Fine Arts offers outlet for tired students

Creighton's Fine Arts Department may not rank with its professional schools, but it definitely offers a creative outlet for students tired of the highly structured approach to college education.

According to Jerome Horning, associate professor of Fine Arts, "student interest in the fine arts is slowly increasing." Horning, a ceramics instructor, said although there are only about 30 fine arts majors, students in other fields find great reward in taking an arts course.

"There's always a certain thrill in making something out of nothing," Horning said. "Students are a little surprised at the humanism in ceramics. The pot is close to man's feelings and surroundings. It shows how a person in a science must still think creatively."

Experiences beginning

Horning felt the importance of fine arts in college education is unquestionable. "Even art majors leaving as seniors just begin to experience their potential," he said. "Other students should take as many classes as possible because of the restrictions that occur after they get out."

Horning said that ceramics and photography are probably the most popular art classes. "They're the easiest introduction to art," he said. "Students are so afraid of art that they must work out what's to be done just like in other classes. Creativity is an osmosis. It must be practiced, just like working with numbers."

Horning appeared indifferent to last year's proposal to renovate the Old Gym into a new fine arts facility to make room for expanded interest, a plan which is still in the funding stage. He said he would prefer another kiln over a new facility. "I have adequate space," he commented, "but not quite adequate equipment."

Old process

Horning's students did some firing, which involves the hardening of pottery, in front of the fine arts building as part of the Soctoberfest last Saturday to help generate interest in the art. "It's an old process called raku," Horning said, "where bisque pots are dried in an open fire."

He added that the process reflects the little change that has occurred in ceramics techniques over the ages. "People have been working with clay for six thousand years," Horning said, "and it doesn't vary much from the way it was done in the beginning."