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Blockprint November 20, 1963

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Rhode Island School of Design

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A VISITOR FROM A NOT TOO DISTANT PLANET

Governor Wallace has come and gone but the memory lingers on. The little man with the facile statistics and the folksy humor has returned to the problems that don't exist down there in Alabama and has left quite a few questions hanging in the air around here.

Actually, he left more questions than answers, and one still wonders what is really going on in the deep South. In spreading the gospel of Segregation Gov. Wallace spent less time talking about the South than the North, which he assailed for its hypocritical attitude toward Segregation, hoping, I assume, to show that his view was right because it was prevalent, in one form or another. While this approach leaves something to be desired from the point of objective truth, it does have a decided emotional and psychological impact of which Wallace, a skilled politician, is well aware. All those disconcerting "facts" bubbling out of that little man have an appearance that is out of all proportion to their worth. They have been carefully selected and prepared (never 'distorted', of course) and are served up with all the defiant righteousness of a Howard Johnson's hamburger.

A few samples — The Birmingham bombings aren't significant, reprehensible as they are, because Youngstown, Ohio has more unsolved bombings than Birmingham.

Massachusetts's citizens are for segregation in the schools because they recently elected to the school board several persons who were opposed to large scale transportation of children from one district to another.

Segregation is based on Natural Law because aspects of separation appear everywhere and if Nature had meant us to be together, we would all be the same color.

The Constitution is not opposed to Seg-

regation because some of the framers of the Constitution kept slaves and authorized segregated schools in Washington.

Governor Wallace displayed a great deal of agility in switching back and forth from factual to philosophical grounds. He fights one with the other, which makes debate very difficult, and the closer to home the question, the further afield is his reply. He wears his tattered mantle of inconsistency as though it were armor and his lack of relevance is equalled only by his brashness.

However, no matter how exasperating the contentions, the presence of an elected public official who has taken issue with the federal government and who represents a political and sociological concept which alien to the prevailing thought of the times is, in itself, a significant aspect of democratic practice. That he may take issue is perhaps as important as the issue itself.

As inconsistent as the specious as his arguments were, we cannot afford to pay little or no attention to those inconsistencies which he pointed to in the North. This is not a North-South problem nor is it strictly an American problem. Governor Wallace would have us leave our practices alone and change our moral philosophy as an antidote for hypocrisy. This might be the simpler solution and I am sure that there are a lot of simple people who will subscribe to it. Whether Gov. Wallace likes it or not, the era of immediate responsibility of one human being for another is upon us. The problem is complex and it cannot be solved in simple terms, no matter how appealing such a retreat might appear. Everyone, including both those who support Wallace and those who picket him, might do well to consider that beyond the immediate allegations of moral right and wrong and legality and illegality looms the question of how these great differences came about and how they have lain fallow so long that they are still regarded with incredulity and incomprehension.

SIBLEY SMITH, JR.

CITY PLANNER RIVKIN'S FORUM

On Friday, November 8th Mr. Malcolm Rivkin, a city planner and presently employed by the School of Design on planning, spoke in Metcalf Refectory. The title of his talk was "The College Molds Its Environment."

Mr. Rivkin briefly sketched the background of the college and its relation to the town and or the world and went on to point out certain changes in attitude that have occurred both within the college and with regard to the colleges' attitude toward its immediate surroundings.

Generally, Mr. Rivkin stated, colleges and universities in this country have been modeled on either European or English types, neither of which reflected any immediate concern for the town or city in which it was located. The English system seeks a seclusion, a sort of academic monasticism, while the European type provides only classes and professors and leaves the students and the town to shift for itself.

According to Mr. Rivkin the university first began to concern itself with the community when the community began to move away from the university and the immediate economic problem of fluctuating property values and deteriorating surroundings forced the university into a position of responsibility for the town it had taken for granted. This economic concern gave rise to questions about the causes of this shift and the future place of the university in the community. The questions gave rise to study and the evolution of academic interest in this problem.

Mr. Rivkin then opened the Forum to questions. Unsurprisingly most of the comments and suggestions centered around the School of Design. Dormitories, the Student Center and curriculum were broached. Mr. Rivkin, commenting that he was "being paid not to talk off the top of his head," avoided

FOUNTAIN TO BE DEDICATED FRI.

A gift to the college, a fountain entitled Orpheus Ascending, is being erected in honor of President Emeritus John R. Frazier on the upper level of RISD's Benefit terrace. It will have a granite-rimmed cement basin sixteen feet in diameter, an inner basin of bronze and a bronze sculpture nine feet high rising from it. The fountain was done by Gilbert A. Franklin, professor of sculpture, a former student of Dr. Frazier. Associates in the project and alumni of the college are Robert E. Hill, assistant professor of architecture, and Mary H. Tresslar, landscape architect.

Dedication ceremonies will be held at 3:00 P.M. on Friday, November 23, 1963. If the weather is fair the ceremonies will take place at the fountain; if not, they will be held in Memorial Hall. The principal speakers will be President Albert Bush-Brown; Professor Gilbert A. Franklin; Mrs. Murray S. Danforth, chairman of the board of trustees; and President Emeritus John R. Frazier. Following the dedication ceremonies a tea will be held in the Museum for the special guests of the College.

The student body is cordially invited to attend the dedication ceremonies. No classes will be held after 2 p.m. in order to give faculty and students an opportunity to dress for the ceremony at 3:00.

giving any specific answers at this stage of the study, but indicated that he had an open mind on these matters and would be anxious to hear what the students had to say.

The audience at this Forum was one of the largest seen of late, including a goodly assortment of faculty members. After the Forum had adjourned, Mr. Rivkin stated that the questions and comments had been a "real eye-opener" for him.

BLOCKPRINT

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GUITAR RECITAL NOV. 22 FORUM

Hugh Geoghegan, '67, will present a classical guitar recital for the School of Design FORUM, to be held in the upper Refectory room on Friday, November 22, at 8:00 P.M.

This concert will be Hugh's farewell to the School of Design, as he is withdrawing to prepare for an audition with the great classical guitarist, Andre Segovia. It is Hugh's hope to study with the master. Upon leaving Providence, Hugh will return to his home in New York to study intensively with the guitarist Rodrigo Riera, in preparation for his audition.

The FORUM concert will include selections by Alessandro Scarlatti and Johann Sebastian Bach, whose music Hugh has transcribed for the guitar.

HELP

Radio station WXCN went off the air last week. No one is quite sure why, but for those of us with FM radios the loss is quite apparent already. We who relied on Jim Mendes to keep us awake during those all-night projects know what it's going to be like. It means for day people who enjoy good music there is but one station left, and if for one reason or other it happens to be playing something undesirable at the moment, it means turn on the record player or brave oneself for beautiful southern new england style harp interludes on coloradio. After 2 A.M., come to think of it, it's the record player, or the crashing whistling screaming WICE guys.

I'm going to miss WXCN. It wasn't an incredibly fine station, but around here there isn't much choice. Somebody send them some money.

STEVE LINDEN

CALENDAR

MONDAY, NOVEMBER 18

7:30 p.m. BLOCKPRINT meeting
8:30 p.m. Skating party at the Ice Bowl. Transportation provided at 8:00 from the RISD parking lot

WEDNESDAY, NOVEMBER 20

7:30 p.m. Film Society — *The Young and the Damned* and *Marcel Marceau's Pantomimes*
8:00 p.m. BASKETBALL GAME — RISD VS. DAVISVILLE SEABEES at Hope High

THURSDAY, NOVEMBER 21

7:30 p.m. TAB dance rehearsal in the gym
7:30 p.m. BLOCKPRINT meeting

FRIDAY, NOVEMBER 22

2:00 p.m. All college classes terminate in order that students may attend the dedication ceremonies
3:00 p.m. Dedication of Orpheus Ascending on the Benefit Street terrace

SENIORS

A Senior class meeting will be held to elect a class president November 26 in Memorial Hall at 7:00 p.m. Standing nominees are Stewart Brecher and Ronald Russo. Additional nominations may be submitted to the SAO.

ALL STUDENTS

"All college classes will terminate at 2:00 p.m. on Friday, November 22, 1963 in order that students may attend the Dedication Ceremonies of the Fountain on the Terrace beside Benson Hall."

8:00 p.m. FORUM — Classical Guitar Recital by Hugh Geoghegan in the refectory foyer

SATURDAY, NOVEMBER 23

8:00 p.m. BASKETBALL — RISD vs. Johnson and Wales at Johnson and Wales

EXPOSITION: TAB SHOW

People ask, "How's the show coming, Will?" Usually, I say "Fine. I've got some ideas." Then I hesitate, feeling somehow that a momentary conversation is not adequate time to give anyone an honest picture, one which they may judge fairly. Therefore, the only person who knows what I'm really after is me, and it's about time to present my thoughts for the enlightenment of anyone who might like to help.

Some of those who read this will think I'm disclosing too much. But I'm not, really. Those who are interested will work and learn and add much more. Those who are not will forget what they read, anyway. It works that way, here.

I have an image, but above that are goals. Truly, they are high goals, and, perhaps, impossible to reconcile, one with another. But, if we can approach a resolution, we will have tried, and worked, and we will rest happy.

Picture, if you will, a true variety show; not one with trite masters of ceremony, or outmoded format, but a show which sweeps from valleys to pinacles in any category you can think of. Ponder beauty. Include color, sparkle, tone, and mood. Recall a show when you, upon leaving, knew you had experienced something good, something lasting. Think of high comedy, boisterous and side-splitting. Think of subtle humor. Remember satire, contemporary and nipping. Add something serious, a jewel of magnificent performance. Be liberal with music and the dance. Have depth, variety and splendor. Let it be tonal-atonal, rhythmic-flowing, great-tiny.

In short, the show shall be *quality*, though it range through fantastic extremes of entertainment.

To do it takes people. A lot of people. People who have as vast a gamut of capabilities as there are possibilities for this show. On Tuesday, November 19, there will be a mass meeting in Memorial Hall open to all those interested in

HIROSHIMA, MON AMOUR

by ELIZABETH WAHLE

Having seen "Hiroshima, Mon Amour" at the RISD museum last November 11th, I find it difficult to form an adequate vocabulary with which to interpret or translate either "what happens" in the film, or the total, emotional effect it gives, because the former is evidently beyond description, and the latter is subject to a great variety of public and personal interpretations.

The impressions given by this film are similar to those of any artistic creation of merit, in that they simply defy translation into the banal, seemingly trite, stock phrases of criticism. It seems pointless to call it a "deeply moving", or "enriching", or "profound" experience, because its very real existence as a work of art makes these terms weak and ineffective, almost understatement to the extreme. The only way to feel the beauty or judge the value of this film is to witness it yourself, after which might come some realization of its complex and disturbing message, much in the same way a poem will remain, changing and deepening, in one's thoughts.

The triumph of "Hiroshima, Mon Amour" as an artistic success is a well established fact. After its showing at the 1960 Film Festival at Cannes, it became one of the most widely analyzed, criticized, and publicized films since World War II. The theme of pacifism, which pervades the whole movie, gives it an urgent contemporary significance, and certainly the political and social issues are important aspects in its entire impact. Numerous clips

doing anything at all for the show. There will be group singing and opportunity for individual performance. If you can sing, play an instrument, act, write, stage crew, or do make-up, come down and sign up. Remember, this does not mean rehearsals start right away, but it is the only such meeting of this type we will have. EVERYONE and ANYONE IS WELCOME.

WILL GATES

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and shots of the atrocities of Hiroshima and its nuclear devastation appear throughout the film. This theme re-occurs again and again as a shadowy, overlying reminder of the oppressive reality of war, past and future — a characteristic of our age. Another theme (if one is looking for "themes") can be found in the somewhat paradoxical relationship between the Japanese man and the European woman, two beings of different race and culture, insurmountably separated by social, geographical, and political obstacles. These are only the details, however, and are subordinate to the main content of the film, the two lovers, around whom the rest of the movie evolves.

Emanuelle Riva, the French actress, and Oiji Okada as her Japanese lover, portray engrossing, intelligent individuals, who, in their love for each other, and in their search for some meaning to their lives, create something of a greater permanence than the external circumstances which briefly throw the two together, and then forever separate them. This relationship seems almost a denial of the cynical, "realistic" views of love, and has been called by one critic, a product of "revived" enthusiasm for the "theme" (again) of "Ideal Tragic Love" (a romantic concept of love existing in the face of great opposition, inevitable separation or death, which, by its ephemeral nature, has become a permanent force within the lives of the two lovers, to be preserved in memory over distance, time and death).

Actually, the film seems far from a romantic idealization, and the forceful and compelling nature of the two lovers is as much due to the searching and questioning of their intellects as to their passion. The actress's scarred past, her ill-fated affair with a German soldier during the Nazi Occupation of France, his death and her subsequent shame and humiliation are all fused with a tragic poignancy into her present attempt to recapture, with a second "impossible love", the irretrievable past.

Hesitation, and a vague fear, on the part of the viewer, of being visually confronted by evidence of the terrifying reality of nuclear destruction is a constant sensation throughout the picture, yet this is counterbalanced by the sincere beauty of the lovers in their momentary defiance of the forces that oppose the existence of their love.

In this respect, also, the film's "language of the camera" is extremely subtle and poetic. Flashing innumerable contrasting shots in an indescribable visual display, director Alain Resnais has employed a multitude of contrasting fragments: the bewildered victims of Hiroshima, the bright streets of the present city, the quiet eternity of Nevers, France, along with patient, doomed radiation victims, the mutilated forms of children and the intimate, nude bodies of the two lovers. All are combined with sensitive strength to produce an unbearably moving variety of emotions.

"Hiroshima, Mon Amour" reaches far beyond the limits of a shocking, topical documentary, or a tragi-dramatic love saga. It is an effective, artistic film. It might be a protest against war, or against life's illogical paradoxes. Whatever its purpose or meaning, it is a thing of singular beauty, depth and feeling, in which the brevity of existence and the inevitability of separation are brought into disturbing clarity.

LETTER

Dear Sir:

I have just read BLOCKPRINT's reprint of Mr. Bachrach's statement of The Function of the University. This function, it appears, is intellectual as distinguished from moral, because "the state's survival is dependent on an ever increasing number of thinking and trained citizens."

Mr. Bachrach quotes Chancellor Hutchins of the University of Chicago. "The Boy Scouts, Church and Family" are in charge of moral disciplines. Mr. Bachrach fears that if the university takes on a moral responsibility, it will involve revolt spent otherwise on parents.

I find this point of view exceedingly repugnant.

The function of the university is moral, not intellectual. As a teacher (in title at least) I am indifferent to "the state's survival." I am concerned with the meaning of the state of man, not the survival of one state of thingladen bodies. I should loathe myself if I thought I were successfully and mindlessly training citizens for articulate use of weapons and words to protect our things.

When the church, the family, the studio or the university minds its own neat business, the soul withers and life loses meaning. Education is moral, esthetic and intellectual all in one or none. It is a growth away from narrow and rigid selfishness into a reasoned and felt response to life in its broadest expression and deepest sources.

A person without moral and political response to other human beings elsewhere and anywhere, without response to beauty, without a trained and eager mind, is not educated but merely, and frighteningly, trained.

The Nazi universities trained. Admiral Rickover seems to favor training. Governor Wallace's lecture was presumably a presentation of a legitimate point of view for the detached intellectual to consider. (Phooey!)

Somewhere the student must be invited to consider the meaning, not the processes, of our life. Someone must state human rights and responsibilities. It's the teacher, who must also dangerously show commitment to those values.

Neither the artist nor the teacher preaches ethical codes. But it is moral to see life in its rich, tragic, comic human reality. Esthetic truth and moral truth are inseparable twins. Intellectual detachment has nothing to do with either.

MICHAEL FINK

N.Y. BUS

There are still some seats left on the chartered bus to New York City over Thanksgiving recess.

If interested, see Mrs. Kendall or Charlotte Staub TODAY.

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