

1-18-1966

Blockprint January 18, 1966

Students of RISD
Rhode Island School of Design

RISD Archives
Rhode Island School of Design, risdarchives@risd.edu

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



Part of the [Aesthetics Commons](#), [Architecture Commons](#), [Art and Design Commons](#), [Art Education Commons](#), [Creative Writing Commons](#), [History of Art, Architecture, and Archaeology Commons](#), [Music Commons](#), and the [Theatre and Performance Studies Commons](#)

Recommended Citation

Students of RISD and Archives, RISD, "Blockprint January 18, 1966" (1966). *All Student Newspapers*. 432. <https://digitalcommons.risd.edu/studentnewspapers/432>

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 ebegin@risd.edu.

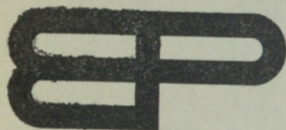
BLOCKPRINT

R. I. S. D.

JAN 18 1966

LIBRARY





BLOCKPRINT

Vol. 15 Number 15 Jan. 17, 1966

Editor-in-Chief

Mark Greitzer

Graphics Editor

Gordon Goldberg

Graphics Staff

Craig Devonshire
Sally Beardsley
Marianne Benson
Jon Wigren

Photography Editor

Robert Simone

Photography Staff

Mike Tylick
Frank Best

Staff Secretary

Jeanne Page

Corresponding Secretary

Lydia B. Lansing

Contributors

Caryl Ratner
Anne Connors
Tom Bates
Judith Sherburne

HONORS PROGRAM

During the past few weeks whispers have been heard concerning an exciting idea for a new educational plan at RISD. This plan, if realized, will represent the first formal recognition of student ability since the inception of the European Honors Program. It will enable promising students to develop their talents on an individual basis within the atmosphere of the RISD community. This new plan will be called the "Providence Honors Program".

To say that a program of this type is long overdue would be a gross understatement. In an environment of creative people an individual's quest for expression through his chosen media is of primary concern. Too often extremely able students are unrecognized or unserved because instructors are faced with the problems of group education. Many times students, struggling with the frustrations of a desire to create, cannot find the help they need to maintain their direction. The idea of a local honors program would be, at least, a step toward the solution of these problems, and certainly, it would be a welcome situation for the students.

Necessarily, decisions will be made as to which students will participate in the program. Caution should be exercised on this point because the present evaluation system, used for the selection of European Honors students, can be an undependable measure of capability. Along with "B" average students,

those that have proven they can successfully answer problems given to them, a provision should be made for students that have the interest, confidence, and vision to initiate their own projects. In the final analysis, it is the self-motivated student who, because of his desire to create, will propagate the true spirit of the arts.

At RISD precious little has been done to enable students to realize the true value of their work. Our communication with the "outside world" is extremely limited, and many students feel that this college is an oasis which, upon graduation, they leave with difficulty and apprehension. Perhaps, in the realization of this new plan, a provision could be made to increase endeavors outside this college's environment.

The conception of a "Providence Honors Program" can meet with success if the students are honestly credited with their ability. And, above all, there must exist enough flexibility within the program to enable the creative and self-motivated individual to flourish.

M.G.

"It is not desirable to devote all your time to an appreciation of art. Art should drive you forth. It should be an incentive to life. The greatest value of art to the appreciator is in that it stimulates to personal activity".

From "The Art Spirit," by Robert Henri

LETTER TO THE EDITOR

I behold with awe each night the magnificent works of art which are executed in the refectory. This is literally the place where there is something for everyone. One can achieve such a marvelously greasy texture when he overturns his pat of butter and smears it on the table. Or, perhaps if butter is not your medium, try a few salt and pepper drawings. This is simply accomplished by inverting both shakers and sprinkling at random until desired effect is created. If salt is not your forte, you might try mashing a few peas with the bottom of your glass. Add a few potatoes for contrast.

Consider for a moment the aesthetic value of a soggy tea bag amidst a background of cigarette butts and ashes, also soggy by now. Or, if you have an aversion to tea bags, imagine the remains of a half mangled Beatle Bar in a similar background. If neither of these appeals to your aesthetic sense, maybe an orange seed collage would. Just spit your seeds on the floor in a random order.

As all good things must come to an end, so too must these magnificent works of art when my rag sweeps them into the trash barrel each night. The assistant dietician ruined one creation when she went sliding through someone's fruit salad mosaic. But fear not great artists! Your work will leave its mark. If some night you cannot remove your tray from the table, you might consider using less butter next time.

Lee Ryder



WASHINGTON: THE LONELY AMERICANS

The following article, "copyrighted in 1965 by the New York Times Company", is reprinted by permission.

Washington, Dec. 23—There are almost two million Americans overseas this Christmas. No nation, not even Britain at the height of her imperial power, ever had such a vast company scattered across the world, and this is surely the time to think about their lives.

It is difficult to generalize. Most of them are servicemen and their families, but some are in Europe and some are in Vietnam, which is not the same thing. Some of the others are businessmen living in the comfortable capitals, some are young peace-corpsmen in villages all over the southern hemispheres, some are teachers, reporters, foreign service officers, students, doctors and nurses serving in places beyond anything they imagined only a few short months or years ago.

THE TWO SYSTEMS

America is too new at this business of policing the world to deal with the family problems involved in so immense an experiment. The British produced the Scotch nanny and the English public school—the foundation stones of empire—to fend for the families in their colonial service.

The British establishment reconciled the

colonial servant's personal and professional life. The children were sent to schools in the old country. The schools were organized to deal with them at Christmas and other holidays. The system was perfected slowly over several generations and the nation knew how to deal with the family problems of men in the colonial armies and the Foreign Office.

The situation in the United States is quite different. We do not have a professional but a civilian army. We have not perfected the institutions to deal with the children. We have makeshift schools around our army camps, but our public schools really are "public" and even our private schools here in Washington have not yet adjusted to the problem of caring at holiday time for the children of the officials serving overseas.

War has always created a corrupting atmosphere and Vietnam is certainly no exception. The women and children of the American servicemen and diplomats have been banished from the country. General Westmoreland's wife is in Hawaii. Ambassador Lodge's wife, Emily, is in Bangkok.

And war is as unequal as it is corrupting. Americans building roads or airfields in Vietnam do have their wives with them, and young American women are going there in considerable numbers to serve as nurses and stenographers, all of which adds to the confusion and temptation of the American corps in Saigon.

THE ADAPTABLE AMERICAN

The American, however, is an adaptable character. He likes to re-create home wherever he goes and the Government accommodates him when it can. It provides him with rock 'n' roll music over the armed services radio in Vietnam. It brings him the broadcasts of the pro football games. It ships him more beer and food than the total tonnage of the Vietcong's supplies, and of course it sends him Cardinal Spellman and Bob Hope, which helps, but not much.

Yet it is surprising how little complaining there is in Vietnam. There are problems with the Vietnamese women, who are both attractive and accommodating, but generally there has been comparatively little trouble, and after Vietnam's experiences with the Japanese and the French, the Americans seem, but of course are not, almost saintly.

Fortunately, they manage to retain their rueful sense of humor. They talk little about the meaning of the war. They refer to their dangerous patrols through the elephant grass looking for Vietcong as "a walk in the sun," and when it is safe they have even been known to go into battle with their transistor radios playing the nostalgic music from home.

But this is only a part of the story. The extraordinary thing one finds in even a quick journey round the world is that the Americans are everywhere, fighting or patrolling, or studying or trading. They are on Taiwan learning

Chinese—a whole army of them preparing for the day when America will finally deal with the Chinese mainland again. They are in India teaching the farmers the new agricultural sciences. They are in Korea holding the line at the 38th Parallel and in Japan running clinics on the new birth control loops. "Loop before you leap," they say, though somehow it doesn't quite translate into Japanese.

POLICIES AND PEOPLE

It is easy to argue about many of these American missions, but hard to argue about the Americans themselves. The world has never really seen an outfit quite like this, with their free-swinging arms and their toughness and their sentimentality. They are homesick this Christmas, to be sure, but they are better than the policies they serve.

NEW ART CENTER

Brown University today announced plans to construct a Museum and Art Center on a site immediately west of the John Hay Library between Waterman and College Streets.

Designed by architect Philip Johnson of New York City, the building is expected to cost over a million dollars. The five-story structure will be built on a sloping plot of

ground overlooking the city of Providence. It will contain a 2,880 sq. ft. exhibition gallery and two lecture rooms on the first floor, and classrooms, offices, studios and additional exhibition areas on the upper four floor.

To be built entirely of reinforced concrete, the Art Center will be 209 feet long on its north-south axis and 60 feet wide. The main entrance will be at the west side of the building, facing downtown Providence.

Construction is planned in order to have the building ready for occupancy in September of 1967, according to Professor Samuel Lerner, director of construction planning for the university.

In addition to the two lecture halls, one of which will seat 250 and the other 100, and the main gallery on the first floor, the building will contain 14 studios for basic design, two sculpture teaching studios, one drawing studio, five faculty painting rooms, two advanced painting studios for students, and two faculty sculpture studios.

"The gallery will be one of the very important assets," he said. "For the first time Brown will have adequate gallery facilities. This will permit us to have showings of outstanding works of art, and we will be able to hold exhibitions in conjunction with our teaching program. And, also for the first time, our art history faculty and our studio faculty will be in the same building."

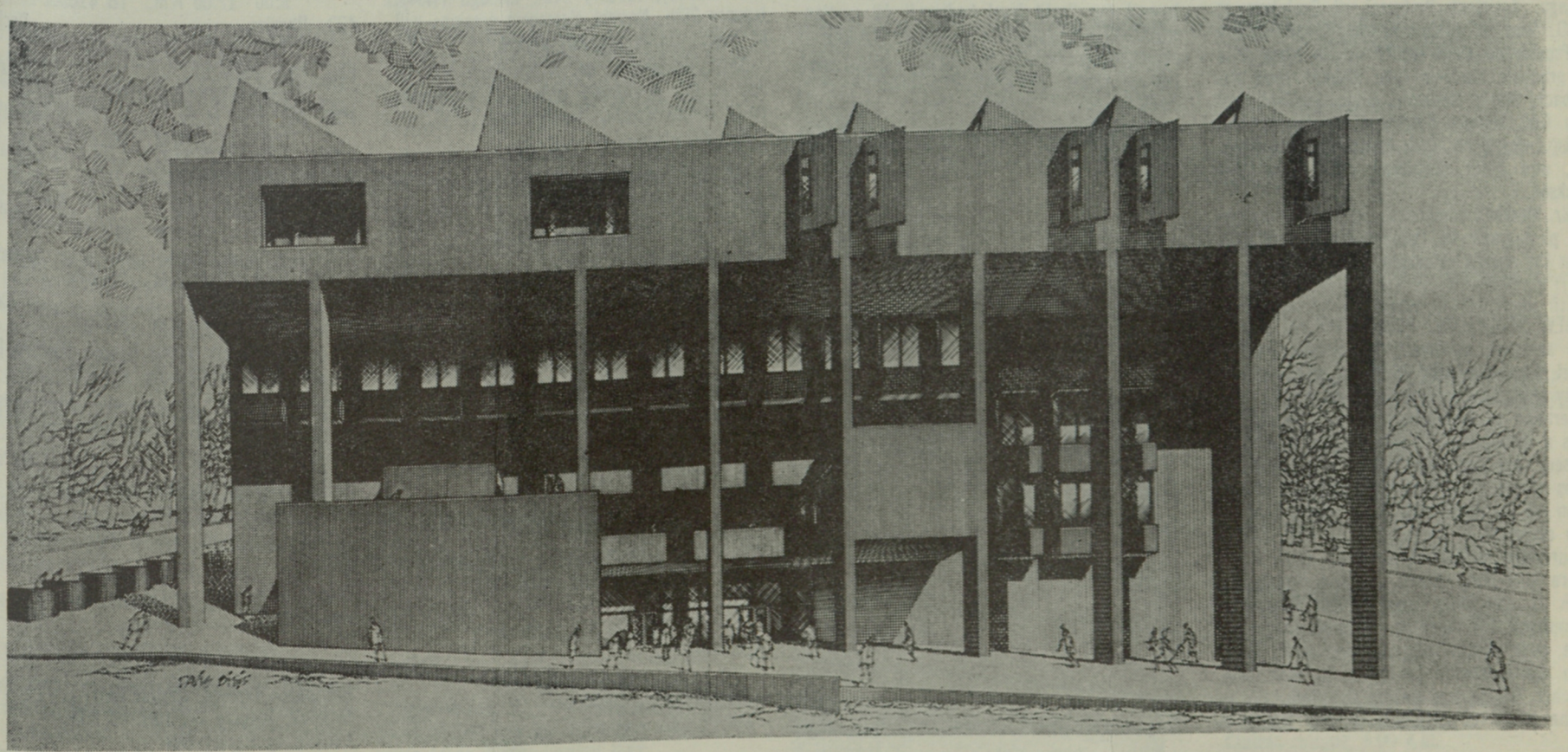
Prof. Jordy also remarked on the importance of the building's proximity to the Rhode Island School of Design, pointing out that the exhibition facilities of both RISD and Brown will now be more easily accessible to students of both institutions.

"With these new facilities," he said, "Brown will be able to offer a full-scale graduate program. The gallery areas and the facilities for seminars, lectures, and the showing of slides are vitally important to a good graduate program.

"And," he said, "the new building will provide for the first time adequate studio facilities, not only for our students, but also for the faculty."

Mr. Johnson, who was the first curator of architecture at the Museum of Modern Art, left that position to become a practicing architect in his forties. It was his private residence, the famous "Glass House" in New Canaan, Conn., that established him as a prominent architect.

Mr. Johnson has become something of a specialist in museums, having designed such buildings in Utica, N.Y., Fort Worth, Texas, and at the University of Nebraska. He also planned the enlargement and modernization of the Museum of Modern Art and was the designer of the New York State Pavilion at the recent World's Fair, one of the few structures that will remain at the site.



NEW SCULPTURE

The following are remarks by Mr. Richard Merkin on the works of students of Mr. Italo Scanga, Assistant Professor of Sculpture at RISD. Now on exhibit at the Tonoff Gallery in Providence, these works include those done by graduate students Julie Wagner, Fred Nagelbach, Marty Newman, James Stafford, and Don Gill; seniors Stephanie Stouffer, Daniel Wills, Larry Kahn, Dick Fleischner, Ann Pachner, and Peter Christman; and junior Kiel Erickson.

Mr. Merkin's comments and the accompanying photograph by Paul Muller are excerpts from the show's catalogue.

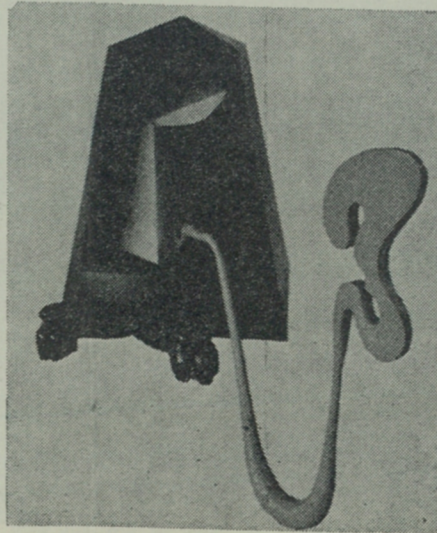
NEW SCULPTURE, PROVIDENCE, is a vital and arresting statement of youthful involvement. Fundamentally, it exists as a vigorous array of Avant Garde work by our most recent generation of American sculptors. Secondly it is a testimonial to the enlightenment of a present day sculpture teacher. And lastly it takes shape as a curiously pertinent microcosm of the total situation in recent American sculpture.

Surrealist or Cubist spawned (and that's where everything seems to come from), the work is constantly youthful and liberal in its outlook. For these young artists the pot is wide open indeed and anything goes. Other than the insistence on loyalty to their time, Teacher Scanga had no axe to grind.

The range of materials utilized testify to

the absence of dogma. Diligent and serious, the sculpture aptly mirrors what Algren has termed our "split level bedlam." All caution seems cast aside in an effort to achieve a vision that is real and does not betray. Functioning in the arena of their time the students are producing work that is insidiously heroic and strickly non-heraldic.

RICHARD MERKIN
Providence, 1966



ANNOUNCEMENTS

First Semester examination will be scheduled from Monday, January 24th, through Friday, January 28th. Normal classroom sessions will be suspended during this period.

Semester grades for all students will be due in the Registrar's Office for processing on or before Monday, January 31st.

The Examination Schedule is:

MONDAY, JANUARY 24, 1966

- | | | |
|-----|---------------------------|--------------|
| 103 | Western Art & Ideas | Hoffman |
| | 9:00 - 12:00 A.M. MH 24 | |
| 125 | Ren. Paint. & Sculp. | Reed |
| | 1:00 - 3:00 P.M. MH 24 | |
| 135 | Traditions In West. Arch. | Kitao |
| | 1:00 - 2:00 P.M. CB 412 | |
| 153 | The Human Figure in Art | Kirschenbaum |
| | 9:00 - 12:00 A.M. CB 412 | |
| 195 | Japanese Arch. | Kitao |
| | 2:30 - 3:30 P.M. CB 412 | |
| 411 | The Structure of Science | Morton Fink |
| | 1:00 - 3:00 P.M. CB 425 | |

TUESDAY, JANUARY 25, 1966

- | | | |
|-----|----------------------------|--------------|
| 101 | Western Art & Ideas | Kirschenbaum |
| | 9:00 - 12:00 A.M. MH 24 | |
| 117 | Medieval Art | Vandersall |
| | 9:00 - 11:00 A.M. CB 412 | |
| 213 | 19th Century American Lit. | Bailey |
| | 1:00 - 4:00 P.M. CB 425 | |
| 235 | Drama Workshop | Cohn |
| | 1:00 - 3:00 P.M. CB 412 | |

- | | | |
|-----|--------------------------|--------------|
| 301 | Elementary Math. | Deckey |
| | 9:00 - 12:00 A.M. TB 416 | |
| 423 | Physics | Deckey |
| | 1:00 - 4:00 P.M. MH 24 | |
| 615 | Philosophy 1 | Yarian |
| | 9:00 - 12:00 A.M. CH 25 | |
| 705 | Design in Music | Schwabenland |
| | 9:00 - 11:00 A.M. CB 432 | |

WEDNESDAY, JANUARY 26, 1966

- | | | |
|-----|--------------------------|--------------|
| 203 | World Literature | Lamont |
| | 9:00 - 11:00 A.M. MH 24 | |
| 217 | The Comic Spirit | Bailey |
| | 9:00 - 12:00 A.M. CB 425 | |
| 223 | Modern Drama | Cohn |
| | 9:00 - 11:00 A.M. CH 25 | |
| 233 | The Modern French Novel | Michael Fink |
| | 9:00 - 11:00 A.M. CB 412 | |

The following subjects WILL NOT HAVE a semester examination:

- | | | |
|-------|------------------------|--------------|
| 201 | English Comp. & Lit. | All Sections |
| 211 | Advanced Comp. & Lit. | |
| 255 | Shakespeare: 6 Plays | |
| 257 | Lyric Poetry | |
| 276 | The Postwar Film | |
| G-625 | Philosophy of Art | |
| 627 | Educational Psychology | |

Barrington College, Easton Hall
Monday, January 17, 1966, 8 P.M.
Lecture by Harvey Cox

PAULINE KAEL

Somewhere someone came up with the catch-all phrase "noted and controversial" to use as *raison d'etre*, to tack on to anyone's name as a justification of worth. The phrase has been applied to Pauline Kael to arouse interest in lieu of other concrete information about her. Here is some, lifted directly from the jacket of her rich and stubborn book "I Lost it at the Movies":

"Pauline Kael lives in Berkley, California. She has broadcast weekly about the movies on the Pacific network; she has owned and managed two art film houses, for which she supplied hundreds of highly literate program notes; she has made documentary and experimental shorts; she has written for a variety of magazines, among them "Sight and Sound", the "Atlantic", "Partisan Review", "Life", the "New York Times Book Review", and "Film Quarterly"; she has lectured at universities across the country, from UCLA to CCNY; and she recently spent a year in Europe on a Guggenheim Fellowship."

She has also stated: "In this country the movie reviewers are a destructive bunch of solidly, stupidly respectable mummies."

Miss Kael will speak in Memorial Hall at 8:30 p.m. on Wednesday January 19, 1966. She is being sponsored jointly by the Film Society and the Museum of Art.

FACULTY SHOW

An exhibition of work by more than 50 members of the Rhode Island School of Design faculty will be held at the Museum of Art beginning January 22 and continuing to February 14.

Included in the show are more than 200 paintings, drawings, pieces of sculpture, textiles, ceramics, photographs, prints, and examples of silversmithing and architectural, furniture, exhibition, and graphic design. All items and a catalogue will be on public sale.

The show was organized and arranged by a committee of the faculty including John L. Massey, chairman, and Thomas Morin, Charles Michalik, and Merlin Sousz, members.

A special opening will be held for members of the museum on Friday, January 21, from 8:30 to 10:30 p.m.

FRESHMAN CLASS OFFICERS

President	Todd Miller
Vice-President	Philip Rose
Secretary	Charles Matter
Treasurer	John Roszczypala

On February 3, Ezra Stroller, architectural photographer, will be a visiting critic in the photography studio, Benson Hall.



CALENDAR

MONDAY, JANUARY 17:

Newman Club Movie: "To Have and to Have Not", 8:30, Mem. Hall

TUESDAY, JANUARY 18:

Hockey Game, RISD vs. Mt. Pleasant, 6-7:30 A.M.

WEDNESDAY, JANUARY 19:

Basketball Game, RISD vs. Barrington College Freshman at Barrington Junior High, 6:30 P.M.

Lecture: Pauline Kael, joint sponsorship of Film Society and RISD Museum; 8:30 P.M. Mem. Hall

MONDAY, JANUARY 24:

Exams start

FRIDAY, JANUARY 28:

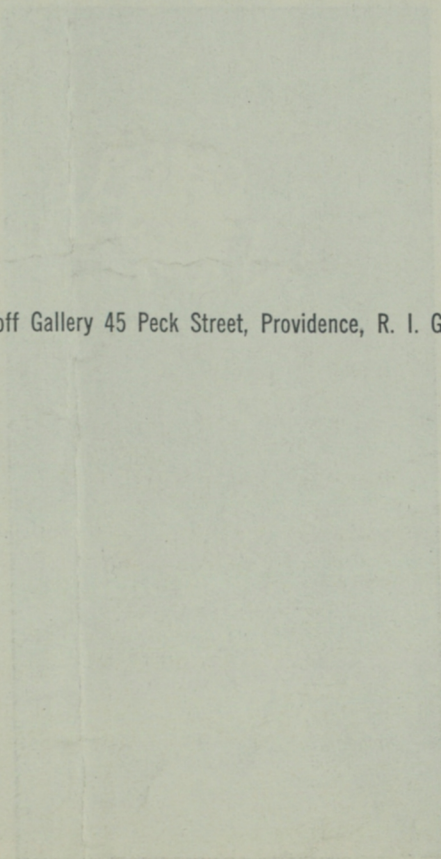
Exams end

WEDNESDAY, FEBRUARY 2:

Classes resume, 8:00 A.M.

CALENDAR

MONDAY, JANUARY 11
WEDNESDAY, JANUARY 13
FRIDAY, JANUARY 15
SUNDAY, JANUARY 17
TUESDAY, JANUARY 18



THURSDAY, JANUARY 19
FRIDAY, JANUARY 20
SATURDAY, JANUARY 21
SUNDAY, JANUARY 22
MONDAY, JANUARY 23

TUESDAY, JANUARY 24
WEDNESDAY, JANUARY 25
THURSDAY, JANUARY 26
FRIDAY, JANUARY 27
SATURDAY, JANUARY 28

NEW SCULPTURE, PROVIDENCE Tonoff Gallery 45 Peck Street, Providence, R. I. Gallery hours: 12 - 9 P.M. Daily 3 - 6 P.M. Sundays, Closed Mondays, Telephone MA. 1-7010

SUNDAY, JANUARY 29
MONDAY, JANUARY 30
TUESDAY, FEBRUARY 1
WEDNESDAY, FEBRUARY 2
THURSDAY, FEBRUARY 3

FRIDAY, FEBRUARY 4
SATURDAY, FEBRUARY 5
SUNDAY, FEBRUARY 6
MONDAY, FEBRUARY 7
TUESDAY, FEBRUARY 8

WEDNESDAY, FEBRUARY 9
THURSDAY, FEBRUARY 10
FRIDAY, FEBRUARY 11
SATURDAY, FEBRUARY 12
SUNDAY, FEBRUARY 13

MONDAY, FEBRUARY 14
TUESDAY, FEBRUARY 15

WEDNESDAY, FEBRUARY 16
THURSDAY, FEBRUARY 17

FRIDAY, FEBRUARY 18
SATURDAY, FEBRUARY 19