


4-8-1973

RISD press April 8, 1973

Students of RISD

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CONFRONTATION

In the usually placid, staid hallway outside the Dean's office, the frustrations of the student-administration non-communication came to a noisy climax. On Wednesday, March 28, even with vacation and projects close at hand, students packed the administration offices to demand a clarification of the school's policy in hiring and firing faculty members and to voice their strong support for Harry Beckwith, whose contract is now under consideration.

Throughout the year students have been continually baffled by the moves of the faculty appointment committee, by its dismissal of faculty members highly praised by students, by its treatment of those whose contracts are under consideration, and by the usual lack of communication with those to whom they are responsible: the faculty and the students. The situation came to a climax when Harry Beckwith, who has been waiting for more than a year for the decision on his contract, was told the outcome of the committee's prolonged meetings would not be available to him until an even later date.

On Monday, March 26, Ruth Dealy, Ken Hartley, and Juan Evertze held a meeting of students and faculty to propose a course of action. By vote it was decided that the meeting of the committee Wednesday morning should be confronted and presented with a petition and in a scant 6 hours Tuesday, over 500 signatures were put to the three basic demands: that Harry Beckwith be given a three year contract, that two students be admitted to the faculty appointment committee with full voting status, and that the procedures for contractual appointments be established and publicized in writing.

In the meantime, Dean Lay reversed the opinion he stated in the first part of the PRESS interview printed last week, and invited two members of the Student Board to come to the committee meeting. The Board appointed Juan Evertze and Mike Arcuri.

Wednesday morning the two student representatives along with close to a hundred concerned students crammed into the hallway outside the meeting, overflowing into stairwells and adjacent corridors. In the bright glare of the TV camera lights and press flash bulbs, the students maintained an orderly calm; Ruth Dealy exemplified

the conduct of the gathering in saying that they were not there as a noisy pressure group, they merely wanted to carry the student mandate to the decision makers.

It was decided by vote that to send the two student representatives into the committee to present the student views would be merely going over what's been said many times before. That the true nature of the issue could not be realized without a confrontation between Tom Sgouros, the division chairman who proposed termination of Beckwith's contract, and Beckwith himself, before the assembled committee. Dean Lay was asked to ad-



dress the gathering, and he answered that such a confrontation would not be possible at the committee, that the contract decision process must be kept private, (even though Sgouros was present at that meeting) and that such a confrontation would be possible after the decision was made and finalized by the President, if Beckwith wished to appeal his case. Dean Lay also suggested that if the problems of Beckwith's case were ones involving the whole of the Graphics Department, the matter should be taken up by the College Council, the committee at the highest level.

The members of the faculty appointment committee were asked to come to the door, and the

continued on pg. 3

The Open Door Policy

Part two of the interview with the Dean of the College

PRESS: What's the administration's role in communications in the school?

LAY: The administrative structure is based on the belief that there will be communication from one level to the next. For example the College Council: all chairmen are present, all top administrators are present, and the chairman's assistants. Theoretically what's supposed to happen is that these people all have constituencies. They are supposed to keep their constituents informed about what goes on at the College Council, which covers everything and everyone that has to do with the school. So if these people who come to these meetings fail to inform their constituents, there's the breakdown in communications. Sometimes we feel there's something so important to get out to everybody that I send it out to all students and all faculty from this office. There again we've had the experience of going up after all these things have been put in the mailbox and finding the place just littered. It makes one feel a little discouraged about communication.

PRESS: Speaking from the end of the chain, we get stories which turn out to be rumors, things like why people are dismissed,

why people are hired, why buildings are taken over, why buildings aren't taken over, what's going to happen to Mem Hall, what's going to happen to the Auditorium,-- all rumor. The point is that if you're ever going to stop rumors altogether, information should come down from the top and be given to a source that would get the communication to all the people. This would kill rumors, which happen to be rampant in this school. It's amazing how poor communications are.

LAY: Well I know that's true, and there have been times when I've heard a rumor that was important enough that was not true, that I've distributed a communication to the entire college to straighten it out. Many times students have come directly to me when they've had a misunderstanding about something, and they've said this is a rumor which is fairly widespread and we've taken steps to correct it, whether in a direct statement to all students, or to the division chairmen, or to all the members of the head of the departments, depending on where it is. If it's a rumor that has to do with the Division of Fine Arts, for example, there'd be no point in sending out a broadside to the whole college.

You ask Gil Franklin to enlighten his group to make sure everybody understands something. On the other hand, the basic or the central place where this kind of thing should get straightened out or corrected is the Dean of Students' office, so that if anybody has any question in his mind about anything and thinks that this is what he believes to be wrong, then he has several options: if it has to do with the educational program he can go directly to his Division Chairman; if it has to do with something beyond the educational program or something in addition he can go to the Dean of Students or to me. There has never been a time that I know of where a student has not been able to get to see me within a very short time.

PRESS: Did RISD students sit in on the College Council meeting?

LAY: Yes.

PRESS: If there were a rumor and the students asked the Council a question about it, and they

said well, it hadn't been brought up at the College Council Meeting, they wouldn't have any information on it.

LAY: Well, but then maybe a student not satisfied by that answer would come to me and find out that maybe I know something Dean Randolph doesn't know. That's happened and we've gotten it straightened out, but there are other times when the only answer is it's something that's been made up, that doesn't exist at all, and the only answer is that it isn't true.

PRESS: You said the College Council goes to its constituencies; maybe there's a breakdown in communication between the people on the College Council and their constituencies, whoever they are. Who are they really? Are they faculty?

LAY: Yes. For example if the chairman of the Division of Architectural Studies is at the meeting and his assistant is there, then they go back and inform their faculty about whatever is pertinent that has come out of the meeting of the College Council, things the faculty should know about, too. Then this information should go to the students as well in that division.

PRESS: What are the priorities that are really looked at when you have to decide what students should know and what they shouldn't know? As far as decisions that will be made?

LAY: Well, it's hard to set up any criteria for that judgment. In the

development of a program, for example, there is a point that it reaches in its development where it can be fully understood as something that may actually happen, that it is very likely to happen. At that point it's sensible and important to communicate it to students, to everybody, but up to that point it's simply very often confusing and there isn't enough that's definite to make it a sensible communication anyway. So in that case if you do send out the information on a broad scale at the time you can slow up the progress of the plan considerably. If among a lot of people only half understand it and reach false conclusions, then rumors start, and you've got to stop your consideration of the idea long enough to get all this straightened out. In other words you engender a kind of uncertainty in the minds of students or faculty or anybody if you let be public something in the stage of its development where it will be only partly understood.

PRESS: But I think that's the exact point where students feel they lose any kind of control in the power they have over changes made, because then they don't know about the change being talked about before the decision has been made. They hear about the decision after it's made- they don't know the process before it's happened. In other words they could have no voice in a change-making decision. I'm not sug-

riscpress

Spring Break Issue

April 8, 1973

Published every Friday (except during school vacations) at the Rhode Island School of Design

Meetings held Mondays and Wednesdays at 7:30 pm in the PRESS office, outer SAO office, Mem Hall. Work of any type; prose, poetry, graphics, or just information is received at the meetings, or at box F-7 RISD mail-room. Please design graphics to conform to page size.

Jeff Carpenter- Editor
Ken Hartley- Graphics Ed.
Peter Conant - Associate
Mary Darby - Editors
Mrs. Dealy-Food Editor
Scott Dornblaser- Photo Editor

David Ireland, Howard Kook, Al Reingold, Jack Keely-Illustrations
Cynthia Scott - Dancing Fingers
John Ryan-RISD Index



D-DAY-APRIL 10

(Continued From Page 1)

signed petition was presented to them. Several students also expressed their belief that the problem of Beckwith's contract was steeped in personality conflicts, and that the meeting between Sgouros, Beckwith, and the committee was essential. The committee retired to their chambers, and the students waited. After a cramped, stuffy hour, Dean Lay returned to the doorway and reasserted his previous position. Tom Sgouros was asked to come address the gathering, and after a few minutes of uncertainty he appeared and read a statement he had prepared for the committee. He then proceeded to read

a personal letter from Tom Ockerse, supporting termination. Ockerse felt the students were making a decision "from the heart" and that it clouded the issue of Beckwith's competence. A student expressed the opinion that possibly reading a personal letter in defense of the matter was coming "from the heart." Juan Evertze then read a letter from Keith Waldrop, the publisher of the renowned Burning Deck Press, praising Beckwith's competence and talent. Mr. Waldrop has commissioned Mr. Beckwith to do a book for Burning Deck, due to the high esteem in which he holds the latter's work. This letter was part of a collection of



material that had been prepared in defense of Harry's skill, even though the charges against him have apparently been switched now to that of inability to get along with other members of his department. There was further discussion with Sgouros that accomplished little, and it was decided that the matter should be taken up at a full meeting of the Graphics Department faculty and students, to be arranged immediately.

The organizers of the protest, Ruth Dealy, Juan Evertze, and Ken Hartley, stand firm in the belief that contact between students and the faculty appointment committee are useless without a formal meeting of Sgouros and Beckwith before the committee. The demands backed by the student sig-

natures must be answered by the deadline of April 10. But it is the Graphics students who must firmly express their feelings, and carry through in the case of Harry Beckwith. The department meeting must be arranged as soon as possible, and a true sense of communication realized.

In the larger scale, Beckwith's case is but one of several in this year alone. Myrna Lamb, John Williams, Keith Long; for the cases that are already closed we can only regret the procedure in which they were carried out. But for the future it is our responsibility to see justice where it belongs, to have student representation and communication in the matters of establishing the educational identity of our school.



The Committee on Faculty Appointment

Dean Lay

gesting they get involved in this type of thing, but maybe the person who decides on the priorities for letting the students know or not know should somehow communicate with more people to find out whether they should know or not. And maybe these people he communicates with should be some sort of student board-- not THE Student Board but another board of students -- who will say whether or not the information should be given to students. Of course I don't think the board would want to know everything if it would be detrimental to progress being made.

LAY: Right. Well, this is often a very difficult decision to make, but let me give you an example of where we are right now. I've announced in various places that we need curriculum reform. Well, this is no news bulletin to the students-- they know it, too. Having made that announcement indicates an intention. That is why we need student opinion. If students have some thoughts in these matters we want very much to have those thoughts and to be able to use them.

PRESS: There was no response at all to the interview we had with Merlin Szosz on the block planning and the investigation into what's going on.

LAY: This is of course the basic problem. That's not entirely bad, because hopefully it indicates that these students are much more interested in what they came here for, which is to learn all they can as students of the visual arts.

PRESS: I was wondering about your answer to the problem of communication, because there's a communication in the form of administration to students and department to department that just doesn't go on the way it should. I'm not saying there is a solution.

LAY: One of the problems of that of course is that everybody's so busy these days. Everything's become much more complex than it was ten years ago for a lot of reasons-- it's much too complicated to describe. But the faculty leadership-- division chairmen and department heads-- are very busy carrying on their programs and at the same time meeting with various meetings like the College Council and others not only to keep their educa-

tional programs going, but also to examine new possibilities, new programs, in addition to all the problems they have to solve for students and faculty along the way so that they are all very busy people. You get busy in one kind of thing and it cuts into your ability to do something else. What sometimes suffers is communication. That is always the hue and cry of the students, and it has its reasons. But the thing we've tried to emphasize here in every way possible is that all these doors are open. These doors are never closed except when we have a meeting of the committee on faculty appointments. Dean Randolph's door is never closed, President Rantoul's door is never closed, the Division Chairman's door is never closed. Every office in this school has a history of being accessible at just about any time to a student or to anybody. It doesn't mean of course that you can have immediate access to an office because there may be someone else in there before you. But it's never more than a day or two between the time of your asking for the appointment and your being able to come in. So that if students would understand that, I think that would help the situation a lot. So that when they have something on their minds they can just come and find out. I think one of the problems is that some of the students-- I suppose a lot of them-- have had unfortunate experiences with administrators in high schools, big high schools where things are much more bureaucratic than they are here. And so they come here with built-in attitudes about administrators, I think, which they never have an opportunity to dispel, because they never try it out.

PRESS: Well, perhaps the Open Door Policy should be stressed more in some sort of orientation program.

LAY: I know, I used to when I was Dean of Students. I used to make speeches to the freshmen, to the entire college at the opening convocation which we don't have anymore. Maybe we should reinstitute the opening convocation to emphasize that if there's any question in anyone's mind we're delighted-

PRESS: But the thing is they've heard that so many times before. I



think it would have to be stated in some sort of new way.

LAY: Yes. Here we have to persuade the students that not only are we willing, but we're anxious to talk to students.

PRESS: We were wondering if it would be all right with the administration if we could start instituting a summer program which would be in the form of a letter to all the students monthly about things that are happening within the school: not events, but policy changes. A lot of people come back in the fall and find a lot of things have been changed that they weren't notified about.

LAY: This is the time when we have time to do a lot of things, make a lot of changes that we wanted to do in the course of the school year but no-

body has had the time. I think that would be a perfectly valid thing to do.

PRESS: So in effect what we're doing is: the Student Board would pay for the mailing, the SAO would do the newsgathering, and then we expect the administration to inform the SAO so they can inform the students. That way everyone will know what's happening when they come back in the fall.

LAY: I think it would be good to have Gordon Allen involved in it and keep in touch with me about things and then ask him to gather this information and send it out.

PRESS: So there won't be any misunderstandings which we always have to hassle over. So the Student Board can't say, "Well, we knew about this and you should have known about it, too."

2 days away

on the other side of
suicide all day,
someone came down the
hall wearing sandals,
sounding like you,
and months of
waitings-meetings paralyzed
through me-- as she passed by.
No letter either,
so I called,
talked to your old, old Kansas-wheel
accent-roll-out grandmother and
my head filled
with clotheslines,
hollyhokes, dogs, pies,
sheets, white thighs to
rub, to rub, to rub up
(endlessly) against.

Hugh
fox

Hitching Elmgrove Ave. into downtown in the morning to work I've been meeting people who can't not talk about the State of the Nation.

A 70ish Jewish builder & developer stopped his gold 2-door Cad. convert. to pick up what he thinks is a student (me) & began talking about hitching:

"I've been driving since 1919. I used to hitch rides to the beach; then I got a Dodge truck & put benches in it for people."

"Now a friend of mine, my partner, picked up 2 boys- 14, 15, - he had a case of wine in the back. They hit him over the head with a bottle."

"What has happened to America? I'm afraid to do what I used to do."

"The colored- we build them houses- University Heights- the 4 black- what do you call them now- families we put in, cut the pipes, wrecked the place. Now all students live there."

"What happened? What is happening?"

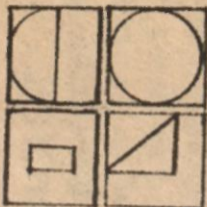
"Martin Luther King? He was a fake. You know the 10 Commandments, you are a teacher, and editor. We built them a Center- a Martin Luther King Center- it cost \$2 million. They wrecked it. Now it will be torn down. You know what one of them told me? 'Martin Luther King was a bum.'"

"Now I believe in Agnew: Law & Order for everyone. For your children, for my children, for our grandchildren."

He was nearly crying as he ended the ride. The strain was all he could stand to have told the death of his 54 years of proto-socialist idealism; like the century he was advancing into a reactionary period that was consistent with his own life. He felt he was arriving at the station as America Limited left.

Oral literature is not simply folklorist in content; urban oral literature, in Providence, as well as any Post-Industrial city, is built on social contradictions understood as proof of the 'way things have gotten' (not what fantasy most appeals to a peasant audience): an urban mythology of Black demons, White knights, brick & mortar caves. Is anybody writing this stuff down? Alan Lomax, where are you now that we need you (again)? Chekhov and Turgenev managed it. But that was when fiction was no competition for journalism- journalism was rigid. Urban oral literature is being ignored by many New Journalists.

Bill Costley



My God, I'm sitting here confronted by pages and pages of COLAB 4 information and

it's just been one of those weeks. I hardly know where to turn or begin. My purpose as a member of the Publicity and Public Relations Committee is to relate all information - to keep the RISD community posted at all times - to be the voice of COLAB 4. Well, it's overwhelming. Take notice of the COLAB bulletin board in the Mem. Hall post office area. It's beautiful and anything I don't say here will be there or vice versa. Let me just say thanks to Darrah Cole and Peter Niemitz for their efforts. On the bulletin board you can find data on various activities from food concessions to ideas presented by faculty and students for COLAB action. I hope you've observed the fact that there is funding available for most anything. "Haven't you always wanted to be a Good Humor man?" Not only can you enjoy COLAB but you can make money on it. If you're not the food vendor type then how about putting your art up for sale? You can. The opening event of COLAB 4 is a Spring Art Sale to take place in and around the RISD "campus". There will be a map posted on the bulletin board regarding areas for booths and just plain students with their portfolios. In case of rain everything will be moved indoors into Mem. hall, Benson Hall and the College Building. Some

spaces have been reserved for certain groups such as the Ceramics Club and the Jewelry, Photography and Printmaking departments. These areas are behind Carr House and opposite the Museum. However the sale is open to any RISD person or thing. You could always try to sell "Daybreak" to some unsuspecting person. Any money you make is yours and the COLAB establishment will charge no commission. Just come and set up your work and then take it down at the end of the day. We even do the publicizing for the sale. Of course if you'd like to set up directional signs to your stand or do a little of your own advertizing the day of the sale, we'd welcome your effort. We're notifying the public through TV, radio, newspapers, hand bills, mailers and anything else that we can think of. There'll be banners, balloons, buttons - all with the COLAB 4 symbol. If you don't want to sell - at least come to look, buy, or just have a good time. Here's that "golden opportunity" to capitalize on the RISD talent. If you'd like to plug your work in this column, just drop a line to Box X. We want and need all the info and help we can get. It makes me feel needed if there's a lot of messages for me coming from Box X. Of course Box X is for all COLAB questions, requests, information, proposals and whatever. Speaking of help, the COLAB 4 Marching Band can use some.

That Committee has asked us to relay the fact that they'll use anybody. They specifically need people to make costumes. The Marching Band will parade through RISD on Thursday, May 3rd, not only as entertainment but also to draw attention to the Spring Sale. If you'd like to work with that group again get in touch with Box X or Chris Hartley, RISD Box 804. Any person with publicity problems or jobs - go to Box X and leave your name, RISD Box number and telephone number. We're ready and willing to help you make your project a success. I'll be here over vacation and if you'd like to contribute your time and help or just keep me from getting lonely, give me, Wendy Wage, a call at 421-0383 or put a note in my box, box 1067. We need volunteers to make posters, package the pamphlets, posters, questionnaires and other stuff going out to other schools, over 150 of them, or pass out hand bills, buttons, etc., etc., etc... The scope of COLAB 4 is unbelievable.

WENDY WAGE

NEXT: ACTIVITIES AT THE FARM.

The Confrontation; Questions

Was a verbal agreement made during Dec.'71 to the effect that:

A. Harry Beckwith would accept a one year contract as an adjunct assistant professor?

B. The course syllabus and work from the second semester of 71-72 and first semester of 72-73 would be reviewed by both Malcom Grear and Tom Ockerse?

C. If both Grear and Ockerse approved of the work, Harry would be recommended for a three year contract?

Is it not true that this agreement was made, the course syllabus and work was approved by both Grear and Ockerse, and the recommendation was made by them for a 3 year contract?

What documented evidence is there to sup-

port the accusation that Harry is incompetent?

How many complaints from students have there been that Harry is incompetent?

Merlin Szosz was appointed as a liaison between the faculty and the administration. Where has he been throughout the faculty appointment ordeal?

Was Joel Katz considered for the faculty position now held by Preston McClanahan?

Does Harry Beckwith have a formal vote in matters concerning the Graphics Department?

Why did you send the Ockerse and McClanahan contracts to the D.A.C. before the December 15 deadline?

Why did not Mr. McClanahan or Mr. Ockerse teach Wintersession courses?

If Mr. Beckwith is as hopelessly incompetent as you and the rest of the department have said, why did you not recommend his termination in December instead of a one-year contract?

Why was Mr. McClanahan recommended for renewal of contract after the department had experienced the complaints of first semester, the meeting and complaints of November 14, and your having been advised in early December of the Senior class petition?

(These questions were submitted to Dean Lay and Tom Sgouros. The "you" refers to Mr. Sgouros.)



INDEX

access to people.....



Handy J. Auerback - 331-2171
Sr. Graphic Designer Box 179
Teach: silkaran, tennis getting along
RISD, Typing, Cadaf, etc.

Learning: emphasis on learning
as much as offered -
no limits (particularly
textiles + people, Hebrew)

Needs: People, travel
ideas, interns, takers,
input... travel...

have done: Super 8 animated
film, worked in boutique
display, worked with
interior decorator, worked
at Ad Agency in Providence,
Secretarial, Camp
Counseling - 4 Summers,
Lithography, Photography,
Painting, free verse poetry

Thoughts... I doubt if I could survive without music... it has become such an important part of my life... I'll probably always be long to a choir - I really miss it when I'm not involved in one... I have been in a choir every year (except freshman year at R.I.S.D. - a mistake that I later regretted) since grade school... At present, I sing Alto II in the Brown University Choir... In high school, I divided time between madrigal groups, concert choirs, musicals, chorals...

At present, I'm getting involved in color photography, trying to increase my knowledge of classical and baroque music (the masters!)... and trying awfully hard to learn and understand what this world has to offer...

Would love to learn how to develop and print color film, start taking piano lessons again (I took lessons for 6 years) - I think I am now willing to devote the many hours it would take to become a fairly accomplished pianist... and would like to learn some new photo techniques, outside of the ones available at R.I.S.D.

I will marry Charles L. Baldwin III (R.I.S.D. grad. / B. of Arch. / '71) in April, 1973.

After college, I hope to utilize my design ideas in a job... establish myself in a choir... would be very happy to have my own studio (in future years) with printing presses, a darkroom - I feel I would be very happy to spend my life working this way.

Spent a summer as a camp counselor... supervising 5 and 6 year olds... taught swimming, and arts and crafts... what a summer...

Interested... love to ski... I live for the winter snows... ice skating, sleigh riding, tobogganing... enjoy rides in the country looking for antiques and just loving the surroundings... love classical music played on super stereos... F.A.O. Schwartz in New York City at Christmas-time

Idea... would love to refinish and decorate an old colonial house, interior and exterior, in interior decorated with antiques of the period, prints of that time... I would like to create an aura of the past... if you entered the house, you would feel transported into the past... then I would turn around completely and design the interior of a very modern house with graphics (2-D)...

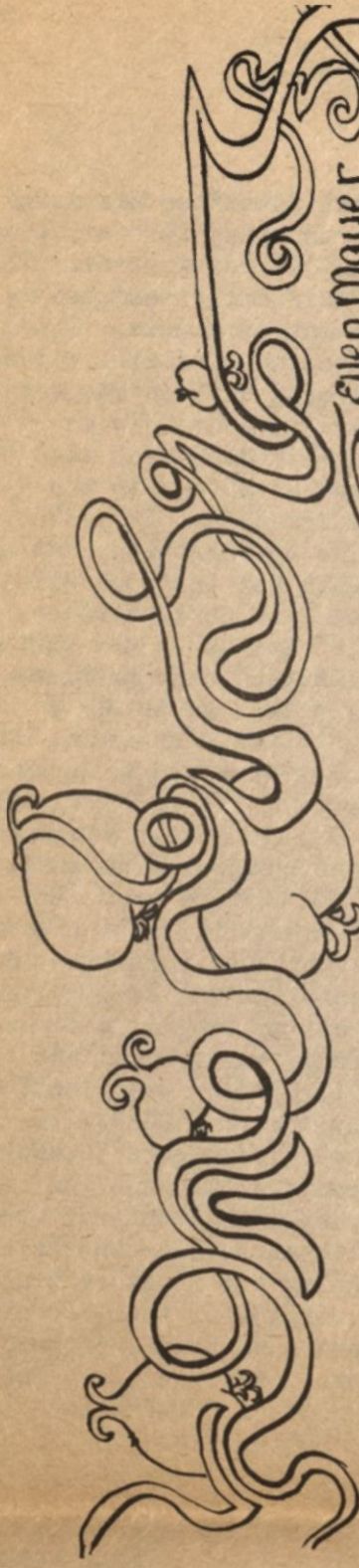
Elissa A. Eckel
Graphic Des. '74
Box 614

would like to do a limited edition of a book... of a book... then I would turn around completely and design the interior of a very modern house with graphics (2-D)...

Some dreamer! I better be rich

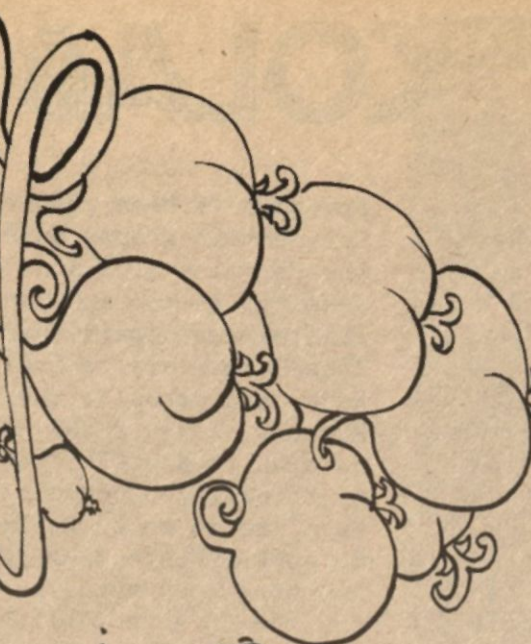
after graduation... I want to be happy, and enjoy life to the fullest... and try not to get frustrated as often as I do now... frrr...

as they come for I have fun and I worry much too much... I enjoy remembering the things I've done in the past... good thoughts, bad thoughts, too... I love...



ACHIEVEMENTS, ACTIVITIES, ACQUISITIONS
teach riding (hunt seat) taught sailing black & white photography sewing - have machine, large stash of scrap fabric - will sew patches... pattern drafting; draping cooking; run own catering business knowledge of herbs: use in cooking, teas, therapeutic effects have many slides of people in Greece and Israel (arabs) taught sailing two summers made a slide show to music collect fabrics

Ellen Mayer
Junior Graphics
Box 24 831-5567



... born and raised in Providence was in life magazine in 7th grade with classmates STANDING BEHIND JUNE CHRISTIE

DESIRES - ASPIRATIONS

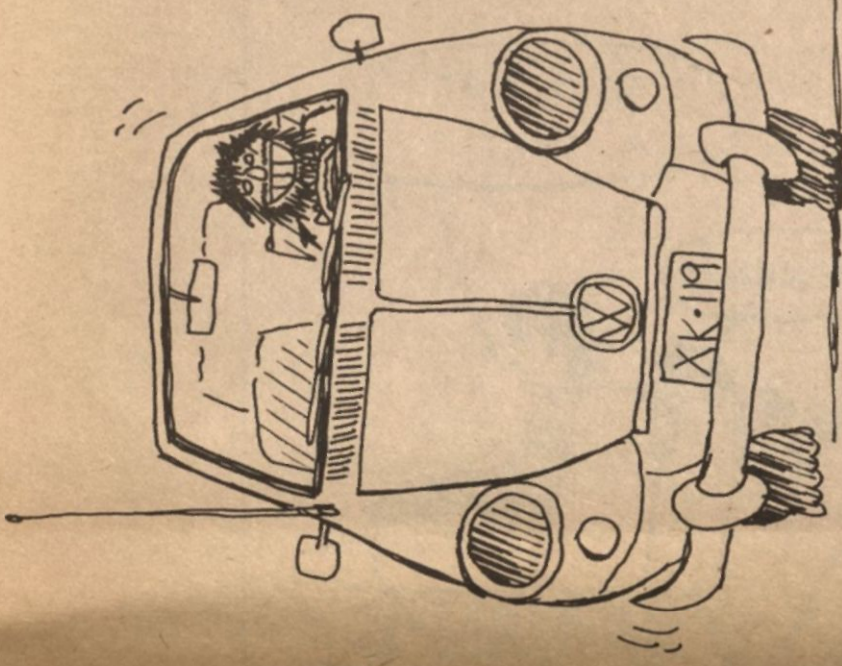
techniques of color photography, to be able to do perfect lettering, learn to make pots - ceramics do some weaving, jewelry... ride in Madison square garden I want to write a cook book for cooks - more of a communication than a collection of instructions ... more theoretical than practical



GREGORY R. JOHNSON
SENIOR, GRAPHIC DESIGN
Box 726 - 421-4957

INTERESTS: (I LIKE ART!)

DESIGNING & CONSTRUCTING EXHIBITS, SUPERGRAPHS (PAINTING ON EXTERIOR SURFACES LIKE ASPHALT & BUILDINGS), MAKING FURNITURE, PHOTOGRAPHY (BLACK SLIDES), HAVE DONE & ENJOY DOING BOOKS, POSTERS, TYPESETTING, PRINTMAKING SILKSCREEN, & REPEAT PATTERNS. HAVE WORKED ON CORPORATE IMAGE & PUBLICATION DESIGN, & EXHIBITS ON EVOLUTION & T.B.

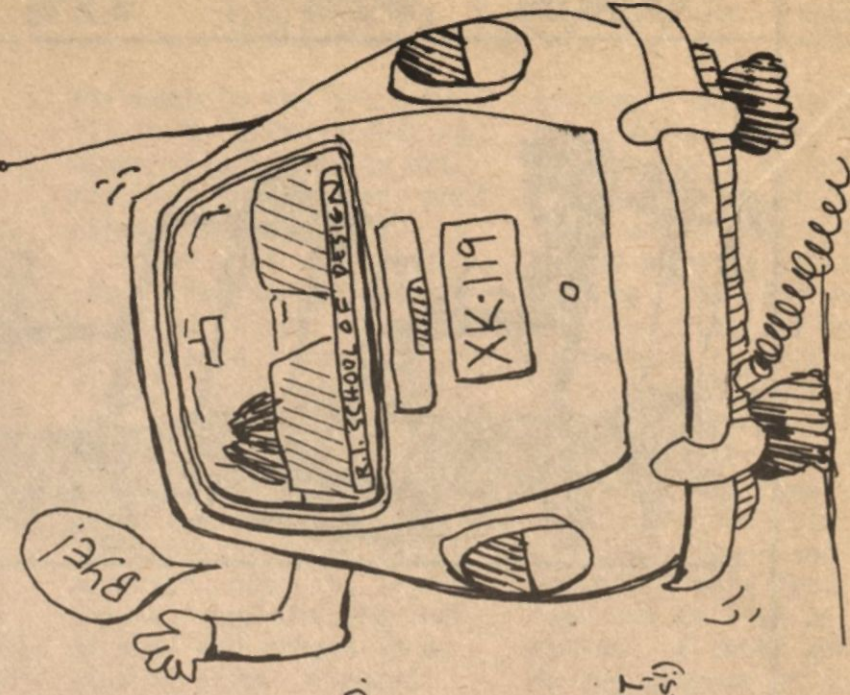


SECRET DESIRES:

LEARN AS MUCH AS HUMANLY POSSIBLE ABOUT DESIGN IN 4 YEARS, DO MORE ILLUSTRATION, DO A CHILDREN'S BOOK, WATCHING & TALKING TO OLD PEOPLE, GROW A FULL MUSTACHE, LEARN HOW TO FIX VOLKSWAGENS, TRAVEL, & MAKE THAT BIG BREAK INTO THE DESIGN WORLD.

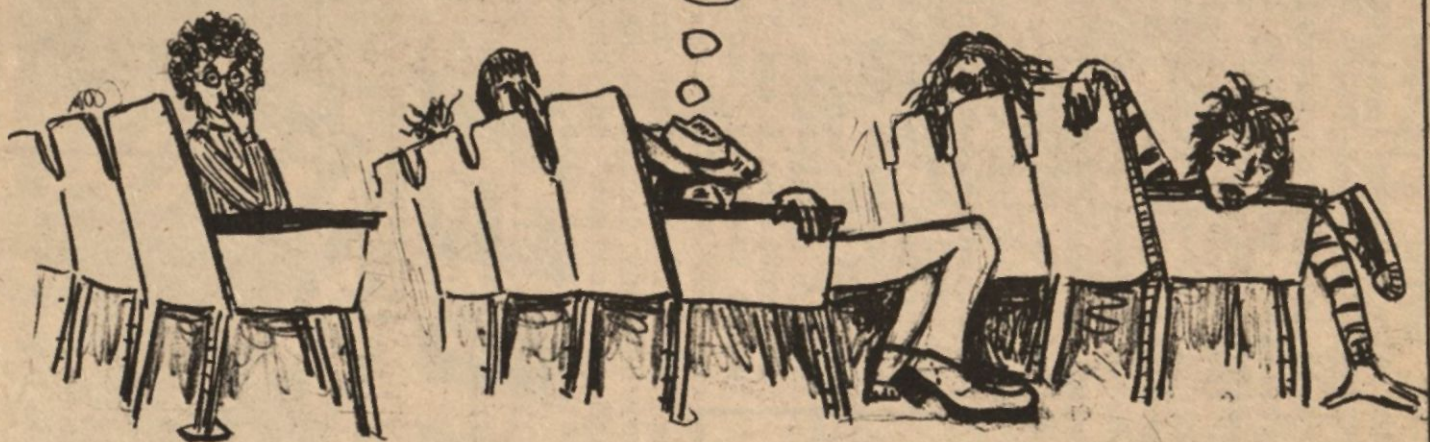
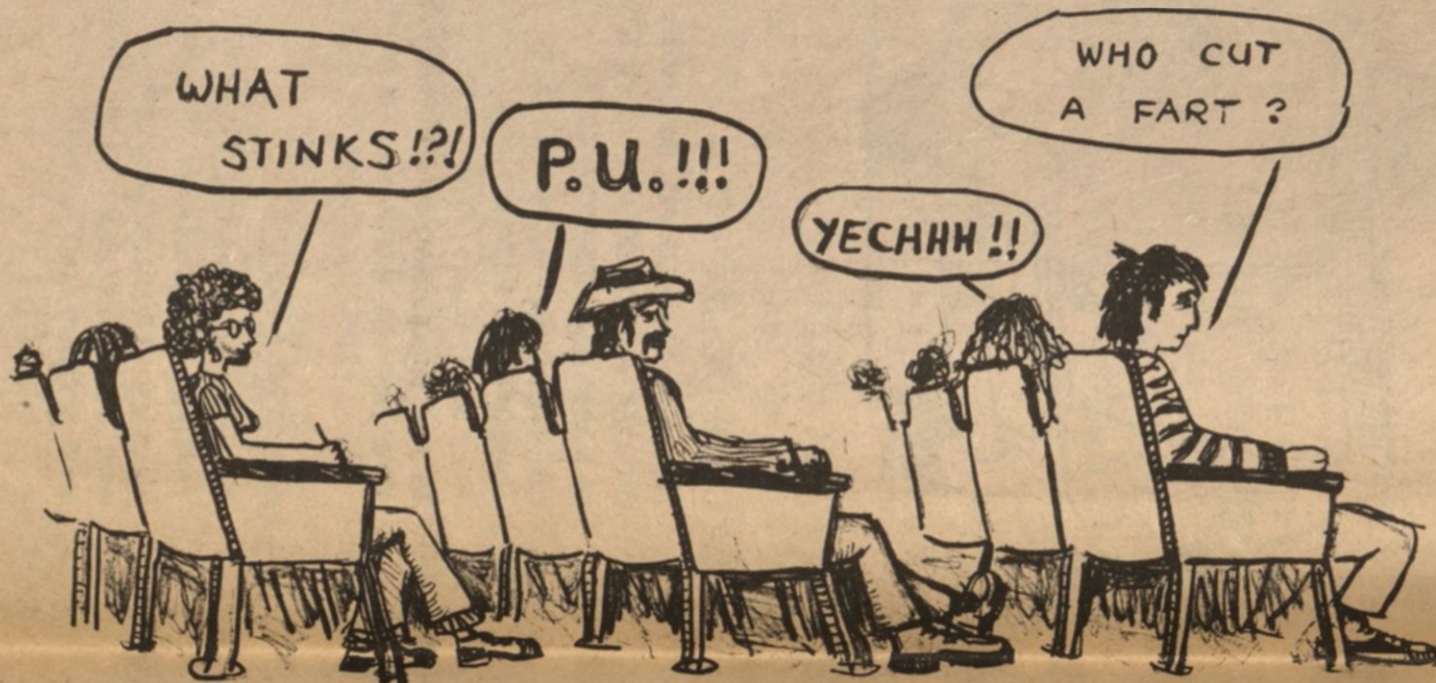
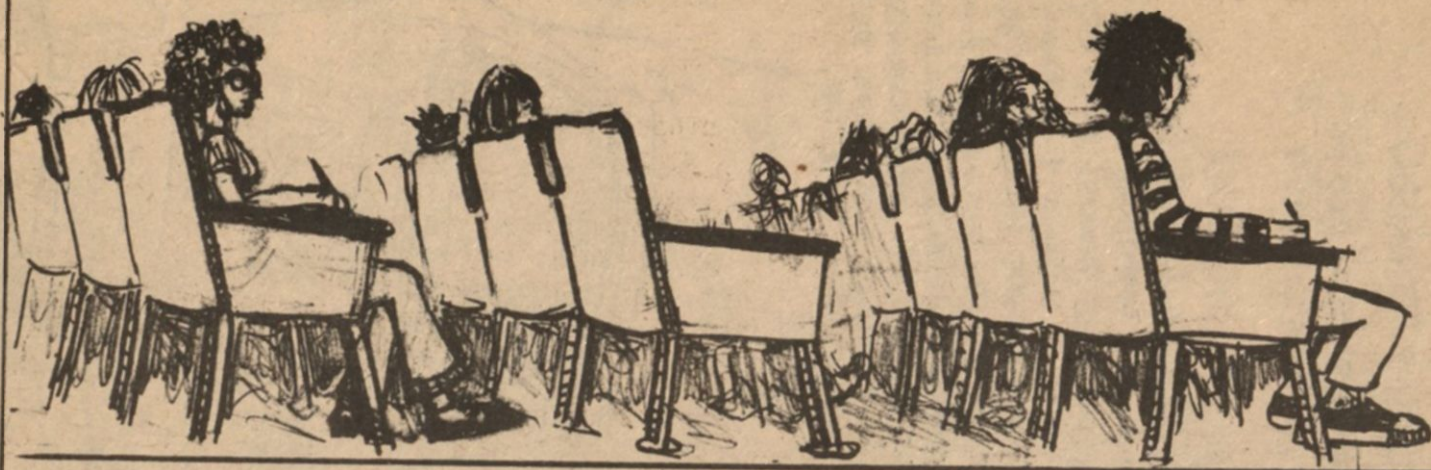
WORK EXPERIENCE:

DESIGNER, CARPENTER, PLUMBER, PAINTER, PHOTOGRAPHER, BRICKLAYER, ROOFER, TRUCKER, MOVER, GAS STATION & PARKING LOT ATTENDANT AND STUDENT. (ALL WITHIN LAST 3 YEARS)



ONE DAY IN CLASS

by BART.



*A poem for
Spring*

April showers
Bring May flowers,
A rainy day
washes dog doogy away.

DANCE FILMS

An evening of dance films will be presented Friday, April 13 at 8:30 p.m. in Mem Hall (admission: \$1.00), consisting of the following films:

Lamentations, filmed by two sculpture students at Bennington College in 1943, shows excerpts from the work by Martha Graham in which she uses a tubular dress to create evocative and sculptural forms.

Fusion, with Ed Emswiler's interesting cinematography, is done with Alwin Nikolais and Co., who developed his own electronic sound for his dances and is a rhythmic and visual master.

Nine Variations on a Dance Theme makes use of a wide range of cinematic techniques to produce a multitude of angles and perspectives on nine variations of a simple dance action.

Africa Dances is of Les Ballet Africaines, a company which theatricalizes the rich rhythmic forms of native African dances. Index and Official Doctrine are films of Judith Dunn, who has created her own unique improvisational form in which she works with abstract sound-movement situations.

Art Art Art / When Do We Eat?

The teaching of art across the United States seems to be one of the major preoccupations of former art students and others. Learning to learn about learning while learning about art and so on. Of all works of art there is no single piece worth all the efforts and fuss of the others. The craft and the skill seem to be only signs along the way.

Like any other human activity, art seems most like a practice of recording, enacting, or possibly predicting what the artist's life involves. The artist as an individual or part of a group enacting within the environment.

Many schools teach or foster character strength, imagination, versatility, specialization, etc. But most schools avoid the problems and constructs of personal vision from a direct vantage point.

Can you imagine if they did, all the heavenly clamor of inspired artists that would buzz and hum across the face of the earth; the activity would be creating or expounding some miraculous totally incomprehensible mysteries about creation or order.

Fortunately the art school exists to give a sobering humanizing effect to art and, for that matter, most other human activity.

After what sometimes seems like centuries of training in the field of art (should I say practice?) I have come to the conclusion that the function of art is to serve as constructs within the cultural framework. Visual configurations that describe, project, investigate, explain the work of self and others in a plastic form. Plastic meaning fluid elements (paint, clay, humans, etc). These entities deal with culture and existence as a force of interaction and create reference points by which means we can deal in terms with frames of reference or points of view as a cultural entity within a cultural framework.

I have studied at Detroit Institute of Arts, Cass Technical High School, Wayne State University, Cranbrook Academy, Rhode Island School of Design, and am most recently at the New York Studio School. Perhaps I have studied too much. I am certainly ready to show my work,

however I must say that all I have gleaned from my experience at school and other artists is that there are an infinite number of ways to see and produce. Knowing what you are producing, if and how it relates to a larger set of systems or continua, nature, science, politics, religion, etc, is the most one can ask of oneself or others of you. Clarifying personal vision and always demanding more from it allows one to live as an artist. I think about art in the process of doing, making, and being; therefore I, as are many others, am an artist; being a designer is only part of it.

Odell Nelson of Detroit, Michigan had twenty-two TVs, or so the story went. His father was a TV repair man.

A comedian mentioned the name Rudy Cardenas. I have not seen Rudy for four years. He gave me my first enchilada cold on a bus to school six years ago.

Carl L. Myrick



Classifieds

For Sale

Panasonic AM-FM (AFC) Monophonic cassette tape recorder-player, with microphone and auxiliary patchcord. AC or battery operated, portable! 1971 model, in mint condition. Originally \$125, asking \$80. Myke Box 1.

Thanks

Thank you so much for returning my vase.
"The Voice"

Wanted

Nylon stockings, panty hose, socks. All colors, sheer. Any condition. Leave in Box 363 for Anastasion.

For Sale

Martin D-12-20 twelve string guitar with case \$285. Steve Box 1033, or call 274-7519.

Jobs

Summer and permanent opportunities in Sales, Management, and Crews of tri-state, registered, insured painting co. Openings: Cape Cod, Providence, Princeton, N.J. Applicants must be young, responsible, and experienced; profits. Call Mr. Tomas after 7 p.m. (401) 863-4404.

For Sale

1956 Ford Panel truck, needs king pins(\$8.00) \$30.00 takes all, call Chris Johansen-421-0834

For Sale

1971 Yamaha 650(four stroke) motor cycle- excellent shape, rebuilt engine, like new-\$1,100 call Chris Johansen - 421-0834 or box 738

For Sale

Radio control unit for model airplane-" digital five with 4 servos" Factory Tuned and never used since! (plane crashed up) contact Arnie box 503, inquire price-Best Offer

Roommates Wanted (female)

2 or 3 roommates wanted for 73-74, huge apartment: 4 bedrooms, 2 baths, big kitchen, livingroom, porch. Free parking. \$65 each. Must be seen! 2 work rooms. Call 331-9420, leave name & number.

Dented Car?

Red Saab, Lic NY 150. If you haven't found out who dented your car, I was at the scene & got the license number-- need it? Debbie at Box 589 or 621-7526.

Wanted

I am making a quilt. If you have any cotton scraps that are hanging around clogging up your apartment, could you please drop me a note? I don't need very big pieces. Cynthia Box 1292.

Astrology, horoscopes free. Steve 421-1579



Apt. to Sublet

May-Sept. 122 Benefit. Two rooms plus bathroom, kitchen. Third floor. \$80/month includes utilities. Call Leslie 277-9390 or RISD Box 629. (wonderful tub.)

Wanted

Used polaroid flash attachment. Call Seth at 421-3240, or drop a note in Box 1122.

Meadowbrook and Johnston Cinemas (751-3017 or 621-9428) would like to display student work in their lobbies- contact Mr. Cipriano.

For Sale

Compact, portable STEREO-Garrard turntable- one year old, barely used- \$75. Call Melanie: 9 to 5, 863-2256. After 6, 421-5968.

Apartments

\$190 per month. Furnished, 3-bedroom apt.- heat included. Parking facilities available for 2 cars. Call John Fitzpatrick, 30 Evergreen St., Providence. 831-6700 (9-5) 274-3519 (after 5pm)



— Calendar —

The wheels of bureaucracy grind just as slowly in church affairs as elsewhere; hence the long delay in the appointment of a Catholic chaplain for RISD. I'm very happy to report that the system is now relatively free of snags and that I will be serving as the regular chaplain in the school. I don't come as a total stranger, since I was "filling in" for the Catholic students at their Sunday evening worship, so I did get to meet a few of you.

But I want very much to emphasize the notion of campus ministry in the sense of service to the entire RISD community and not to any one group in particular. Very often in the past, Catholic campus ministry has been exclusively associated with one particular group, such as the Newman Club. There is a Newman Club on campus and I am glad to work with the students who belong to it. But both Sheldon Flory, the Episcopalian chaplain, and I, want everyone to feel welcome in any and all campus ministry activities. "Everyone" means just that: students, faculty, administration, staff, guests. As a rule of thumb - if it's human, take it to the chaplain. (I'm not a great animal lover, although Wolf is making a pitch for my affections.)

If you're trying to find me, I'm on campus Mondays and Thursdays from 3:30 to 5:30 and Sundays from 7:00 pm. on. The chaplains' office is conveniently located on the second floor landing of Memorial Hall directly opposite the entrance to the auditorium. That is to say, directly under the Tap Room; so you can drop in on your way up, or stumble in on your way down. We can also do the dropping and stumbling together, at least on weekdays; on Sundays try the coffee and donuts in the upper refectory. Frank Stasiowski is planning a bash at the CAC on April 12 for all of us to meet.

Organized religion has lost a lot of credibility for a lot of good reasons, but religious experience and the human values which flow from it are unquestionably permanent realities. I believe in these things and want to share them with others who feel the same way. Art is one of the values that most clearly reveals the spiritual dimension in man, and I am really excited about the exchanges possible here at RISD. I know I will receive a great deal from you, and I hope I can offer you something as well.

Rev. Basil De Pinto

Sunday, April 1
2-4 PM

Prov Boys Club

RISD Volleyball

Monday, April 2

ACUHO CONFERENCE

Tuesday, April 3

ACUHO CONFERENCE
no modern dance class
CB 437
RI Tennis Club

Drama Club Rehearsal
RISD Tennis

7:30 PM
8:30-9:30PM

Wednesday, April 4

ACUHO CONFERENCE
Prov Boys Club

RISD Swimming

8 PM

Thursday, April 5

Friday, April 6

Saturday, April 7

Sunday, April 8
11:30 AM
7 PM

St. Stephen's Church
CB 437

Episcopal Service
Drama Club Rehearsal

Monday, April 9
7:30 PM

Mem Hall
CB 410

Lecture: Bernard
Rudofsky
Tap Dancing: Brian Jones

Tuesday, April 10
2:45 + 4:15
7 PM
7:30 PM

Mem Hall
CB 432
CB 437

Modern Dance: Verna Blair
Sailing Club
Drama Club Rehearsal

Wednesday, April 11
7-10 PM

Mem Hall

Foreign Film Classics:
"Miss Julie"

Thursday, April 12
3:30 PM

Mem Hall

Two Chaplains: Fr. DePinto
Fr. Fleury
Open House - to meet the
two chaplains
Tap Dancing: Brian Jones

4 PM

CAC

7-9 PM

CB 410

Films

Fri., March 30
Artful Penetration, 8:00
p.m. Lecture Hall 129,
Roger Williams College.

Sat., March 31
Artful Penetration, RWC.

*****guess what

Sun., April 8
Billy Jack, 8:00 p.m.
Gaige Auditorium, RIC.

Wed., April 11
Hitchcock Festival- I Confess and Stage Fright,
7:00 p.m., Gaige Auditorium, RIC.

Thurs., April 12
One P.M. and Apollo 11,
7:30 p.m., Mem Hall,
RISD.

BERNARD RUDOFSKY

Bernard Rudofsky, author of Architecture with Architects, Streets for People, The Unfashionable Human Body, Beyond the Picture Window, will lecture Monday, April 9th, at 7:30 p.m. in Mem Hall.

CARR HOUSE HONORED

RISD's own Carr House was added to the National Register of Historic Places last week. Designed around 1885 by Edward I. Nickerson, it was cited as "one of Providence's most prominent, and prominently placed, examples of the Shingle or 'Queen Anne' style of architecture." The Register affords some degree of protection from the perils of government programs such as urban renewal and highway construction.

RISD ALUMNI

Lists of RISD Alumni in the Boston area interested in helping students find jobs, critique portfolios, discuss professional experiences and new techniques in the various art and design fields are now available in the Alumni Office, Career Planning and Placement Office, the Campus Assistance Center, and with the Division secretaries. Lists of concerned alumni from other geographic areas will soon be available.

CSC

The proposal to hire the Collegiate Services Club to augment our Student Activities Office died a lonely death last week. With only a third of the Student Council returning their ballots, the CSC was voted down 21 to 7.

Gordon Allen in the SAO has made a strong effort in the meantime to offer the same services as the CSC proposed. If you want to arrange a bus trip, or have an idea in the vein of student activities, Mr. Allen in the SAO is the man to see.



Janice
Lucas 75

By error, Janice Lucas was left off the list of Monitors & Counselors for next year. Janice will be a counselor. Sorry.

