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RISD press October 4, 1974

Students of RISD
Rhode Island School of Design

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WINTERSESSION ?

freshman foundation

Heretofore there has been no official statement issued regarding changes that are taking place in the Foundation Program this year. This has apparently resulted in some apprehensions and misinformation among foundation students which this office would like to correct. The following statement is made in an effort to allay any fears or misunderstandings concerning the program.

For several years now we have been aware of certain problems existing in the Foundation Program. There have been difficulties, however, in our attempts to find solutions to these problems. With the appointment of John Udvardy as Chairman last year it was decided that whatever the problems, they could be solved, and appropriate action was expected. The areas of concern to the faculty in the freshman program and the professional divisions covered three main issues:

1. Program content
2. Faculty balance in professional expertise
3. Academic counseling

During the second semester of this past year serious discussion of the issues and potential solutions took place among the chairmen of the professional and foundation divisions. The discussions, which continued through to the end of the second semester, led to the following program structure which we feel will result in significant benefit to the students, with preparation for their major studies.

The first eighteen weeks (first semester and Wintersession period) will be devoted to a basic program common to all freshman students. Previously, the basic program was a twenty-four week experience (1st and 2nd semester) with Wintersession separating the first twelve weeks from the second twelve. The second

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faculty report

REPORT AND RECOMMENDATIONS TO THE FACULTY REGARDING WINTERSESSION FROM THE COMMITTEE ON CURRICULUM AND CALENDAR.

The Committee on Curriculum and Calendar has been working on the feasibility of five six-week sessions for the normal academic year. We have encountered some difficulty in making a reasonable assessment of this proposal and are not as yet in a position to bring forth a recommendation on it.

Much of the difficulty in making an appraisal of such a plan is the variation in departmental programs. The Committee has discovered that several programs were straying considerably from what was assumed to be a standard 120 credit requirement for graduation. Through the Office of the Dean of the College a dialogue has been established with those departments which were over the 120 credit structure and appropriate adjustments have been made for this year's (1974-75) catalogue. With that accomplished, the Committee hopes to be able to make a coordinated study of the logistics and potential of a six-weeks calendar. As of this fall, all four-year programs will have in common a 120 credit requirement for graduation of which 36 will be in liberal arts. The area of difference between the professional programs should then be limited to the number of elective credits that are allowable once the necessary professional requirements are met. In the meantime, the Committee feels that certain changes are in order with regard to the administration of the Wintersession period and its relationship to the credit structure and degree requirements.

One prominent difficulty with Wintersession has been the "lame duck" nature of its administration. The Committee responsible for Wintersession goes through the annual pains of resurrection and expiration which takes place just prior to, and shortly after, the publication of the

catalogue and registration for Wintersession. The faculty/student membership of that Committee is primarily engaged in teaching and learning with the result that there is little if any follow-through from one year to the next.

Wintersession as it exists presently, is literally a school within a school. We have turned over the middle one-fifth of our academic year to an ad-hoc Committee of Faculty and students with a sketchy mandate and no authority. Its function is limited to the preparation of a catalogue with the registration of students.

Institutionally Wintersession is somewhat abandoned. The budgets of the departments and divisions tend not to be drawn with consideration for the Wintersession period. Availability of staff is another problem. Only the fulltime faculty are available with the exception of a few adjuncts hired during this period to replace faculty on leave or on sabbatical.

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ADDENDUM

In the rush to publish the "Rough Draft: RISD Building Study Report" some items were lost in the shuffle. Here are the items we found we left out; if there are any you feel were overlooked or covered inadequately, please use the response box in Mem. Hall to tell us. By the end of October we should have completed synthesizing the response and will have a final report. The drawing on the back of the response form was published for you to use; draw on it, rip it up, paste things on it; we need to see your ideas for the new building.

MUSEUM

The RISD Museum occupies approximately one-third of the built-

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2 MONUMENTa

Monumenta - Sculptural Exhibit or Large Scale Playthings

On Monday, September 30, more than 30 RISD sculpture students traveled to Newport for the purpose of viewing "Monumenta" - a sculptural exhibit.

Many students fleetingly looked at the sculptures (looked vs. saw) from the ground. Some climbed on, sat in, and hung from the sculptures, while beating rhythm on their surfaces.

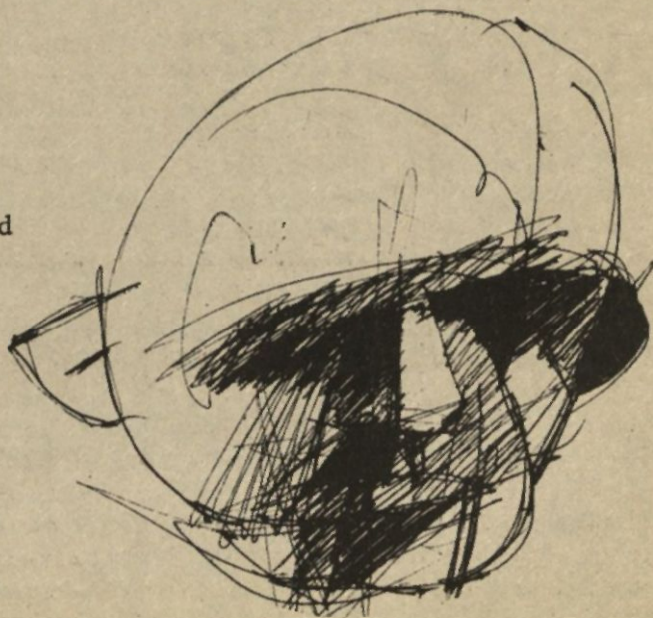
It is true that these were large scale outdoor works of art executed in industrial modes and materials. Scale should not negate the viewer's intimate and personal respect and communication with the object. These are art objects to be seen and visually enjoyed. They were not created as jungle gyms or adult sized playground equipment. The issue encompasses more than the viewer's lack of respect for the art object; it questions his ability to preserve that object. Sculptures are meant to be viewed as artistic statements. The viewer may then try to interpret and

comprehend that statement.

In the act of creation and execution the sculptor is concerned with many factors: his intent, the statement, presentation, progression... Germain to the process of creation is the artist's choice of material and his respect in working with the chosen material. The viewer must understand this in order to further appreciate the visual statement looming before him. If the viewer does not understand the artist's respect for his material or is not himself sensitive to the nuances of the chosen materials, all is lost. A sculpture loses life if its pristine state of mirror reflective finish is marred, its slick paint surface chipped or scratched... Why then do the very people who desire to create sculptural statements unwittingly destroy those of others?

Trip

Charter Bus Trip to North Hampton and Williamstown, Mass., on Saturday, Oct. 19 to see the Smith College Museum of Art and the Clark Institute, sponsored by the Art History Department. Both are wide-ranging collections of European and American art, including high quality Renoir, Degas, Monet and many works by lesser-known artists. Bus leaves about 8:30 a.m., returns about 6:30 p.m. Cost: \$5.00 when you sign up in the Liberal Arts Office with Shirley Diodati.



Wintersession Opportunities

H.O.M.E., a cooperative of Maine craftsmen in Orland, Maine, is in need of persons interested in helping in several departments of their organization. One student to work with potters, one to work with their weaver, and one to work in the leather shop.

Being non-profit with expenses, beyond supply materials HOME could not help with expenses. Volunteers usual pay for their own travel, food, and expenses, and HOME tries to provide lodging.

For more information, contact Dean Lay's Office in the College Building.

MUSEUM

Dr. Patricia Mandel has been appointed consultant curator for a three-year period at the Museum of Art, it has been announced by Dr. Stephen E. Ostrow, Museum director. The appointment is effective immediately.

Dr. Mandel will research and write a catalogue on the Museum's 19th century American paintings. The vast collection, numbering over 400 works, includes portraits, landscapes, seascapes, and genre scenes by such artists as Albert Bierstadt, Winslow Homer, George Inness, James Mc Neil Whistler and many others. A major exhibition of the works will take place in April, 1977, to coincide with the 100th anniversary of the Museum of Art.

This project is partially supported by a grant from the National Endowment for the Arts, a Federal agency, Washington, D.C.

An authority in the field of American Art, Dr. Mandel was formerly a research curator at the Whitney Museum of American Art, New York. She assisted in the preparation of the 1967 exhibition Art of the United States, 1670-1915, and worked on the Catalogue of the Permanent Collection. She supervised an exhibition of American Paintings for the N.Y. State Pavillion of the 1964 World's Fair.

Dr. Mandel received her B.A. from Wellesley College and her M.A. and Ph.D. from the Institute of Fine Arts, New York University.

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Correction

In the last issue of the RISD Press, the article on the RISD Infirmary listed the wrong hours as to when the infirmary is open. The following times are the infirmary hours:
Mon-Fri 8:00 a.m. - 4:00 p.m.
(Mrs. Daum)
4:00 p.m. - 11:00 p.m.
Sunday 4:00 p.m. - 11:00 p.m.

Note: The Infirmary is closed all day Saturday. Students seeking medical help during the hours the infirmary is closed should go to the Homer-Nickerson desk, Homer Hall, and ask for the resident director.

the Silver Screen

TOWARDS A THEORY OF THE AUTEUR CRITIC

Criticism of the film becomes a very difficult task when one primarily has to deal with both the audience and the art. One major problem of the critic (a problem Andrew Sarris and Andre Bazin have solved as auteur critics but Dwight Macdonald and Pauline Kael have not) is to define the film in terms of character and plot which the public can understand, and also in lieu of what is referred to in superfluous terms as cinematic literacy. Most people should understand this but it is often limited to the ones who have a background in the art. (This remains a problem in what always has been a mass medium). The person who deals with the analysis also has to consider whether he is a reviewer or a critic. Andrew Sarris has pointed out that Walter Kerr has said that the difference between reviewing and criticism is the difference between assuming that the reader has not seen the work in question and assuming he has.

The auteur critic deals primarily with the films of an auteur. This theory was formulated in France by the writers from Cahiers du Cinema, a group of would be

filmmakers. They later formed the majority of the New Wave (Truffaut, Godard, Chabrol, Rivette and Rohmer). These critics had a very strict but undefined theory that a good director makes good films and bad directors make bad films. Truffaut has stated that the best film of Jean Delannoy was less interesting than the worst film of Renoir. This is a fairly extreme example but one that was typical of the train of thought of these critics.

The term auteur was formulated by a series of articles appearing in Cahiers du Cinema. The first La Politique des Auteurs was a rough sketch of the auteur theory and the second, Une Certain Tendance du Cinema Francaise. The latter was a vicious attack on the classic French cinema. In it Truffaut praised the films of Jean Renoir and the great American directors Hawks, Hitchcock and Welles.

The auteur critic looks towards the director's total filmography instead of judging the film as a separate entity. In Hollywood one is generally thought to be as good as one's last film but here you are dealing with the complete filmography. Initially this theory can only be applied to those filmmakers who film after film create masterpieces. The main problem that the auteur critic faces, in the opinion of this writer, is

knowing when to draw the line on the auteur theory.

This theory may have been fine in the late nineteenth teen fifties when most of the films the Cahiers critics panned were dreadful anyhow. Today I believe that from a critic's standpoint the theory is unreal. One can only dig back into the classics of the thirties and forties before you run out of films. As Sarris has pointed out the only classically great directors still working today are Hitchcock, Hawks, and Chaplin. This list of course does not include the newer foreign directors, such as Fellini, Truffaut and Bergman.

Primarily most of the American films put out today are terrible and all but possibly three current Hollywood directors (Altman, Bogdanovich, and Peckinpah) are living up to the standards of the classic auteur. They incidentally are all auteurs for they are essentially the sole creators of their films. They have studied the classic cinema and know what makes a film good or bad. I feel that the current American cinema today is stagnant. I cannot possibly list all of the factors for this, except that the structure of Hollywood today is far different than it was in the

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ADDENUM

(continued from pg. 1)
up site bounded by Benefit, North Main Street, Waterman and College Street.

Ninety percent of the people interviewed stated that the RISD Museum is aloof, not related as well as it could or should be to the School, ignores the school; for these reasons, students in most programs seldom use the Museum as an educational resource. (Painting, Sculpture, Illustration, Architecture, Freshman Foundation, Liberal Arts, Film, Photography, I.D., Landscape Architecture, Video.)

Apparel and Education use the Museum and feel it works well for them.

Programs which use the Museum and would very much like to see improvements are Textiles, Ceramics, Art History, 2-D and Drawing.

Many programs would like students to use the Museum historically and be aware of what is there since the faculty could suggest possibilities for their own work.

Improvements suggested by those interviewed:

1. Improve communication between school and Museum.
 2. More contemporary art and design shows.
 3. Facilitate student access to collections such as prints, textiles, scrolls
 4. Have a lecture and/or work area (drawing, research) within the Museum.
- More faculty and student exhibits
 - More Student exhibits
 - Fewer rules
 - Expand, acquire more diversity; increase its modern collection
 - Serve as a "corridor" in the school by having exhibitions on a circulation route
 - Have small shows to supplement current courses being taught at RISD
 - Better co-ordination of the school and Museum activities
 - "Humanize" the Museum make it more comfortable and compelling
 - Shows treating design as well as the fine arts
 - Shows films
 - Have better travelling shows
 - Improve lighting

Contemporary art to replace Greek and Roman at entrance

Sever relationship

The RISD Museum could serve as an extremely valuable resource for RISD as well as a sanctuary for valuable collections and exhibits. As a resource it can provide a connection with the past as well as the current directions of art. The Museum ignores this aspect of its roles by not making the collections and exhibits more accessible to students.

If the Museum expands it should consider semi-secure vault areas where students and faculty could research collections without the museum's having to mount an exhibition. Many museums have this type of facility involving storage racks which roll out for viewing.

LOCATION PROPOSALS

Architecture
Architecture
Interior Architecture
Landscape Architecture
(continued on pg. 6)

FRESHMAN

(continued from pg. 1)

semester was often an exercise in frustration for many freshmen after the Wintersession experience. The need for further study of basic design processes ran contrary to the student's desire to gain access to their major area of interest. In recent years a special program for freshman architects has been developed which helped to channel these two needs.

The new program is designed to emulate for the benefit of other professional divisions some of the progress made by the architects. The objective is to achieve a solid experience in basic design and drawing problems in the first eighteen weeks. Students will carry liberal arts courses for the first twelve weeks of this period but only studio courses for the last six (Wintersession period). This longer continuous period of greater concentration should have the advantages of a student being able to acclimate himself better to his surroundings and the program as well as giving the faculty an opportunity to familiarize themselves with the students as individuals for better review and counseling at the end of the session.

The foundation faculty are working now on the details of the program content for this eighteen week period, and the program will soon be distributed to the faculty of the professional areas as well as to the freshmen students.

It has long been felt by both the faculty and students that some transition from foundation to the professional areas is needed. Many students going into their sophomore year have been surprised to find that the thrust and outlook of their chosen professional area was not at all what they had expected. The result has been much frustration and time lost during the regrouping period of finding the right department. In an effort to solve this problem, the character of the second semester is being changed.

The last twelve weeks of the first year will consist of three different packages and each student will opt for one of these. These packages, or programs, will be consistent in terms of their level of expectation and general goals. They will vary in that the problems, vernacular, and tools employed will be biased toward one of the three professional divisions of the college. Fine Arts, Architecture, and Design. The programs will reflect more of the broad character of these divisions

rather than the more parochial needs of individual departments. A student would normally elect the program that favored the division he would enter as a sophomore. This should give him an opportunity, while working within basic processes to think in terms of the criteria and outlook of the professional areas. It is hoped that better counseling toward departmental selection will take place at the end of these programs. Any student who changes his mind as a result of his experience during this last twelve weeks will not be jeopardized by electing to register in another division his sophomore year. All division chairmen have agreed that any of the three programs will be acceptable for matriculation into their divisions.

It is planned that an exchange of some foundation faculty with the professional areas will take place during this period in an effort to break down some of the isolation and barriers to communication that have long plagued the foundation program.

The program outlined above is the first step toward improving the function of the students' critical foundation experience, and we look forward to the challenges and opportunities that lie ahead in this effort.

STUDENT BOARD

The Student Board held its second meeting on Monday, September 30 but unfortunately not enough Department Representatives were present to form a quorum. This points out the need of each department to elect a Department Representative as well as Cell Representatives (Industrial Design, Landscape Architecture, Apparel, Textile, Film, Video, Illustration and Photography need Department Representatives).

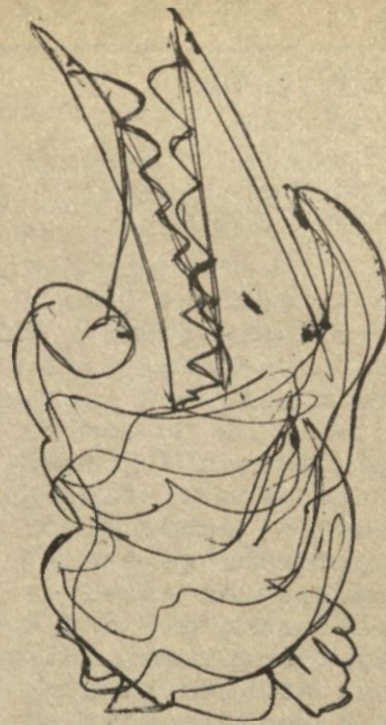
The Student Board is a very real and important part of the school because it is the only organized student voice; it also controls the \$40 each student pays as the Student Activities Fee (which is allotted to club and activities who present a budget to the Student Board.)

If you feel your department is not being properly represented, check with your Department Head to see if you have a Department Representative. If you do have one, get on him/her to attend the Student Board meetings. If you don't have one, maybe you should be it.

There will be a schoolwide

vote on Monday, October 7 to elect this year's student representatives to the Board of Trustees. This is a very important committee so vote seriously. We need 40% of the student body to vote in order for the representatives to be accepted by the Board of Trustees. There will be manned boxes in the post office room to collect votes.

Notice: Club budgets are due on Monday, Oct. 7. Club presidents should present them to the Student Board at 4:30 PM at the Dean of Students' Office.



Practical Information for Job Seekers in Advertising Art

Portfolio preparation, Layout, Paste up. Five evening lecture/demonstrations will be taught by Lynn Lord, a RISD graduate, illustrator for India Imports. Miss Lord's work has appeared in Womes's Wear Daily, The New York Times, and in Vogue Magazine.

Class begins Tuesday evening, October 29. For further information, call 726-9783 or 461-0839.

FACULTY REPORT

(continued from pg. 1)

Wintersession has led to the creation of a so-called "full-time adjunct faculty"—this is a faculty member who has a four-fifths full-time teaching load (teaching full-time during the two twelve-week semesters but not during Wintersession). The term "full-time" is obviously referring to regular degree program semesters only, and is indicative of our attitude toward Wintersession.

The credits earned during Wintersession are not fully applicable toward degree requirements. Only after the minimum number of "Wintersession credits" are earned may the remainder apply to what are termed "degree requirements." Actually, Wintersession is in effect a part of normal requirements for graduation.

Originally it seems that this period was designated as one which would be filled with wide ranging electives of a unique and experimental nature. By disallowing regular program courses we made an attempt to change the normal flow of experience by introducing courses which would attract students across departmental and divisional lines. We went so far as to forbid students, by Wintersession rules, to elect courses within their major area.

There has been a partial success in achieving the original goals of the program. Various rules have been changed or dropped, out of recognition of legitimate needs and desires of the students. The question now appears to be, will we take the final steps to functionalize this learning process by bringing it within the sphere of our normal operations and realize its benefits more fully?

It is the opinion of the Committee on Curriculum and Calendar that steps should be taken immediately to reform the institutional defects of the Wintersession program and requests that the following recommendations be adopted.

1. That Wintersession be part of the credit structure for degree requirements (135 credit total in four-year program, 168 total in five-year program).

PROPOSED CREDIT STRUCTURE

	sem. 1	W	sem. 2
1st yr.	21		15
2nd yr.	15	3	15
3rd yr.	15	3	15
4th yr.	15	3	15= 135
5th yr.	15	3	15= 168

2. That the Wintersession period be reserved as an elective period but will include the option for students to work in their major area.

3. Any credits earned during Wintersession which satisfy specific degree re-

quirements shall apply, but departments may not require students to earn professional credits during the Wintersession period.

4. Each student shall be required to take at least one course during each Wintersession period as a minimum requirement for graduation.

5. The Wintersession period may accommodate independent study, intern programs, and travel experience.

6. Wintersession shall maintain its present schedule of 2 and one-half day classes for six weeks. Each class shall be valued at 3 credits, or 6 credits may be awarded for a class which occupies the entire period. All travel and intern offerings shall be valued at 6 credits.

It is the Committee's opinion that division chairmen along with their respec-

tive department heads should be responsible for budget, staff and course offerings for Wintersession. It is expected that the spread of offerings will appeal to elective as well as major interests with the entire Wintersession program subject to review by the Dean of the College.

The Committee on Curriculum and Calendar urges immediate consideration of this proposal and implementation for the academic year 1974-75.

COMMITTEE MEMBERS:

M. Szosz, Chairman
G. Immonen
D. Bradford
R. Belhumeur
J. Muench
B. Beaver
T. Sgouros
L. Kortenhuis
R. Beckman

WOODS-GERRY

PROVIDENCE....Fashions by Bertrand Surprenant, head of the RISD apparel design department, will be exhibited at the College's Woods-Gerry Gallery from October 2 through 13.

After 20 years of directing the RISD student apparel design show -- held annually in May -- the Woods-Gerry even marks Surprenant's first exhibition of his own designs. The 25 pieces on display have been both designed and put together by the RISD professor, and show the creativity and skilful workmanship he has endeavored

to instill in his students.

The Surprenant collection is shown in the large west gallery of the Woods-Gerry house, and 1864 Italianate mansion and East Side landmark now owned by RISD. Gallery director Jack Massey complements the exhibit with a group of his own abstract paintings.

The Woods-Gerry Gallery is located at 62 Prospect Street, and is open without charge weekdays and Saturdays from 11 a.m. to 4:30 p.m. and Sundays from 2 to 4:30 p.m.

TAP DANCING



MONDAYS AND WEDNESDAYS, BEGINNERS 7:00-8:00 P.M., ADVANCED 8:00-9:00 P.M.
AUDITORIUM STAGE

6 Silver Screen

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thirties and forties.

The auteur critic today is faced with the problem of dealing with current films by facing them as a cultist critic or by being the sympathetic medium between the public and the critic. One way to solve this problem was a technique used by the great French critic Andre Bazin. He simply did not write a review on a film he didn't like. That is one attitude; it however, is not mine. I am grateful that film criticism has given me a context with which I can explore the written possibilities within the medium. Every critic writes in terms that reflect his personality or outlook. The new born

critic is faced with finding the personal niches of theory. You as a reader must sympathize with me until I find that niche.

SILVER SCREEN
RECOMMENDS:
BROWN FILM SOCIETY

Oct. 4 Carmichael, 7:00
AN AMERICAN TRAGEDY (1931)
by Josef Von Sternberg.
Sternberg's always good,
this one is political,
which Sternberg softened
for the producers. First
offered to Eisenstein but
was retracted for his radical
screenplay.

Oct. 5 Carmichael, 7 & 9:30
THROUGH A GLASS DARKLY
(1961) by Ingmar Bergman
An excellent Bergman
film, but don't see this
one if you don't want some-

film, but don't see this
one if you don't want
something heavy.

Faunce House, 12:00
THE BIG SLEEP (1946) by
Howard Hawks. My favorite
Bogart film with
his wife Lauren Bacall.
This is an incredibly
complicated story with
Bogart as Phillip Mar-
lowe, private eye. This
film has better one-
liners than Casablanca
and To Have or Have Not
put together. Screenplay
by William Faulkner and
Jules Furthman.

Oct. 7 Cinematheque, 9:30
NINOTCHKA (1939) by Ernst
Lubitsch. Garbo Laughs
as a soviet commissar on
a secret mission.

BROWN FILM SOCIETY

Wed. Oct 2 at Cinematheque
7:30 BHOWANI JUNCTION,
directed by George Cukor,
with Ava Gardner, Stew-
art Granger. (1956) A
widescreen color spec-
tacle filmed in Pakistan:
The love story of a half-
caste woman and a British
officer, set against the
historical backdrop of
the Indian Liberation.
One of Cukor's most un-
usual and underrated films.
9:30 A DOUBLE LIFE, also
directed by Cukor, with
Ronald Coleman and Shelley
Winters. (1948) Coleman
won an Oscar for this per-
formance as an actor who
finds the role of Othello
intruding on his private
life. This film, to a
script by Ruth Gordon and
Garson Kanin, also show-
cases the wide range of
Cukor's talents.

Fri. Oct. 4 at Carmichael
7:00 AN AMERICAN TRAGEDY
9:30 ULYSSES, from the
novel by James Joyce; dir.
by Joseph Strick, with
Milo O'Shea, Barbara Jef-
ford, the Abbey Players.
(1967) Recognised by

critic Bosley Crowther
as "one of the greatest
films of all time;" called
by Judith Crist "nothing
short of brilliant."

12:00 OLD MAN OUT, dir.
by Carole Reed, with James
Mason, Kathleen Ryan, and
Robert Newton. (1947)
An allegorical mood piece
about the Irish Rebellion:
an escaped political
prisoner underground in
Belfast. A haunting film
reminiscent of The In-
former.

Sat. Oct 5. at Carmichael
2:00 Cartoons, with Betty
Boop, Daffy Duck, et. al.
7 & 9:30 at Carmichael
THROUGH A GLASS DARKLY
7:00 at Faunce House:
CHARLEY VARRICK, directed
by Don Siegel, with
Walter Matthau. (1973)
The most exciting and en-
grossing crime film in
years, with the classic
story construction, dynam-
ic editing, and sadistic
toughness characteristic
of Siegel at his best.
9:30 at Faunce House:
THE LONG GOODBYE, dir.
by Robert Altman, with
Elliot Gould, Sterling
Hayden, Nina van Pallandt.
(1972) Altman has updated
the Raymond Chandler de-
tective novel, the proto-
typical Bogart vehicle
in the 40's, to show us
its fallacies- the result

is more satire than sus-
pense.
12:00 at Faunce House:
THE BIG SLEEP.

Sun. Oct. 6 at Faunce House
7:00 THE LONG GOODBYE
9:30 CHARLEY VARRICK
12:00 THE BIG SLEEP

Mon. Oct. 7 at Cinematheque
7:30 BLUEBEARD'S EIGHTH
WIFE, directed by Ernst
Lubitsch, with Gary Cooper,
Claudette Colbert, David
Niven, Edward Everett
Horton. (1938) A penni-
less Parisienne marries
a rich American only to
discover that he dumped
all seven of his previous
wives. Script by Billy
Wilder and Charles Brackett.
9:30 NINOTCHKA

Tues. Oct. 8 at List
7:30 THE NAKED KISS, dir.
by Sam the Man Fuller, with
Constance Towers, Anthony
Eisley. (1965) A prosti-
tute decides to go legit
and gets a job as a nurse's
aide in a children's hos-
pital, where she discovers
the hidden corruption and
perversion of small-town
American life.

Ticket prices: Union: 35¢,
Non-union: 75¢.
Tickets go on sale 1 hour
before showtime on the week-
end, one-half hour before
the show on the weekdays.

ADDENDUM

(continued from pg. 3)

Remain in ASB
Vacate Metcalf and
outside rented space; re-
locate in new building
Anticipating new addi-
tion to ASB in near future

Industrial Design
Vacate ASB and base-
ment Metcalf- relocate
in new building
Vacate basement Met-
calf locate in ASB and
new building

Wood Shop
Expansion on 1st
floor Metcalf into south
end (CDC)

Library
Remain in upper 5th
and east end of 6th level
College Bldg. and expand
into east end of upper 4th,
7th and 8th levels.

The RISD Building Study

Comments, criticisms, etc.,
about the New Building
should be addressed to the
RISD Building Study group.

KRAZY KAT (cartoons)
Bell Gallery of the List
Art Building
Thru Oct. 8
Mon.-Fri. 11 A.M. - 4 P.M.
Sat.&Sun. 1 P.M. - 4 P.M.

Don't miss this! Extremely
good show!

CALENDAR

7

Friday October 4 2-4 PM	CB 412	Painting Lecture - Miss Ritz
Saturday October 5 9-3:30 PM 7:30-1 AM	Faculty Lounge Refectory	Alumni Council Providence School Dep't
Sunday October 6 7 PM	Upper Refectory	Catholic Mass
Monday October 7 7-9 PM	Aud	Risd Tappers
Tuesday October 8 7-10 PM 7:30-9:30 PM 8:30-9:30 PM	Aud CB 412 RI Tennis Club	Mr. Sprout - Film Class Lecture - Jack Burnham RISD Tennis
Wednesday October 9 9-10:15 AM 3:30-4:30 PM 4:30-6 PM 7-9 PM	Aud CB 412 CB 412 Aud	Interface Prov. Sculpture Meeting Faculty Meeting RISD Tappers
Thursday October 10 10 AM-7 PM	Aud	Slide Lecture - Work of Bob Barry
Friday October 11 1-5 PM	CB Lobby	Print Sale - Lakeside Studios

RISD Film Society

SCHEDULE OF FILMS THURSDAY EVENINGS

All films will be shown at the RISD auditorium, the largest school auditorium on the East Side, located at Market Square at the foot of College Hill. Due to increased film costs admission to all films will be \$1 although season tickets will be available at reduced rates. Laurel & Hardy shorts, Little Rascals shorts, Warner Bros. cartoons and Film Dept. student films will be shown before some of the following features.

Oct. 24- THE LAVENDER HILL MOB starring Alec Guinness, Stanley Holloway, Audrey Hepburn. One of Alec Guinness' funni-

est and most famous films in which he plays a timid bank clerk who, in reality, is a criminal genius. Along with Stanley Holloway, he engineers the robbery of \$5 million in gold bullion from the Bank of England. The perfect crime explodes in their faces. The following chase scene is one of the most exciting in film history as they race through a girl's school, dash through a police exhibit, and break for the coast, with Scotland Yard in hot pursuit. Best story and screenplay award at Cannes, Academy Awards' best story and screenplay for 1952. 82 minutes B&W

Oct. 31 SPIRITS OF THE DEAD This being Halloween, we

have scheduled this fine trilogy of tales adapted from Edgar Allen Poe. The first, directed by Roger Vadim, depicts a pleasure-seeking head of a medieval family of lords, who is irresistibly drawn to a mysterious black stallion in which resides the soul of her murdered brother.

The second tale, directed by Louis Malle, is of a thoroughly evil adventurer who is haunted by his conscience - an exact double in all respects except for the blackness of his soul.

The third, directed by Fellini, deals with a British actor who has lead a dissipated life of idleness and whose last idle threat becomes a horrifying reality.

Starring Brigitte Bardot, Alain Delon, Jane Fonda, Terrence Stamp, Peter Fonda. (1969) 118 minutes Color

CLASSIFIEDS

DRUMMER NEEDED IMMEDIATELY

That fabulous rock and roll band, "THE PROVIDENCE GROUP" is looking for an experienced drummer. Drummer must have his own equipment. Paying jobs now await us!!! Audition being held during next two weeks. Stardom awaits!!!! Contact Steve 421-8457

For Sale:

AKAI C555-D auto-reverse stereo cassette deck with TEAC dolby, including 6 tapes and professional accessories. A reel to reel imitator. Asking \$200. Excellent Condition.

LAFAYETTE "OMNI-1" speaker pair. 8" woofer with four 3" tweeters. A truly beautiful pair for \$50. Handles up to 46 watts peak power.

KENWOOD KA2002 17rms per channel amp. 3 years old. Perfect condition. \$70. Please call 621-8338 and ask for Charlie or contact Box 380

Attention Sailing Club:

Have you paid your Sailing Club dues yet?

Wanted:

DARKROOM EQUIPMENT

Enlarger (pref. Omega B-22)

Time-O-Lite Timer

Easel

Trays

Amber Lights

Contact LISA, Box 397 or call 274-3151

Typewriter for sale.

Remington Portable - \$30.00 negotiable. 272-4966. Steve.

Selling your car?

If it's a Datsun, Toyota, Pinto, or Volkswagen, contact JIM, Box 266 831-5295

For Sale

BSR McDonald 260 AX turntable. Excellent condition. \$30. 274-5893 Box 1407.

I'm on the UICA Exchange from San Francisco Art Institute. Due to a lack of interest, the school is not supporting it anymore and I would like to continue to go here for one more semester because Illustration is not given there. If anyone is interested in exchanging with me please let me know. The film, sculpture, and printmaking are exceptionally good and is open all night. Please let me know and maybe we can arrange something. Irene - 272-1392 or box 192.



Robert Barry

RISD Department of Graphic Design

Auditorium-October 10 10 a.m. to 7 p.m.

Market House-October 9

From 1968, Barry has worked in almost invisible nylon cord, invisible but extant radiation, magnetic fields, radio carrier waves, telepathy, repressed knowledge, non-specific qualifications defining undefined conditions. An exhibition at Yvon Lambert Gallery in Paris is the third in a series of presentation pieces by Barry, the first two involving the work of artists James Umland and Ian Wilson. It is also part of another group, dating from 1969, which comments on the use of gallery space and the international gallery system for an art so dematerialized that it has no fundamental need of either one. The first of this group was a piece that announced: "During the exhibition the gallery will be closed". In January 1971, Lambert showed a Barry piece that read: "Some places to which we can come and for awhile 'be free to think about what we are going to do' (Marcuse)." Reads is the wrong term; Barry does not work with words; he communicates conditions. The newer work indicates an overlap rather than a gap between art and life, in the sense that it attempts to define (again by circling around something) the place of the artist in the world, not socially (though social impact is implied), but as an art-maker rather than as a person. Perhaps the most important of the many questions raised by Barry's work is simply: Does the artist have a place in the world, and, if so, is it changing? Is he/she simply a questioner or is he/she the imposer of conditions upon the esthetic capacity of everyone else, without which the world would be quite a different place?

And finally, it doesn't matter what this review says. Its potential is confirmed by its existence rather than by its contents.

Lucy Lippard