

Mercer Cluster FEATURES • SPORTS • SOCIETY • THE ARTS



LANDSCAPE by Jane Freilicher, currently being shown in the Mercer art gallery.

(Photo by Broadnax)

American Landscapes Exhibited At Mercer

An art exhibition entitled "Recent Landscapes by Eight Americans" opened last Sunday in the Art Gallery. The exhibition, prepared for circulation by the Museum of Modern Art, New York, will remain on view in the Student Center through March 2, according to Marshall Daugherty, chairman of the art department.

The 29 paintings were chosen by Frank O'Hara, assistant curator of the department of painting and sculpture exhibitions at The Museum of Modern Art, as a representative selection of painters who have brought new insight to the idea of traditional landscapes. The exhibition reflects the renewed interest and originality with which many painters have recently turned to pictorial use of recognizable landscape imagery.

Although all of the artists represented in the exhibition have worked in and around New York, only four were born in New York. Another is from San Francisco, one from Iowa, one from Buffalo, N. Y., and one from Greece. Wide travel and recollection, however,

have led them to portray many varieties of landscape.

In paintings of the American East, Alex Katz uses a laconic style, with artful juxtapositions of color and a sure sense of light. Jane Wilson and Jane Freilicher, also masters at capturing the sunny or pearly light of a place, paint the farms and grasses of Long Island in a graceful poetry of calligraphy and thin washes of paint, recalling elements of Monet and abstract expressionism. Robert Dash's lyrical imagined landscapes are denser in space and composition, emphasizing the materiality of the painted surface.

A sense of intimacy, as compared with the awe with which painting of the majestic scenery of West, is felt in John Button's painting of the majestic scenery of New Mexico, Wyoming, and South Dakota. Awesome, instead, has become the relentless path of the American highway in Allan D'Arcangelo's "hard-edge" style and elegant design, to which he adds a contemporary surrealist wit.

Aristodemos Kaldis and Christopher Lane have their sources in expressionist art. In primary colors and primitive forms, Kaldis composed dynamically fanciful scenes of his native Greece. Lane's caverns, caves, and mountains, in harsh oranges, magentas, and purples—colors not usually associated with nature—suggest forbidding and haunted areas of memory.

The exhibition is circulated under the program of Circulating Exhibitions of The Museum of Modern Art, New York, which each year makes available painting, sculpture, drawing, print, architecture, and photography exhibitions to museums, colleges, and other institutions in the United States and Canada.

86 NAMED TO DEANS LIST

Eighty-six students in Mercer University's College of Liberal Arts have been named to the Dean's List for the fall quarter, according to Dean Garland F. Taylor.

Dean Taylor said students named to the list include:

James H. Arnold, Paula J. Arnold, William E. Atwater, Jr., Mary Jane Bloomfield, Harry Carroll, Neida M. Chapman, Anne M. Cork, Ronnie J. Davis, Elizabeth P. Diecher, Lillian C. Grant, Lester S. Haggard, Frank D. Jones, Corlies E. Martin, Carolyn C. Mitchell, Judith A. Moore, Richard L. Nutt, Linda Odum, Steven C. O'Kelley, George W. Patton, Jr., Rufus P. Sannett, Pamela Marie Smith, Frank M. Thomas, Tom P. Vinsage, Charles Arthur, Jr., Jerry W. Whigham, James B. Whitley, David E. Willcox, David E. Wilson, and John W. Wires, all of Macon.

Dorothy Bailey, Oxon Hill, Md.; Susan Alice Barrett, Patricia Anne Giesler, and Catherine Christina Simmons, all of Decatur; Dorothy Bean, Evelyn Beasley, Warren B. Garrison, Dianne Grant, Gary J. Harmon, Sandra Harrison, Anne Johnson, Marilyn Sue Mass, and Clifford E. Stovall, all of Atlanta.

Frederick L. Black, Dawson; Joan P. Bowsher, Ft. Lauderdale, Fla.; James T. Bowles, Augusta; Bonelle E. Bray, Thomas; Robert J. Brown, Gray; James C. Burke, Lanett, Ala.; Martha Cleland, New Smyrna Beach, Fla.; Mildred Cole, and Sara Cole of Fayetteville; Harry N. Davis, Valdosta; Diane Denton, Oglethorpe; Betty Jo Freeman, Talbotton; Joel R. Freeman, Thomason; Harold Lamar, Augusta; Darolyn Ayn Garrels, Plant City, Fla.; Patricia Ann Hart, Savannah.

Patricia Carol Heavner, Warner Robins; Ann Jo Hendricks, White; Nancy Hendrix, Columbus; Brinson E. Hood, Augusta; Linda Kay Huddleston, Senoia; Ronald D. Jones, Camilla S. David Laney, Columbus; Charles W. McBride, Statesboro; Judy Marie McQuigg, Vero Beach, Fla.; Susan D. MacLaury, Huntington, N. Y.; Michael E. Massey, Griffin; Dean R. Mullis, Eastman; Shirley Oxford, Culoden.

L. Roba Patten, Adel; James G. Rameger, Warner Robins; Tommy R. Rozier, Cochran; Linda G. Smith, Fort Gaines; Ruth E. Storey, Shiloh; Linda L. Taber, Hapeville; Mary Teel, Outhbert; Mary Sue Thompson, Cataula; Sandra R. Underwood, Duluth; David A. Wansley, Plant City, Fla.; Barbara Jean Wehant and William Dean Wehant of Sumter, S. C.; David C. Williams, Amstell; Emily Wortman, Bartow, Fla.; and Steven E. Nathanson Merritt Island, Fla.

porter patter

By Diana Denton



Filling my pen at the ink well full of vitriol used in common by all Cluster staffers I thought again of the year just past.

1965 is two weeks old now. Most of the resolutions have already been forgotten—surely all are broken. The old year is neatly tucked away. There is nothing left over—and nothing begun anew as yet—of which a poor, over-worked columnist may write.

For, looking back, it has been a most successful year, and there is little cause left for complaint. Mercer has finally had its party raid—no need for more instigation. Mercer has finally begun to develop—or at least to display—a spirit of its own: a school spirit, a Mercer spirit, a distinctive essence that is Mercer, and a distinctive pride in being Mercer. What more could one ask?

Mercer has weathered a national presidential election. Many of its students exercised for the first time their American right and duty to vote. All somehow took part. The Cluster served as a battleground for political controversy and somehow survived to tell the story—with not even a single libel suit.

Another "best ever" freshman class was taken in, and oriented, and became Mercer students, brothers, and sisters. Intramural

crowns were fought and challenged, won and lost, swapped and prided, and will be, in the future, as will be pledges. A spirited court of cagers were displayed in December and began a very promising season.

The Review put out its best issue ever and gained recognition as a publication in its own right, independent of the Cluster. The Cluster's slams and slurs were all taken in good spirits, and no one was hurt. The Cauldron was an annual of which students can be proud, and its editors and staff deserve a big hand.

The faculty and administration saw some new additions and changes starting at the top, which quickly became vital parts of the Mercer family. The fall play saw new talent both on stage and behind the scenes, and did very well. Successful also was the concert series, although "Pinafore" was scheduled at an unfortunate time.

The clubs seem healthy, as do all other campus groups. Dean Otto experienced an unexpected degree of support. Some students even listen now in chapel.

The lunchroom ended one gripe by installing a conveyor. Now maybe something will be done about the food. Bill Dayton still has his gripes about Mercer's misplaced memorabilia.

Thanksgiving holidays came just in time—and nobody was in the mood to come back for finals. But what a time those last two weeks turned out to be! And how happy were the holidays!

But you didn't know so much had happened. Frankly, I didn't realize it either. It was a grand old year—let's hope the one ahead is half as good.

But if it is, what's a columnist to write about? There would be no cause for complaint—and who wants to read or write anything flattering?

MME. BUDAY GIVES CONCERT HERE

Madame Elizabeth Buday, Hungarian concert pianist, gave a recital in Willingham Chapel Sunday afternoon January 10, 1964 at 3:30 P.M. under the auspices of the Mercer University music department and the Macon Piano Teachers Guild.

Madame Buday, with her husband, a prominent industrialist of Hungary prior to the political up-

heaval, came to the United States in 1949. They are now residents of Rome, Ga., where Mme. Buday is an artist teacher at Shorter College.

She is a graduate of the Conservatory of Debrecen and the Liszt Ferenc Royal Academy of Music where she received the Diploma of Professor of Music.

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