressionists, one is

aware of a horror of the evil implications of life and death.

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At lunchtime next Tuesday and Wednesday, Dundee artist Philip Barkes will be presenting an 'Exercise in Iconoclasm' in St Katherine's Hall. There will be a photographic record of past events, and an artistic display of his work. Starting around 12 noon, all are welcome to come and watch and/or participate.

TOM LAWSON.

SCIENCE FICTION:

Introducing Hugo Gernsback and Forrest J. Ackerman

The Science Fiction exhibition is the second in a series of exhibitions on twentieth century themes which are being organised within the Department of Fine Arts at St Andrews by the Krazy Kat Archive. The Archive, the official title of which is "The Archive of Source Material for Twentieth Century Art" was formed in 1972 from material donated to the University by Eduardo Paolozzi and was accompanied by a substantial gift of his own graphic work. The donation formed the subject of last year's exhibition, **The Conditional Probability Machine and Other Works by Eduardo Paolozzi**, which after being shown in St Andrews toured to the City Art Gallery, Aberdeen, and the University of Glasgow.

This year the theme is Science