11-1-1974

RISD press November 1, 1974

Students of RISD

Follow this and additional works at: https://digitalcommons.risd.edu/studentnewspapers

Part of the Architecture Commons, Art and Design Commons, Art Education Commons, Creative Writing Commons, Esthetics Commons, History of Art, Architecture, and Archaeology Commons, Music Commons, and the Theatre and Performance Studies Commons

Recommended Citation

https://digitalcommons.risd.edu/studentnewspapers/99

This Newspaper is brought to you for free and open access by the Student Newspapers at DigitalCommons@RISD. It has been accepted for inclusion in All Student Newspapers by an authorized administrator of DigitalCommons@RISD. For more information, please contact mpompeli@risd.edu.
Even Renoir Had His Bad Days

The cost came in at $1,250,000. That's not a hundred per cent, that's near fifty per cent. The Treasurer's office then said, "I think you better lay on a quarter of a million for contingencies." We don't have our permanent collections insured; there is a long history of, starting with the Museum of Modern Art fire, major damage occurring with much greater frequency during a time you have people in with cutting tools and welding tools, than under normal circumstances. The institution better hire a "clerk of works", which is basically someone, an engineer, a construction man on the side of the buyers, which is RISD's side, to make sure that what is happening, in fact, meets the contract stipulations.

We threw in another quarter of a million which had never been figured in the beginning. I'm hopeful that it will not be expended totally. Also, the fact is that the person who is hired as "clerk of works", I believe they're talking about someone who would eventually take Mr. Ingram's place, who is nearing his retirement age.

When this came out, I stood in front of a combined meeting of the building committee and the executive committee and I said, "You are going to build 15,000 square feet in the new building complex for us, your total square footage was going to be as I remember it, 40,000 square feet (actually 40,000 flexible space for the college and 15,000 for the museum). You take that $40 per square foot and multiply it by 15,000 square feet which equals $600,000, and in addition to that you add the original $830,000 estimate, which comes to $1,430,000, and in addition to that they had $200,000 when they asked for what they called (cont. on page 2)
"gallery expansion", which was essentially covering the fact that we would be renovating, when the contractors walk out there are other things you want to say besides goodbye, and that came to 1,630,000 slated to go towards the museum in a total capital campaign of $3.9 million dollars. There is no substitute for atmospheric control, you either have it or your collections are going to deteriorate or continue to deteriorate. There are no substitutions for space. Within the total context of the campaign my top priority is atmospheric control, space is not a top priority. I will give up the amount of space requested in order to get atmospheric control.

I have since gone and requested from the building committee - I haven't gotten a response yet, 3,000 square ft. of "rough storage space". My reason for doing that is that there are certain areas of this building which have atmospheric control, 24 hour guards, heat rise and ionization measurement to detect smoke, sonic heads to detect interior movement and 12 foot high ceilings. So, it's a fairly expensive space to maintain and it has a quality of maintenance campaign my top priority is atmospheric control. This is an annual maintenance program that has been taken up all the money. Our use of the Museum is slated for atmospheric control, one year from this past July, and it dragged on, problems came up, contracts had to sign contracts, and we received National Endowment for the Arts grants, we won't do any exhibitions within the Museum proper - it is simply an impossibility. We have scheduled 3 exhibitions at the List Art Building and one through Jack Massey of Richard Hamilton graphics at Woods-Gerry. We were originally planning to start atmospheric control one year from this past July, and it dragged on, problems came up, contracts had to sign contracts, and we received National Endowment for the Arts grants for two other exhibitions and catalogues. As we went into the season it looked like we might open or we might be closed, so we'll just hold the line, we made the commitments, we got the federal grants, we won't do another thing. I made a firm commitment to Jack Massey and to the people at Brown because I couldn't hold them any longer. At that point we ceased to schedule any further shows. There are those four shows and I doubt whether we are going...

- 3,000 square feet suitable to store such things as packing crates, bases, publications, office supplies, etc. If you give us 3,000 square feet of contiguous space in which we could put this stuff, we can suddenly release a similar amount of square footage, that is of very high quality, in terms of the museum's necessities, and settle for that. At $40 square foot, you're talking $120,000 we're still under the total that is supposed to go into the campaign. A lot of people have said that atmospheric control has gone so much over the budget that we can't build the building. To make up for that we are withdrawing our request for 15,000 square feet. The fact is that the campaign has only raised less than $2 million out of a capital drive of $3.93 million. Out of the 2 million, a quarter of a million has been spent on the east end of the Auditorium, and 1½ million maximum is slated for atmospheric control including contingencies. They have already committed almost the whole 2 million of that which they raised, and where they're in trouble on the building is simply, not because we went over but because they went under, the campaign is not at the $4 million mark.

I really can't accept the fact that the Museum has walked in there and so overexpanded what it wanted that it has taken up all the money. Our just priority cost more than what was projected and therefore we've given up on the other things. I think if we had waited on atmospheric control for another year it would have cost at least a ¼ of that much more.

Press: How has the work on the Museum going to affect student use of the Museum and openings and exhibitions?
to be able to have any general membership openings whatsoever.

In terms of the availability of the collections, Phase I, where they are doing D, E, and F floors, they are basically working on what used to be exhibition space, and so segments of the collection which used to be on view (mainly painting and sculpture) are no longer on view. We have trimmed down, we normally have 3,000 objects on view—of the moment are 1,000 on view. During Phase I, and the contractors said 20 months, we interpolated Phase I, 6 months giving us six weeks to get ready for Phase II in about the end of February. That's just a guess, shortages of materials might throw them off, they might be moving somewhat faster.

Pretty much everything is available that was available before, in terms of what in storage, etc., except for certain objects that were on view that were stacked in storage rooms that used to be gallery rooms. Phase II — we're going to lose painting storage completely — it's going to be blocked off. I'm trying to think of how we're going to get into Decorative Arts storage. The print room, costume center, and textiles will be lifted bodily into the finished part of Phase I and will be as available as they were before. So that in terms of getting into that type of storage there may be periods of disruption but I don't think it'll be much worse than it was before they started. This is obviously one of the concerns of the students — one of my major concerns, and something to talk about when mentioning space—how, with 30,000 objects and 90% out of view, do you get to make the stuff available? This affects staff, exhibition space, storage space, and that will make the objects available. This is one of the things that in terms of the Museum getting more space has been flushed, as far as I can see, I think there are solutions. This business of not being physically able to have special exhibitions at the Museum eliminates, among other things, the Graduate Student Thesis exhibition this year. At this point next year, I do not know whether the Museum will be open at all. It obviously can't be open when they get to Phase III (the front hall entrance, etc.). When we get into Phase IV we will hopefully try to open parts of Phase I and II. I don't know if anything else is going to be done to the building like installing emergency lighting, upgrading security, remove the kitchen in certain places, expand study/storage areas if we get those extra 3,000 square feet.

Press: Will this work affect your community-oriented programs?

Ostrow: They already have affected the community programs, this year we're trying to carry on the concert series, poetry reading, that type of program you can pick up and go elsewhere.

Last year we had 16,000 school children, senior citizens, and Portuguese citizens, etc., through the Museum on tour, we suddenly find ourselves limited by the simple factor that with this compacted space if you get (cont. on page 10)
Jazz Musicians

There are lots of things jazz musicians have been saying with their music that aren't said verbally—a lot of things. The sound of an instrument is a voice. That sound is a soul, speaking through a horn or drums or a violin bass. By reaching higher levels of technique, a musician comes closer and closer to just letting thoughts and whatever is in the air pass through himself and emerge as music. This communication is music. Not type, form or style, but communication to all people receptive.

I don't think I can say anything new about music, but for the benefit of people locked in, I'll briefly relate what is happening outdoors here. We are the Open Sky Ensemble, Open meaning that notes, chords, beats, styles by themselves have no bearing on what has to be said through music. Whatever in sound is that is possible to express with an instrument will happen if we feel it at any particular timespace. Open as free or "free" (Ornette Coleman).

Sky, (Open Sky) in the sense that "music is air" (Sun Ra); the atmosphere is partly what we are made of and whether you are listening or playing the energy that it carries passes through all people as music. Ensemble, in that the musical communication between the three of us is a very fast and scenic route for reaching all you folk. Which is to say, when we go out we will take along as many as possible! Music speaking this: the energy of listeners and musicians together make the communication happen.

Stephen Haynes (pictured) plays the trumpet and coronet. Last year he was a member of the Sound/Silence Ensemble, a group of RISD students who performed twice at Big Mother coffee house last semester, playing pieces they wrote themselves. Steve has been following the development of some of the most creative black American composers and musicians. He is very committed to further exploration of their concepts. Stephen left RISD last year due to the energy and concentration of his involvement with music.

Dr. Philip Palombo, who plays bass, clarinet, and flutes with us, has played with Charles Tyler of the Albert Ayler Ensemble, and Rashied Ali and Raphael Garret of John Coltrane's former bands. He has also collaborated with members of Cecil Taylor's ensemble and with Muktarr Mustapha, renown African poet and mind. Philip was most recently a member of the Bruno Surrealistic Ensemble of New York City and a member of the Musicians' Collective in New York City.

I play (on) the development, feeling, dynamics, space, energy, and creativity that I hear as the three of us travel. I hope to see many of you people when we play at Big Mother Coffee House this Saturday night, Nov. 2, next Saturday at the Mediator Coffee House on Wickenden St., Nov. 9, at Big Mother again Sunday, Nov. 10, and at more times during November and December.

-Rick O'Neal

Acension

One sound begins the process becoming then a part of individual language 'structure' (means, technique) a part of organism evolving (structure, composition) talking to one's self, a 'becoming' knowledgeable, able of one's special placement to translate these abilities as a group moving without ambivalence, recognition of nuance, instinctive ability relearned, released, unchained to then become forces moving as part of the Universe, recognizing earth (ground), animal, plant, sky, as energy factors within our touch, we have abilities to become in otherness's ourselves transported beyond pedestrian terrain.

-Cecil Taylor

Photo by Rick O'Neal
IS ANYONE GOING TO OHIO over Thanksgiving? I NEED A RIDE

Will share
1. DRIVING
2. EXPENSES

Contact TOM DOLLE Box 314
ME TOO got room for two? 6211 8878
I will share 1102
182 - Joan Wolcott
Box 1059 831 758
On-Off

The Record

Pussycats, Harry Nilsson, produced by John Lennon (RCA CPLI-0570)

Some people think the new Nilsson album sounds too much like John Lennon, who produced it.
(And some people think the new Lennon album sounds like Harry Nilsson.) I don't think it matters who sounds like whom—but that Pussycats is good, fun music—spirited rock 'n' roll—the way it should be played—a little naughty, a little bit funny, loud, and enormously physical. Like early Elvis.

This album boasts the combined drumming of three very physical musicians: Keith Moon, Ringo Starr, and Jim Keltner; bass by Klaus Voorman; guitar work shared by Jesse Ed Davis and Danny Kootch; and contributions by Ken Ascher, Bobby Keys, Sneeky Pete, and Jim Horn to name a few.

Hard work is evident throughout Pussycats, but the really terrific thing about this album is that you can really have fun listening to John and Harry. Usually, they are too cerebral to enjoy; but in Pussycats, you can really taste their joy of making music together, not only taste it, but enjoy it. Harry contributed four songs (plus one he co-wrote with John). One of these songs, "Black Sails," being the funniest love song I've ever heard. Harry sings straight-faced, (is he serious, is he drunk?):

"Black sails in the moonlight
Black patch on your eye
You shiver your timbers baby
And I'll shiver mine."

"Don't Forget Me" is one of the few really honest songs in rock 'n' roll about divorce that I've heard (lyrical, painfully strung):

"In the summertime
By the poolside
While the fireflies
Are all around you
I'll miss you when I'm lonely
I'll miss my alimony too."

"All My Life" is a nice boogie, rock 'n' roll song—dancing your heart away—with a really great melody—catchy, catchy.

The non-original songs were very tastefully picked—a vigorous "Subterranean Homesick Blues" (Dylan), Jimmy Cliff's "Many Rivers to Cross" (probably the highlight of the album, if there could be one), and 3 oldies: "Loop di Loop," "Save the Last Dance for Me" (sounds somewhat reminiscent of Kristofferson), and "Rock Around the Clock" which probably typifies the whole aura of the Pussycats:

good fun, good vibes.

-R.W.
Silver Screen

The Boston Film Festival: Take Two

The Boston Film Festival was a collaborative effort by Lawrence Jackson and Paul Michaud, representing the Orson Welles cinema complex and Les Films Sirene (which recently brought to Boston: Eric Rohmer, Henri Langlois, Francois Truffaut, Jean-Pierre Leaud, and Phillippe de Broca).

Along with the films mentioned in last week's article, there were two more films of special note: Leo the Last and I'm a Stranger Here Myself.

Leo the Last is one of the most exceptional films I have ever seen. By the maker of lesser films (Zardoz and Deliverance) this film shows the exceptional range of Boorman's talents.

The film is about a man, the last in a line of royalty, who goes back to claim his dead father's mansion. Smothered by his father's personal servants and friends, Leo (Marcello Mastroianni) hides inside the world of his telescope, watching the birds and people who inhabit a London ghetto.

Through Leo's eye we view the story of the poor blacks and whites who inhabit the street which Leo owns. Much in the same way we saw Jean Seberg through the rolled up paper telescope of Jean-Paul Belmondo in Godard's Breathless.

Boorman's use of color is probably the most outstanding concept in the film. In comparison with the black and white people who are dealt with in equal ratios in the plot, we see the world in an entirely black and white state. Everything (except natural elements) is in black and white while the clothes, the house and the street Leo lives on is a common shade of grey.

From a carefully dismantled plot there is a grand finally which bears an exceptional satirical resemblance to the burning of Atlanta in Gone with the Wind.

In the new film that was recently shown at the Boston Film Festival, I'm a Stranger Here Myself, we are given an exploratory tour into the life and films (20 in all) of Nicholas Ray. In this documentary on Ray's work, directed by David Helpern and produced by Jim Gutman, we are shown extensive clips from films like Rebel Without a Cause, They Live by Night, and Johnny Guitar.

Traveling through the film we are shown intimate portraits and interviews of Ray and his students at Harpur College. Teaching film in a communal living arrangement, we see the arguments as well as the tender moments in Ray's teaching and personal life.

Accentuated by interviews with producer John Houseman, actress Natalie Wood, and admirer director Francois Truffaut this documentary examines the rebel, Nick Ray, who electrified Hollywood. Watching film clips with stars like Joan Crawford, James Dean, and Humphrey Bogart, I am reminded of a phrase by Jean-Luc Godard "If the cinema no longer existed, Nicholas Ray alone gives the impression of being capable of reinventing it and, what is more, of wanting to."

In many documentaries (particularly ones on people) one is often caught between the situation that is presented in the film and the somewhat opinionated eye of the filmmaker. Not so with I'm a Stranger Here Myself. Even though Helpern and Gutman have shown us a loving view of Nicholas Ray, it is seen through the eye of truth.

To again quote Godard, "There was theater (Griffith), poetry (Murnau), painting (Rossolini), dance (Eisenstein), and music (Renoir). Henceforth there is cinema. And the cinema is Nicholas Ray."
Friday 1
7PM Carmichael
Les Olividadoos (The Young and the Damned), dir. by Louis Bunuel with Roberto Covo. 1950. This is a surrealistic study of Mexican slum squalor. The first of our Bunuel series this year. Catch him while you can.

9:30PM Carmichael
pickpocket, dir. by Robert Bresson with Martin Lassalle. 1959. The American film noir and the European arthouse cinema cross pollinate to produce this tale of a common drifter in the form of a profound spiritual study of temptation and redemption. This is a film not to be missed.

11:00PM Carmichael
Homicide, dir. by Arthur Penn with Warren Beatty and Faye Dunaway. 1967. We top off this night of cinematic decadence and crime (our peculiar celebration of All Saint's Day) with Penn's brilliant characteristic and the famous outlaw.

Saturday 2

A 3 - Day College Building Art Ed Workshop
7:30PM Carmichael
Cartoons instead of wasting a Saturday afternoon pretending to work, expose yourself to some culture and come see your old Disney friends: Mickey, Donald, Goofy, and Pluto.

7 - Midnight Refectory
R. I. Junior Women's Club Dinner Dance

Sunday 3

7 and 9:30PM Carmichael
Macunaima, dir. by Joaquim-Pidro de Andrade. 1970. A surreal tragicomic allegory of whites and blacks trapped in a Brazilian fantasy. The film follows the black hero who bears its name, from his humble birth through a series of adventures including his miraculous transformation into a white prince.

7 PM Upper Refectory
Catholic Mass

Monday 4

5:30 - 7 PM Aud.
Modern Dance

7 - 9 PM
RISD Tappers

7:10 Cinematheque
Midnight, dir. by Mitchel Leiser, scripts by Billy Wilder and Charles Brackett, with Claudette Colbert, John Barrymore, Mary Astor, and Don Ameche. 1938. An all-time great screwball comedy. It is one of the masterpieces made in the peak year of the studio era. No one can afford to miss this one.

Tuesday, November 5, there will be an organizational meeting of the RISD Textile Club. The club is open to any RISD student for a $3.00 membership fee. Activities will include field trips to textile museums in the New England area and the Washington Textile Museum. In addition, the Textile Club will offer a series of slide lectures accompanied by workshops ranging from African strip weaving to contemporary woven forms. The workshops will include batik, soft sculpture, spinning, natural dyeing, stitchery, card weaving, basketry, knitting, crocheting, and building backstrap and frame looms. Join us Tuesday, November 5 at 4:00 in CB 331 for our first meeting and slide show.

Tuesday 5

4 PM CB 312
Mr. Dwyer and Mr. Geck
Pre-Winter Session Meeting

5:30 - 7 PM Aud.
Modern Dance

7:30 List
Duel in the Sun, dir. by King Vidor, William Dieterle, and Joseph von Sternberg, with Jennifer Jones, Gregory Peck, Lillian Gish, Walter Huston, Joseph Cotton, Lionel Barrymore, and Charles Hickford. 1941. Pollock's ambition, a western epic to rival Gunsmoke, 3:10 to Yuma, and Red River. The result is a fascinating potpourri of talents and ideas.

Wednesday 6

12:30 PM Upper Refectory Placement - Luncheon

5:30 - 7 PM Aud.
Modern Dance

7 - 9 PM Aud.
RISD Tappers

Thursday 7

10 AM - Noon Aud.
Lecture Series: Museum

6:30 - 7:30 PM Aud.
Mr. Kirshenbaum: Film, Painters Painting

7:30 AM Aud.
RISD Film Society: Jacques Tourneur, Anniversaire, and Tour Qu'on a La Sante
more than one busload at a time it becomes a traffic jam. We'll reach less children and the staff is ready to take a few objects from our loan collection and go out to the schools. Hopefully, our philosophy is that the movement to the schools is a preparation for a summation of a visit to the Museum, where the highest quality objects do remain. The Portuguese program is still going on - that was mainly developed in terms of sending people out to the various Portuguese social clubs, talking to them and getting them to come for a visit (the difference in 1000 objects or 3000 objects is not overwhelming). The senior citizens groups are expanding, they are a pre-organized, intelligent group with leisure time, and it's almost easier to work with them than some of the school groups, but there is no real conflict. They're just looking for interesting programs.

We're moving more into sponsoring things, we did this walking tour of downtown Providence that was done with Project Interface. There is a series that we are doing with the Preservation Society, 4 walking tours, 150 people turned up two Sundays ago. I think we are going to get an erosion in attendance, especially since we've had to cut out the special event in the Museum. We're trying to find substitutes but it is not always easy.

Press: Has this alteration program affected the ability of the Museum to purchase new objects for the collection? Ostroff: It really hasn't affected our ability to acquire new objects for the collection. There will always be a place where we can meet storage. What has affected our ability is that the art market has gone, or has always been a little bit in flux for 4 or 5 years; it has been the most inflationary. Three things seem to be happening, one is that there is a softening in the art market of that type of object that is not of the greatest importance or the highest quality, the object I might collect as a private collector, the name painter but not necessarily the good painting. Even Renoir had his bad days. That sort of thing, the nice object and the junk with the big name seems to be slipping, the person who bought it can only protect it - he wants to make it liquid. The person who bought as an investment and can't hold it, they need the money and its flooding the market. There was some slippage in the 19th century French art in auctions this summer. Those objects that are really good do not, and this is an educated guess, do not seem to be slipping, in fact, there seems to be fiercer competition for them than ever before. More and more of these objects are not typically at auction, but are being turned over to dealers, and the dealers aren't budging in their prices.

The stock market which yields these funds to buy these objects is slipping, the yield is less, and the amount of funds we have to purchase objects of art now, in terms of endowed funds is a little bit less than the amount of funds we had to purchase art 20 years ago.

The ability to bring art here and store it is not particularly hurting us, the inability to afford them is what's hurting us.

What we have done is make an in-house policy decision. We have taken one of our three funds and turned it over completely to prints, drawings, and photographs - the major emphasis there being 20th century. Last year we had a $10,000 grant to buy mainly prints and photographs by living American artists, these are areas not covered by the Pilavin Collection then during the course of the summer, last year, we spent $20,000 on 20th century prints, drawings, and photographs. We have a long way to go in photographs, we're trying to continue this, we can't continue it at the same level, but we filled in a lot of areas. Our idea in this area was (1) in terms of photographers, there is a tremendous interest at RISD, in fact, in the whole community, in photographs, and (2) in terms of prints, there is a marvelous renaissance going on in printmaking, today, the stuff tends to be small and less expensive.

Given the quality of graphic arts in America today, and the interest I notice is there is an interest in process, some of the artists were fantastic masters in the handling of a medium, there's not that much interest in the image and much of the experimen
tation that is going on in the graphic arts as they move between commercial and non-commercial medias and the multiple. So that expenses and the ability to afford more, the ability to really have an available teaching collection of 20th century art - we could never do it. But we must and we are going to use painting and sculpture to do it, you'd find you get at the stuff it would be stacked twelve deep and that you couldn't afford ultimately that much.

We have said what we would like to get into as much as possible are "wall stoppers," those few selected items, rather than "rat-tat-tat-tat" like we have at times in the past. I think we are feeling the money pinch in this area tremendously.

There's something I'd like to add, and this gets down to the space analysis to a certain extent. One of the suggestions that came up is the usability of the collections on the part of the RISD faculty and students. Collections that sit there and are basically inaccessible, or accessible under tremendous strain for all concerned, and the reasons this occurs are two. One is space, the collections have more than doubled since 1926, the building's last new space was added in 1926. The other is terms of staff, we get up to 25.3 people on the Museum staff plus 12 guards. Of those 25.3 people we have 4 curators, 3 junior curators, and 1 senior curator, every other curatorial person is half time of 2 1/2 time, ten month year, etc. There seems to be 2 solutions that are best explored at this time on the part of the Museum, the
faculty and students, the people who are going and doing the survey in terms of space. The types of space students and faculty seem most interested in that would affect the Museum is one if the new building is going to be rammed against the rear of Memorial Hall, as I suspect it is, there will be walls of the new building that will be contiguous with walls of the Museum and I can see tremendous advantage in having an auditorium or lecture hall, a place where 100 to 200 people can sit for a lecture or part of a lecture series, etc., that has one door into the Museum, one door into the other building. It could serve both purposes.

I would love to see a greater amount of joint sponsorship between the Museum and the College. Art History, Humanities brings in a lot of interesting people, but it is much easier for them to pick up the phone, because there's Art History, Painting, Graphics, Sculpture, etc., that we are having this or that is possible, so and so might come down and give a lecture, would you like to share the cost and we'd make it a joint effort. There's a funnel here and a funnel going to a broader base of the community. I can see a lot more of that going on and I can see it being possible if this building plan, which is going to have to put in an auditorium of that size, makes it so that it is contiguous. It becomes a form of essentially "teaching space".

Secondly, I think through some very careful manipulation of some of the spaces we already have, and we began to work with Interior Architecture last year. They had some pretty good plans last spring but that's when we were going to have our 15,000 square ft. They have been looking at the Museum if the false walls come down, what happens to circulation, etc. I think a good Interior Architect can walk into certain of our spaces like Decorative Arts storage and say we can design something like a library stack system so that your making maximum use of the space, and a few individuals could be able to get in there and see better than they can now. That would allow faculty and a couple of students to get in.

There's a desire for crit space, a desire to have space so that there is a greater accessibility of the Museum's collections in a teaching situation. If in one of the contiguous spaces between the Museum and the new building there could be a secure hallway, with 3 rooms with access to the Museum on one side and the College on the other, then classes could be brought in and the objects then brought in. They are essentially didactic spaces where there is a meeting place, a classroom situation, and yet you've solved the problem of taking stuff in and out of the Museum. It is something that cannot be injected into the Museum's present situation.

That same space could become a crit space, serve in a wide variety of functions. This kind of planning going on how would solve some of the problems we have in the foreseeable future, within the next five years.

There is an enormous surprise on the part of the students at how much stuff is here. To the best of my knowledge we have not said to a student group or faculty -- no, the stuff isn't available -- we have had to say that it's available but we're going to have to overcome the physical and staff problems we face to make it available, bear with us and we'll get it out. I think that beyond space and staff there is a historical demonology that is associated with the Museum; they're the "bad boys," they want to separate from the College and take their 80 million dollars that they're spending this year and take care of the 8 families that live on Prospect Street. The Museum, in fact, is very small in terms of the corporation; we're 10% of the budget and of that 10%, a quarter of it is redistributed expenses we pay to the institution. In terms of square footage, we are 19.5% of the gross square footage. In terms of staff, including the 12 guards we have 37 members.

I don't want to pick and walk away from RISD but I would love to stop being cast in the role of the heavy. I think with time and the type of planning I'm talking about, with another area of planning which is looking at the area of joint appointments. Obviously 3 girls and a chief curator are not going to be able to

(cont. on page 12)
ATMOSPHERIC CONTROL INSTALLATION

Since early September, plumbers, electricians, sheet metal workers, carpenters, and construction workers have been working on Phase I of the Atmospheric Control Installation in the Museum. The entire project is estimated to take twenty months to complete.

Areas to be covered during this primary stage of construction are D, E, and F floors of the main block of the 1926 building. Projects to be completed during this first phase include:

1. The construction of a Penthouse housing air handling units on the east roof of the building.
2. The construction of a Penthouse over the south end of the heating plant, to house a steam absorption unit.
3. Putting cooling towers on top of Metcalf Building.
4. Running hidden ducts inside the walls of the Main Gallery, both vertically and horizontally, coming from the handling station and venting into the Main Gallery and surrounding rooms.
5. Removal of radiators under windows. Blocking up windows with north, south, and west exposures. These areas will then have to be plastered over and painted. Only those windows facing the sculpture garden, Benefit Street, the windows in Pendleton House and in the stairwells will not be blocked. These will be triple-glazed to prevent condensation on cool days.
6. Installing controls and equipment for re-heat and humidification.
7. The construction of a fire block, made of metal and cement, in the hollow spaces of the walls which will separate Phase I from Phase II.

When Phase I is completed, the objects moved from D, E, and F floors will be moved and stored in the completed areas. Phase II will then get underway on A, B, and C floors.

Meanwhile, while Phase I is going on, the Museum staff has continued to work in their offices as usual. The Museum has maintained its normal hours and programs for the public with the following areas open to them: The Classical galleries, the Sales desk, Pendleton House, the Porcelain Collection and three special exhibition galleries presently re-hung with selections from the best of our permanent collection.
Wintersession In Peru

An introduction to Peruvian art and culture by travel and experience will be offered by Hardu Keck and Edward Dwyer. All interested students are invited to attend a preliminary organizational meeting, Tuesday, November 5th, in CB 412 at 4:30 p.m.
Events

A conceptual piece by Ted Weller, color drawings by Ronald Binks, paintings and prints by Eleanor Daniels and photographs by Gene Mazel will be on view at the Woods-Gerry gallery from Oct. 30 to Nov. 6.

Ted Weller, an instructor in the RISD freshman foundation, is exhibiting cartographic descriptions of a "polar Shift," using maps and photos. Ronald Binks produced his color drawings while in Rome last year as director of RISD's European Honor's Program. Eleanor Daniels is a RISD instructor in painting and Mr. Mazel is a Providence artist.

The Woods-Gerry gallery is located at 62 Prospect Street, Providence, and is open weekdays and Saturdays from 11 AM to 4:30 PM and Sundays from 2 to 4:30 PM.

The Art Association of Newport Exhibitions Nov. 9-Dec. 1
- Paintings by John N. Barron
- Paintings by Marve Cooper
- Watercolors and Acrylics by Deborah Gordon
- Wheel Thrown Pottery and Sculptures by Kathy Szal

Members are cordially invited to a reception on Saturday, November 9, from 5 to 7 o'clock. "Visiting Pictures," the work of members, are offered for rent and sale. The galleries are open weekdays from 10 to 5 and Sundays and holidays from 2 to 5.

YARNS
FOR
KNITTING, CROCHETING, CREWEL, NEEDLEPOINT and RUG HOOKING
Free Individual Instructions by Purchase of Material
Betty Schloss Handicraft Studio
187 Westminster Street
Corner Dorfmane
Providence, Rhode Island

Classifieds

FOR SALE
1970 Chevelle Malibu
New tires, inspected, immaculate condition, 41,000 miles, vinyl top. Only $1450.
Call 828-4859 (4 to 6 PM)

Bike for Sale

$125. tel. 521 3519
RISD FILM SOCIETY PRESENTS

THREE FILMS BY

PIERRE ETAIX

INSOMNIE

HEUREUX ANNIVERSAIRE

TANT QU’ON A LA SANTE

"...this is the traffic jungle where the priority of 'smiling' brings forth demonic grins....It's the vacation spots, a hell which makes urban over-crowding seem like a paradise; it's the unheeded conditioning of publicity which makes men, and especially women, slaves satisfied with their household comfort."

—Jean Leroy, Nord-Eclair, Lille

7:30 RISD AUDITORIUM $1 THURS. NOVEMBER 7