

Fear not the Museum

By JUDD A. BLOUGH
Daily Collegian Staff Writer

Editor's note: This is the last in a two-part series on the University's Museum of Art.

The Museum of Art, located between the Creamery and the Forum, has a lot going for it. It has a beautiful building, a large permanent collection, good management and an active auxiliary.

Yet, despite its wealth and quick growth over the past eight years, the museum lacks a very vital ingredient to

success—patronage from the students it is supposed to serve.

Director of the museum, William Hull, said he is concerned with the number of students who visit. "The arts are not for everyone and visual arts are the last to be understood," Hull said.

The man most involved with getting students into the museum is Assistant Director William Davis. He feels there are several reasons why University students fail to take advantage of such a fine facility.

Davis said that students and people in general don't visit museums because they are afraid they may not fully understand what the theme and meaning of the art is.

"Students don't come to museums because they don't know what to say when they leave the museum," Davis said. Compounding this problem is the Pennsylvania, blue-collar society from which many Penn State students come. Ask these people a question about football or deer hunting and they'll probably be able to answer you; ask them about fine art and they'll probably laugh nervously and change the subject.

Davis also said many people stay away from art museums because they don't think they'll like what they see. He said, however, that opinion is a part of art and everybody is entitled to their own.

"Sometimes in an exhibit we have here, I'll really love, perhaps, ten of the pieces, just like the majority of them and not really appreciate the rest," Davis said.

In addition to people's anxieties about art, Davis said that many aren't even sure how to visit a museum. He compares it to a library. One doesn't go and read all the books; likewise, in a museum, one can just look at as much as time allows and leave.

There remains, however, a museum mystique. "Museums seem formidable," Davis said. "We're our own worst enemy."

To take away the feeling of awe and intimidation Davis has designed the lighting and floor space to create a spacious, airy environment in which visitors

can relax.

Davis said relaxation and recreation are what the museum is really there for; art appreciation doesn't have to mean that the visitor must fully understand the artist's meaning or other abstract concepts that so often scare people away.

And museum management has succeeded in its quest for the proper atmosphere. Ask most people who have walked through the Museum of Art (myself included) and they will tell you that

peace and quiet abound there.

Now that the museum has established a sizable permanent collection and arranged a suitable environment, Davis said it can really go about the business of drawing in student visitors and make them aware of all the things available.

"We never really wanted to pump it up in the early days," Davis said.

To draw in more students, the museum is planning a student advisory committee and also plans to start distributing post-

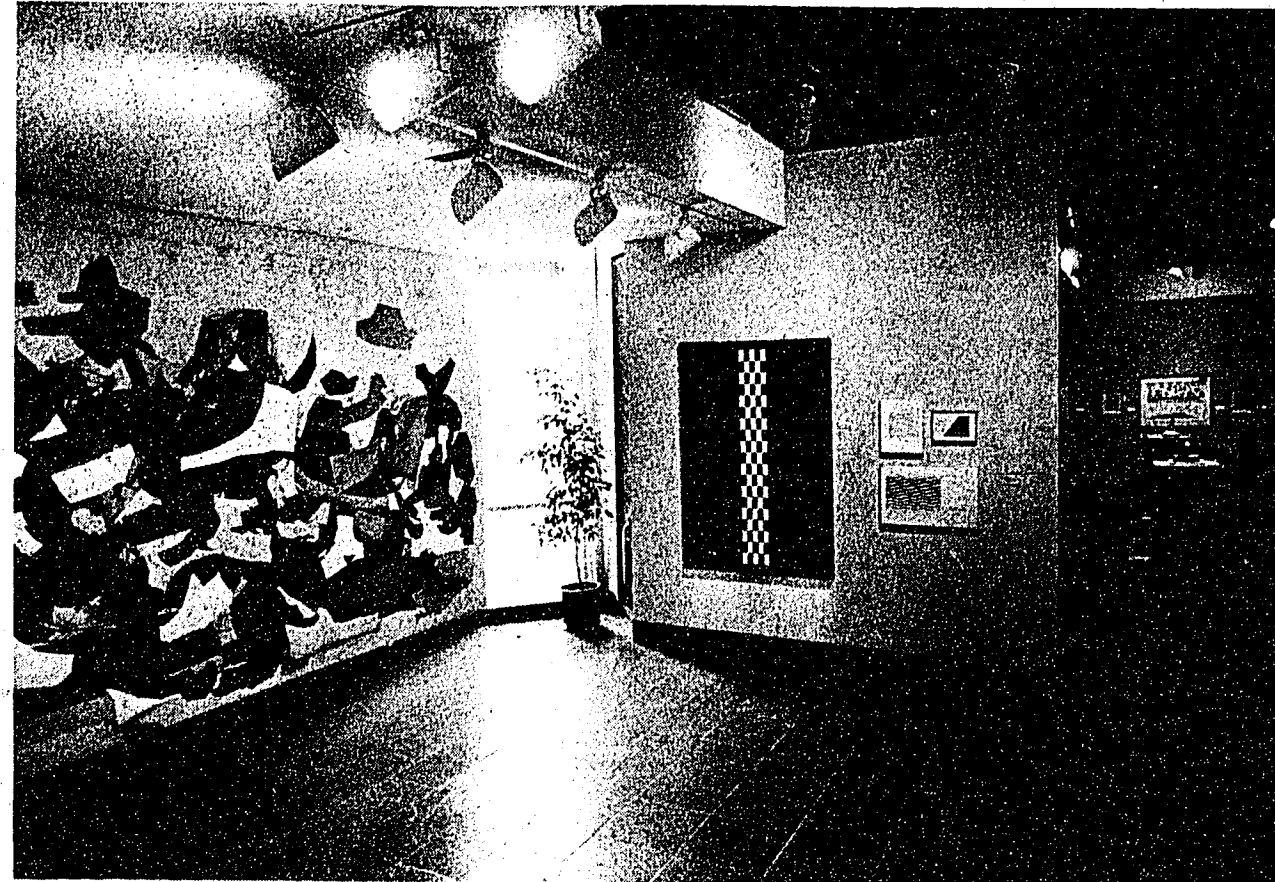


Photo by Barb Parkyn



Photo by Barbara Parkyn

A student (left) views one of the smaller works in the Museum of Art, in contrast with a larger piece (below). An empty gallery (right) is an example of the airy design of the museum, so often neglected by students.

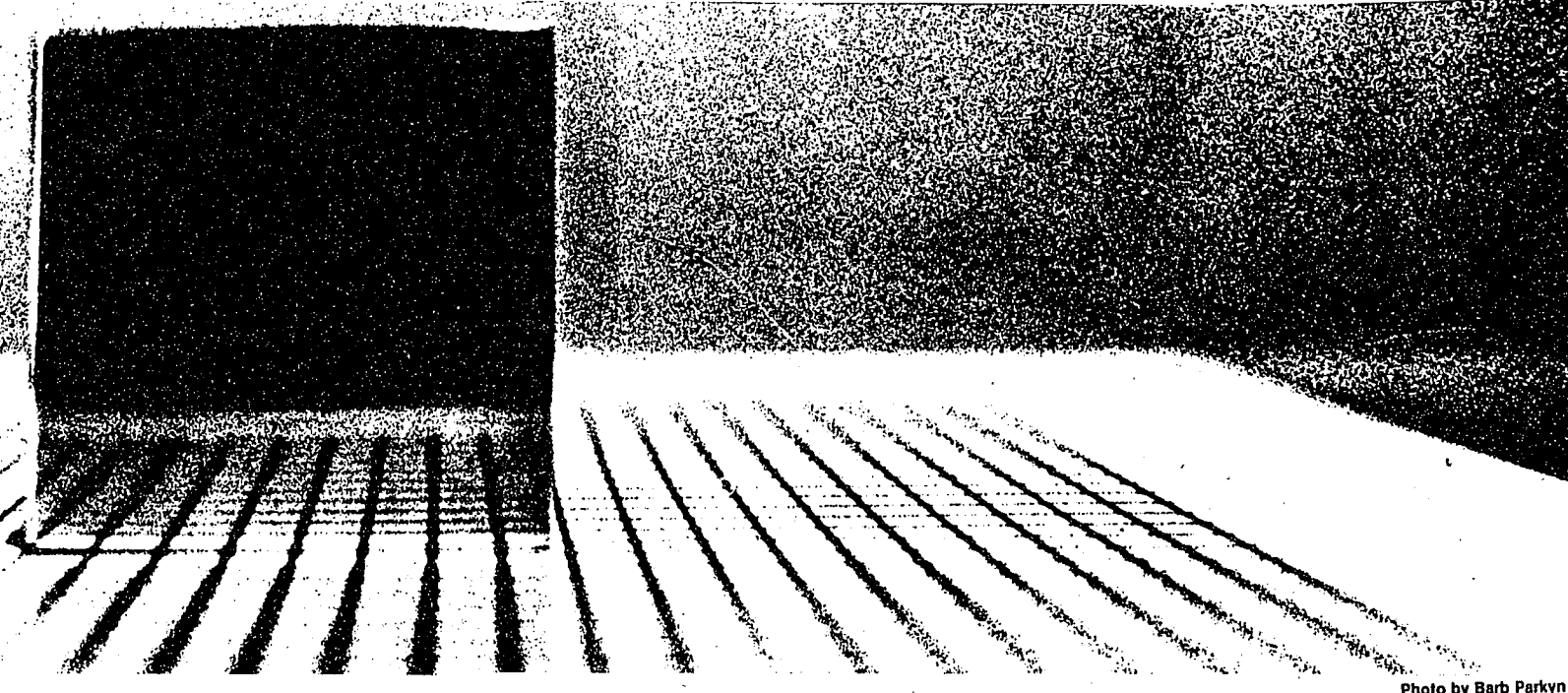


Photo by Barb Parkyn

'The Final Conflict': another hellish sequel

Damien's last stand

BY MARK SEINFELT
For The Daily Collegian

Sequels to horror films never seem to make it. "The Final Conflict"—the third and last chapter in the life story of anti-christ Damien Thorn—does not equal the original "Omen" and also has the distinction of being one of the year's worst films.

movie review

Damien (Sam Neil) is all grown-up and is now the powerful chairman of the world's largest corporation. He has just been appointed American ambassador to England. But things aren't a bed of roses; the Messiah is soon to be reborn and Damien discovers that his powers are quickly diminishing. He orders his followers to murder every male child born in England on the day of the Messiah's birth, but somehow they fail to eliminate the baby Nazarene.

Meanwhile, a group of monks is trying to cut Damien's political and prophesized career short. If they don't stop him, he may wind up as a presidential candidate.

The monks have in their possession the only weapons that are capable of killing Damien—a set of righteous knives which we've already seen in the two prior pictures.

Anyway, the monks launch an absurd attempt to save mankind from the evil grasp of Satan. But unfortunately they can't save the film from the lack of suspense which begins to become a bad omen in itself. The film degenerates into a woe-what-unfortunate-monk-will-Damien-kill-next montage leaving the viewer with an empty feeling in his stomach.

After filling this void with a candy bar, I returned to my seat to find that the Devil had succeeded in bedding a T.V. interviewer (Lisa Harrow). After this, Damien spouts some mumbo-jumbo about his father and the nature of good and evil. But for most of the film, he sits in his office giving orders to his disciples.

This film is a poor way to end the trilogy. It lacks suspense and a good plot, and is a waste of time. Viewers who enjoyed the original "Omen" would be well advised to stay away from this hellish celluloid reject. Hallelujah.



Photo by Bill Storey

What's the buzz?

Celebrate Easter with the The Center Stage Players (above) as they present "Jesus Christ Superstar," opening tonight at Gatsby's Dinner/Theatre. The Broadway musical will run through Saturday and tickets for the show are available at the door.

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