

5-2-1962

Blockprint May 2, 1962

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Rhode Island School of Design

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Students of RISD and Archives, RISD, "Blockprint May 2, 1962" (1962). *All Student Newspapers*. 337.
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BLOCKPRINT

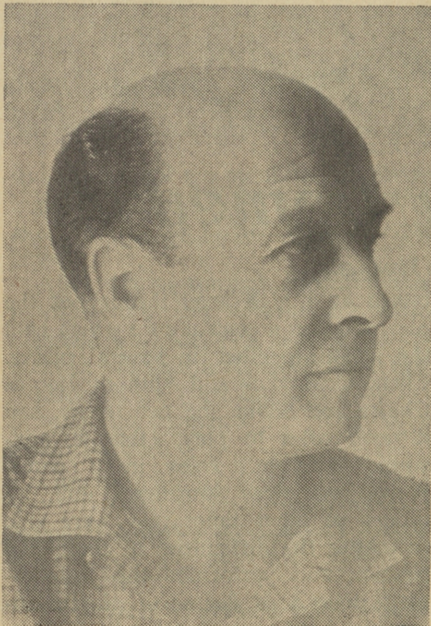
RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, RHODE ISLAND

R.I.S.D.
APR 30 1962
LIBRARY
Register
This
Week

Advanced Photo Course To Be Given by Callahan

President Frazier announced recently that the curriculum committee has approved an advanced program in photography to begin in the fall of 1962. The program, which will lead to the master of fine arts degree, will be under the direction of Harry Callahan.

Mr. Callahan, a nationally known photographer, came to RISD in 1961. Born in Detroit, he attended Michigan



HARRY CALLAHAN, who will give advanced photo course.

State College; though he never studied art formally. Mr. Callahan became interested in photography first as a hobby. When he was twenty-six, he saw an exhibit in Detroit of the works of Ansel Adams. These were straight photographs with no drawing or retouching. Mr. Callahan says the clarity, the tones and textures of Adam's pictures were to him, at that time, clues to the techniques of photography.

Mr. Callahan, then, decided upon photography as his life's work. In 1946 he went to the Institute of Design in Chicago where he taught until 1961. A four-year graduate program has been in effect in Chicago since 1950.

Mr. Callahan expressed the hope that there be an interchange of students in advanced photography between RISD and the Institutes of Chicago and Rochester.

The new program at RISD will be opened to graduates of photography schools. At least twenty credit hours will be required for admission. It is expected that the program will be limited to a small number of students.

The program will be established on the same basis as the graduate course in painting. Students will work mostly on a major project which must be a real contribution to photography.

Of his photography, Harry Callahan said in 1945, "I love photography. Photography is an adventure just as life

is an adventure. I believe that when a person is intensely concerned with trying to find important values of life and has a medium to express this concern, the expression will have life to it. The values will change to the person and the expression of these changes must finally total a span of real creativity."

Council To Expel Absent Members

Forty-seven of the 74 members of the Student Council were absent at the April 17th meeting, according to treasurer Mike Reid. Reid stated that right of representation will be forfeited if a student representative misses two meetings.

Absent at the last Student Council meeting were the following representatives:

Class Officers

Junior Vice President
Junior Secretary
All Freshman Officers and section representatives

Architecture

5th year representative
4th year representative
2nd year representative

Apparel Design

4th year representative
3rd year representative

Ceramics

4th year representative
3rd year representative
2nd year representative

(Continued on Page 4)



"PICNIC BY A SEAWALL", by Dean Richardson, was among the drawings and paintings he submitted to the Guggenheim grant board and formed the basis for the awarded fellowship. "Picnic by a Seawall" will be shown, along with ten other paintings at the Peterson Gallery in Boston beginning May 1st.

Guggenheim Fellowship Awarded to Richardson

Dean Richardson, among the most deserving of young painters at RISD, has won a Guggenheim Award, it was announced Thursday.

Dean was granted the award on the "Picnic by a Seawall", "Klansman", basis of five paintings and drawings: "Child's Toy", "Flag", and "See America First".

The work was submitted to the grant board along with work from many other painters. The grant is awarded so that a painter may continue his advanced work in art. Richardson plans

to spend the next year in the United States.

Dean received a Bachelor of Fine Arts from RISD in 1956. He then attended Brooklyn Museum School and studied at the Hochschule fuer Bildende Kunst in Berlin, Germany.

Richardson has had his studio in the Bank Building since his appointment and works there nearly every evening. Quiet and easy-going, his dynamic instruction and influence have served to vitalize the quality of drawing throughout the school. By example and quiet instruction, the right suggestion always seems to be at his disposal.

The honor of this coveted award could not have been bestowed on a painter of more merit as an educator or as a practicing artist. The award will provide Dean Richardson with the opportunity to work freely for a year.

Honor Convocation To Be Held May 8

Students who have distinguished themselves during the '61-'62 school year will be recognized at a brief convocation on May 8th at 11:00 a.m. Gordon Allen, Director of Student Activities, urges that all students attend.

Dean Hammer and Mr. Allen will conduct the honors convocation, the second of its kind to be held in three years.

Department chairmen will also take part in the ceremony which will bestow awards, grants, scholarships, stipends, and certificates of merit upon deserving students.



MIKE THOMAS AND THE ORIGINAL TITANS present a preview of the jam session planned for May 5th. The Titans — left to right, Paul Lindsay, bass; Garnett Burnett, guitar; Jim Vita, sax; Dave Lindsay, drums, and Mike Thomas, Piano.

Editorial

A "Renaissance"

The SECTION exhibit, a collection of painting, sculpture and graphics from Brown and RISD, on view at Faunce House during the week of April 10th, was the subject of a feature article in the April 17th issue of the *Brown Daily Herald Supplement*, entitled "The Plastic Arts at Brown".

Authored by Kenneth H. Walker, an art major at Brown and co-chairman of SECTION, the article presented a number of provocative statements:

"Numerous factors account for the renaissance in the plastic arts at Brown, but the most important determinants are the method of art education here and the faculty which implements this method. It is a unique method often quite foreign to a standard "art school" approach, because the artists at Brown are somewhat unusual. This does not mean that Brown art students are a cult of beats (beards, sandals, etc.), but they are more intelligent than the average art school students. The Brown student usually has a fuller understanding and greater awareness of his own environment than the student whose education has strictly prepared him for a professional career in art. Therefore a method of artistic education at Brown can begin on a very high plane."

"No Brown student can major in the plastic arts, but is in essence an art history major. He obtains a theoretical understanding of his subject which then, consciously or unconsciously, becomes a part of his creative process."

"At an art school the student is disciplined to draw from nature or the figure and in this way discover the environmental forces. It is an academic process in which technique often inhibits all the vitality and conviction necessary to produce a significant work of art. At Brown, the studio courses in paintings, sculpture, and graphic arts are conducted, to a very great extent, on the expressive or creative level rather than as studies of technique or historical investigation. This can be done because the Brown student already has a good deal of the maturity and environmental awareness that an academic approach to the plastic arts is supposed to teach."

One's first impulse, after reading the complete article, is to reply with a rebuttal. However, the general tenor of the article suggests that the discerning reader discount most of Mr. Walker's thesis as undergraduate overzealousness.

It is not our intent to disparage the efforts of the Brown "renaissance". On the contrary, we commend and encourage the activities in the visual arts which their art department has so lately exhibited. More important, Mr. Walker's article indirectly points out a need, the lack of which has (and will in the future), hindered the role of the artist.

President-elect, Albert Bush-Brown, quoted recently, "regrets the modern public's failure to understand its artists and the modern artist's failure to get much beyond the manipulation of shape, color and texture in a fashion that is mostly unrelated to the social and intellectual ideas of their time."

This understanding between artist and layman has been frustrated in a number of ways. It has been the propensity of many of today's artists to isolate themselves, ignoring everything about them and practicing an almost cult-like existence. For them, nothing except that which concerns their art, is important and when called to comment upon the extraneous, the responses is often inarticulate drivel and cheap cynicism. They have created of themselves abstractions as obscure as some of their works.

The layman, in this instance the Brown student, barred from the sanctum of the "artist", learns of art primarily in the classroom. It is "theoretical" learning — abstract ideas which can become mere pawns in the hands of the dilettante and fall easy prey to a "manipulation" as deleterious to the idea of art as the artist's "manipulation" of his materials can be to his work. Mr. Walker's article is but one sign of this glib approach to the artistic impulse.

The easiness with which the term *artist* is bandied about today by both art student and layman has taken some of the force and character away from the image of *artist*; it follows that the idea of art is therefore weakened and made more obscure.

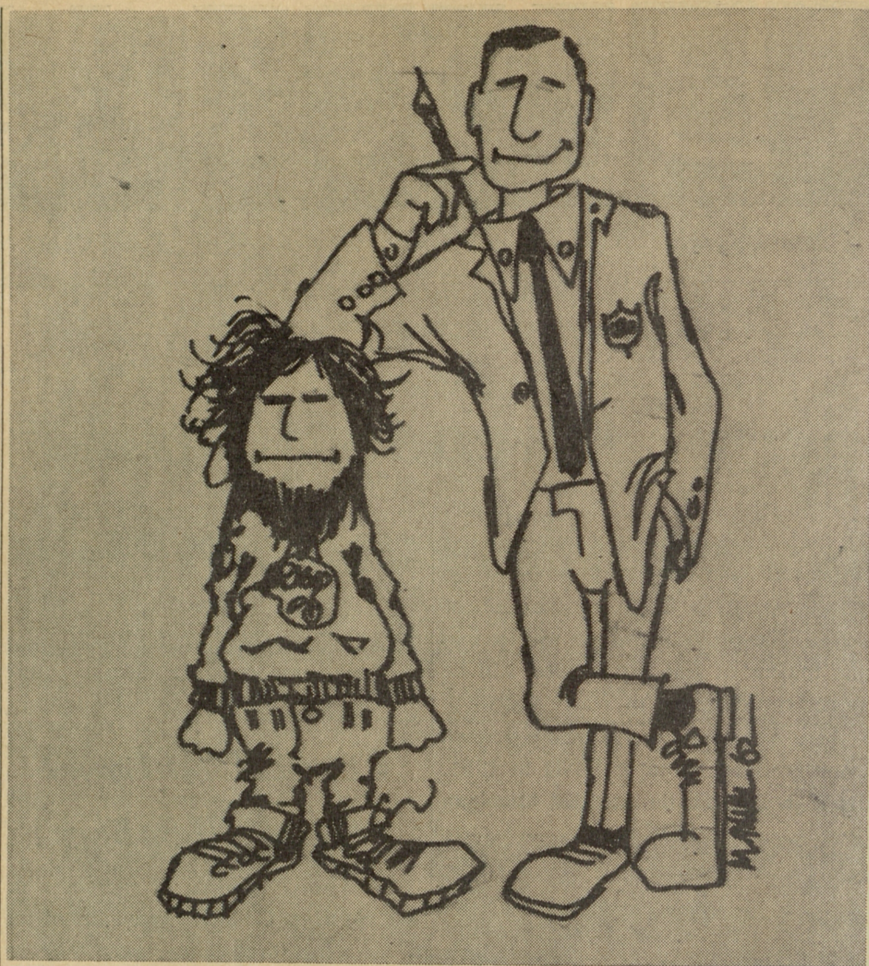
There is a need which approaches responsibility affixed to the role of the artist; he must meet and communicate with his surroundings. The "renaissance" at Brown should be viewed as an opportunity to begin mending the rift between artist and public. More participation in the arts, between Brown University and RISD should be encouraged. Forums, seminars and joint efforts might provide the institutions with insights both rewarding and far-reaching.

BLOCKPRINT RISD

Published weekly on Mondays except holiday and examination periods while the College is in session by BLOCKPRINT, Rhode Island School of Design, 2 College Street, Providence 3, Rhode Island. Subscription rates: \$3.00 per year. Printed by Printers' Service & Supply, Inc., 357 Weybosset Street, Providence, Rhode Island.

Second-class postage paid at Providence, R. I.

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Designer's Comedy

by FRANCES LAMBERT

In vivid contrast with the Designers in Drama fall production of Ionesco's work, the spring play, *Servant of Two Masters*, might be termed an "anti-thinking" play.

Unlike Ionesco, who wanted "to communicate to (his) fellow men those fundamental truths which had been brought to (his) awareness", Goldoni had no message to convey to his audience. His plays invite each individual in the audience to *stop thinking*, to lose awareness of the sense of being a private person capable of private thoughts and to join the crowd, the audience, and become an integral part of a group of people who unthinkingly all laugh and cry together. Goldoni presents nothing new, or startling, that would tend to alienate the audience or cause the individual to draw to himself, and think; he merges the individual into the crowd until each one feels 'elbow-joined' with his neighbors into one big unit. Goldoni's play requires only that the audience be entertained by the actors.

Actors Communicate

The spark must come from the actors. The direct communication with the audience and the spirited spontaneity of the *commedia dell'arte* players, which Goldoni tried to implement in building an Italian dramatic literature, can only take place when there are skillful, dynamic actors on the stage playing to a reasonably responsive audience.

Goldoni lived in an age when the actor was more prominent than the writer. He was one of the outstanding writers of his time, which means that he skillfully wrote plays which gave the actor the most advantages and the most freedom. David Whitney, as Truffaldino, the servant of two masters, was given an excellent acting opportunity in this role, and did a good job of it at Friday night's performance. Pantalone, played by Anthony Kurneta, seemed the most convincing character. Mr. Kurneta's performance was sus-

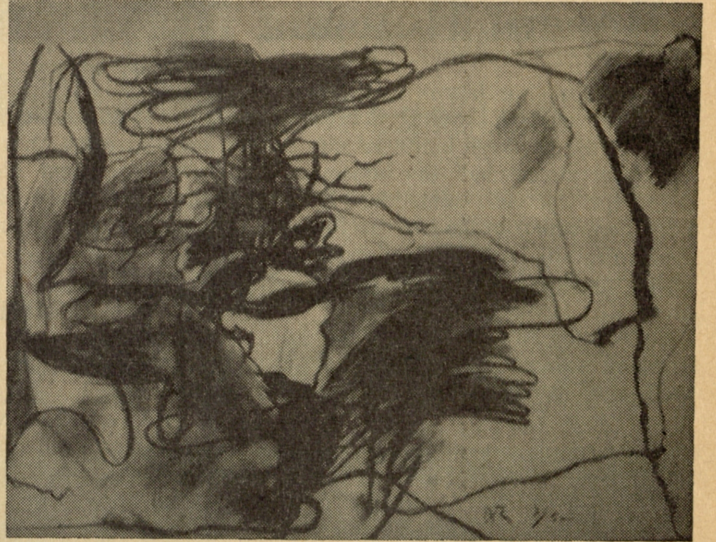
tained at a high level throughout the play and was a central core which held the action together in several places. Ellen Schwarzbek and Anthony Rao as Clarise and Silvio, the two lovers, had difficult roles to play, (that is, non-comic "straight" roles in a comic play), and were sometimes dull, although at other times they were able to master the difficulties of their dual position and performed the melodramatic lines to a degree of playful absurdity.

Mary Cannell and Larry Baldwin as Beatrice and Florindo, the "lost" lovers who finally find each other, were saved from this difficulty by the separation and action involved in their roles, and were a more successful pair. Dr. Lombardo, played by Robert Thompson, and Brighella, by Stephen Ritchings, were also well done. Nancy Keefer, as Smeraldina, the maid, was a shockingly bright element. Perhaps the play would have been more comical as a whole if she had been given more bawdy lines and had made her delivery in a slightly more subtle way; as it was, she was quite comic and, like Truffaldino, always gave a lift with a witty remark or action.

Costumes Outstanding

The lighting, music, set and costume design was original yet used tradition to good advantage without feeling conventional. The set was well-planned and worked well for the actors, but seemed a little too much of a flat backdrop. Perhaps colored lights or even a modification of the originally planned brightly colored set would have added more to the atmosphere, without detracting from the costumes. It was disappointing that the music, which was quite enjoyable, was not played on clarinet and guitars as originally scored, since the muted timbre of the harpsichord seemed to detract from the impact. Mr. Surprenant's costumes were highly successful and will be a valuable contribution to the drama department's costume wardrobe.

UNTITLED DRAWINGS by Dean Richardson which were among those judged by the Guggenheim award committee.



Van Gogh Exhibition Is Shown In Boston

by LOREN KERST

For \$1.00 per, the most comprehensive showing of the paintings and drawings of Vincent Van Gogh has been available to the public through April 29th.

After wading through a multitude of reproductions and occasionally seeing a minor work of Van Gogh's the opportunity to gain a comprehensive view is afforded the New England Area . . . of what consequence is a large show of this nature?

This exhibition provides one with a way of looking (ie through another's eyes); it explains the roots of a milestone in art for the world. It screams "INTENSITY."

I was most impressed with "Fishing Boats" (Arles, 1888). The flat color and value pattern form an organic whole that is incredible. How, in ten years could so much be captured and stated so clearly?

RISD Receives Prize Painting

"City of Churches," a painting by Zoltan Sepeshy, a resident instructor of Cranbrook Academy, Bloomfield Hills, Michigan, was purchased recently through the Henry W. Ranger Fund of the National Academy of Design in New York City and donated last week to the Rhode Island School of Design Museum of Art, Providence, Rhode Island.

Conceived and conditioned by what Sepeshy considers his own architectonically structural approach to a painting wedded to a religious sentiment that finds expression in building a painting, "City of Churches" won the Andrew Carnegie Prize in the 136th annual exhibition of the National Academy of Design in New York.

"The present ownership of 'City of Churches,'" said Sepeshy to David G. Cater, director of the Rhode Island School of Design Museum, "is a source of genuine gratification on my part. I sincerely hope that those experiencing the painting will find some portion of the realization present during its construction and at its completion."

In "Drawbridge" there seemed to me to be an outgrowth of interest in Japanese Prints. The color too has the directness of such work, but retains the personality of paint. But rather than speak of the paintings, there is something of the mood almost all of the works create for a viewer. I was aware of the conviction and directness of the work. This intensity approaches you, hungry for attention, and engulfs you nearly effortlessly. The drawings too have the driving quality which demands attention. The frank skill and direct Germanic vision is a value too little in evidence in the drawing classes at RISD.

The Boston Museum of Fine Arts provides an excellent depth for a show of this nature, having an extraordinary collection of impressionists being particularly long on Renior, Manet and Monet. This area of the Museum provides a lucid counter to the Van Gogh Show.

The show was crowded with fat old lady patrons of the arts in hats and contained a section (supposedly taken after Millet). Both of these attractions (or is it detractors), are better forgotten. Neither wind nor sleet nor fat ladies can keep one's mind from a very personal experience with the work of Van Gogh.

A.S. Elections

April 26—The Architectural Society held elections for next year's officers at a meeting today. Norm Paul '63 was voted President and Joe Fulkerson '64 Vice-President. Carolina Woo '64 and Libby Vaughn '64 were selected Secretaries. Julia Holmes '64 was elected Treasurer.

J. Carol Fulkerson, Head of the Department of Landscape Architecture and Wesley H. Randig, Mathematics Instructor, were chose as advisors for the society.

In an informal statement, President-elect Paul stated that he anticipates an active and varied program for the '62-'63 school year. The Architectural Society, in the past, has been a leader among the student-run organizations, providing RISD with informative programs throughout the school year.

Frosh Nominate Class Officers

At a recent meeting of the freshman class on Tuesday, April 24th, Rick Lamb, Martin Mull, Tim Prout and Gil Thompson were nominated for next year's class president.

Proposed for vice president were Jerry Caputo, Carol Moses, David Olivetti, and Tony Seaman. Nominated for secretary were Pedro deMovellan and Jeni Hatheway; and for treasurer Steve Maka and Phil Tobey.

Dorm Council Plans J-Session

Mike Thomas and the Original Titans will hold a jam session on Saturday, May 5th.

The five piece group, sponsored by the Dormitory Council, will perform from two till four o'clock in Homer Hall Lounge or on the terrace, weather permitting. The admission cost is fifty cents per person.

The Titans gave a preview of their varied talents in the Refectory on Saturday, April 21st. The quintet is composed of Mike Thomas at the piano, Jim Vita on the sax, Dave Lindsay on the drums, Garnet Burnett on the guitar and Paul Lindsay on the bass. The Titans have performed at the University of Rhode Island, the University of Connecticut, the University of Denver and at local night clubs. They are in the process of cutting three records for Wye Recording Studio.

"They will play most anything" according to Dorm Council president Jane Sterret.

Classifieds

BLOCKPRINT will print classified ads of 25 words or less at \$.50 per ad. BLOCKPRINT reserves the right to edit all ads.

Summer Work Wanted: Any type of modeling anywhere within day's drive of Providence . . . will discuss rates. Call Charles F. Moccio, North Scituate NI 7-4202.

BOLEX movie camera for sale: An 8mm, twin turret B-8 with precision pistol grip handle, leather case and minor accessories may be purchased for 40% of its original cost. TEL. — UN 1-4740.

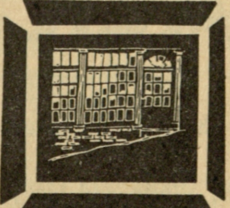
Europe Bound?

RISD's Student Association Office has arranged a European flight, via Air France, for twenty-five passengers. It is open to the students, parents, and faculty of RISD, Brown and Pembroke. Fourteen passengers are already signed. The flight, costing approximately \$300, will leave June 13 and return August 30.

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OAKES on the HULL

- artists' materials
- frames
- industrial displays



British Architect Lectures On Recent Housing Developments

Nearly a million homes in Britain do not meet modern housing standards, while in the northern industrial city of Liverpool almost half the houses are unfit for human habitation. David Lewis, a member of the City Architect's department of Leeds, England, who had earlier spoken to the Fine Arts Department on Henry Moore, began his lecture to the Architectural Society last Tuesday with an outline of this background to Britain's greatest challenge to architects.

After mentioning the history of the New Towns movement to build 'garden cities' beyond the sprawling urban areas, Mr. Lewis described the New Towns built since the war and other experiments in mass housing, among them the Roehampton development in London and the impressive blocks along the hillsides above Sheffield. He discussed the way of life of the British industrial worker, tough and yet warm-hearted in harsh smoke-blackened cities — 'in Leeds the sparrows wake up coughing' — and emphasized that new homes should be so built that the sense of community of the slums not be lost in anonymous suburbs. The weaknesses of the first New Towns, their lack of urban feeling, and their high suicide and delinquency rates, are admitted, but they offer a way forward to a new community.

Mr. Lewis recounted how, before beginning the design of urban renewal housing, architects made an intensive study of the lives of workers who were to be rehoused. They then tried to reinterpret their patterns of living in

terms of buildings of different form. Thus, in Victorian slums the street was the meeting place of a community; in the new apartment blocks long corridors, 'streets in the air', offer similar opportunities for play and conversation.

Student Council

(Continued from Page 1)

- Graphics**
 - 4th year representative
 - 2nd year representative
- Illustration**
 - 4th year representative
 - 3rd year representative
- Industrial Design**
 - 4th year representative
 - 2nd year representative
- Interior Architecture**
 - 4th year representative
 - 3rd year representative
 - 2nd year representative
- Landscape Architecture**
 - division representative
- Painting**
 - 4th year representative
 - 2nd year representative
- Sculpture**
 - division representative
- Teacher Education**
 - department representative
- Machine Design**
 - 4th year representative
- Clubs**
 - Camera Club
 - Ceramics Club
 - Film Society
 - Fine Arts Society
 - Newman Club
 - Portfolio
 - Sailing Association
 - Spectrum
 - World Affairs Society

Al Cine

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Now to May 1 — MOON PILOT. DE 1-6501.
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APRIL 30

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Recent Additions To The Library

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- Art Treasures for America . . .** Paintings and Sculpture in the Samuel H. Kress Collection.
- Benesch, O. Edvard Munch.**
- Berger, J. Toward Reality: Essays in Seeing.**
- Boeck, U. Sculpture on Buildings.**
- Carter (Amon) Museum of Western Art. Paper Talk.**
- Congdon, W. In My Disc of Gold.**
- De Mare, E. Photography and Architecture.**
- Dockstader, F. Indian Art in America.**
- Eckhardt, W. Mid-century Architecture in America.**
- Feininger, A. Man and Stone.**
- Franck, K. Exhibitions: a Survey of International Design.**
- Glaister, G. An Encyclopedia of the Book.**
- Goodrich, L. American Art in Our Century.**
- Hofmann, W. The Earthly Paradise: Art in the 19th Century.**
- Janis, H. & Blesh, R. Collage: Personalities, Concepts, Techniques.**
- Kelemen, P. El Greco Revisited.**
- Lee, S. Japanese Decorative Style.**
- Longstreet, S. A Treasury of the World's Great Prints.**
- Niggli, A. International Poster Annual 1962/62.**
- Pasadena. Art Museum. Robert Motherwell.**
- Salter, G. A Third of a Century of Graphic Work.**
- Ternkazu, A. Japanese Painting.**
- Worcester. Art Museum. Picasso: His Later Works, 1938-61.**
- Yale University Art Gallery. 20th century Graphic Art — the Ernest Steefel Collection.**

- Camera**
- Canadian Art**
- Creative Crafts**
- High Fidelity** (in place of Metronome which has ceased publication)
- Horizon**
- Prospective** (Italian publication on Architecture, Furniture and Stage Design)

Calendar

MONDAY, APRIL 30th

- 7:30 p.m. Sailing Club in the student lounge
- 8:00 p.m. Blockprint meeting

WEDNESDAY, MAY 2nd

- 4:30 p.m. Sophomore Class meeting for final elections (additional nominations for class president will be accepted at that time)
- 7:30 p.m. Newman Club meeting in the student lounge

THURSDAY, MAY 3rd

- 4:30 p.m. Junior Class meeting CB412
- 7:30 p.m. Blockprint meeting

Dean Hammer has announced that the Forum schedule has terminated for the 61-62 school year.

RISD Blood Bank program will conduct its second blood drive May 8, 1962 in the Gym. Those who wish to donate and are under 21 may pick up parent permission forms in the S. A. O.

The Sophomore Dance has been postponed until Friday, May 11, 1962 due to a conflict in the use of the Refectory.

Museum — The Ladd Exhibit has been extended to May 12.

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