

# "OP" OPENS IN MERCER GALLERY

"Optical art", an exhibition of 39 paintings, constructions and works in other media by 28 artists showing a predominant new direction in contemporary art, opened Sunday in the art gallery of the Student Center and will remain open daily through Jan. 25.

The exhibition, organized by The Museum of Modern Art in New York, is having its first Georgia showing at Mercer, according to Marshall Daugherty, chairman of the Art Department.

The exploration of visual phenomena and optical illusion by artists has taken place on an international scale in the 1960's. The many directions in this kind of work have been embraced under various appellations, among them "optical," "retinal," and "perceptual." In such art, the wide variety of effects perceived by the viewer, particularly those of movement and change, are not actually in the works themselves, as they are in other kinds of art which do move or contain movement.

Works in the exhibition range in date from 1959 to 1966. Artists from ten countries — the United States, Italy, Poland, Germany, Switzerland, Canada, France, England, Venezuela, and Japan — are represented. Included are seven examples by two major pioneers in this art, Josef Albers and Victor Vasarely.

Synthetic polymer paints, rather than the traditional oils, have been used by most of the artists. Metal, wood, fluorescent light, aluminum plexiglass and plastics are some of the other materials used.

Among the works in black and white are Josef Albers' structural constellations, which present ambiguous geometric diagrams; Franic Celentano's *Leaves*, where areas seem to expand and breathe; the striped canvas of Komodore, with its rapidly changing "auras" and

color tings; Bridget Riley's *Blaze*, which flickers; and Arnold Schmidt's pulsating *Four Black Circles with White in the Middle*.

In color, Piero Dorazio has created a delicate linear network in which shapes appear and disappear; Julian Stanczak, through pattern and relationships of intense colors, has induced a sense of flowing movement on the surface of the canvas; Tadasky and Claude Touseignant, in different ways, have made still circles seem to spin.

The movement of the spectator creates sizzling vibrations in Jesus Raphael Soto's three-dimensional work in wood and iron and changing patterns in Gunther Uecker's *Rose*, of nails, canvas, and wood. Ambiguous illusions of solidity and space are created by the play of light and shadow in John Townsend's painted wood relief, and the surroundings become the source of ethereal images in Heinz Mack's aluminum *Door of Paradise*.

Other artists represented in the exhibition are Richard Anuskiwicz, Wojciech Fangor, Karl Gerstner, Francois Morellet, Reginald Neal, Josef Levi, Gerald Oster, Henry C. Pearson, Peter Sedgley, Joel Stein, and Yvaral.

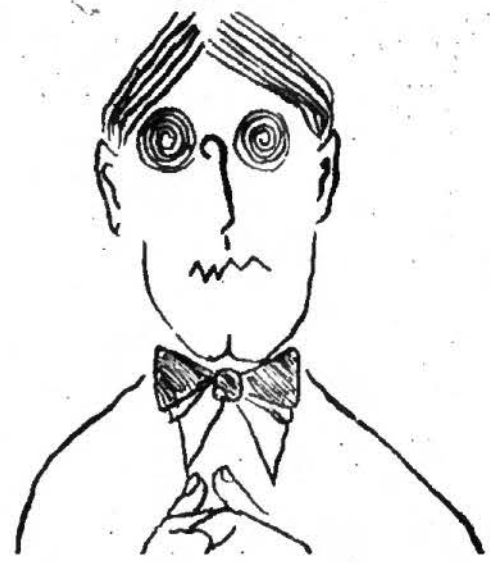
## Conversation Comes Easier Over Coffee

by Peggy Geren

The co-op is probably the last place the serious student would choose to pursue his intellectual interests—unless he is on his way to the Kaffee Klatsch, L'heure du cafe, or La Tertulia.

The idea of a coffee hour in which conversation would be limited to a particular language evolved from the language professors themselves. Most students are hesitant in speaking and using the language they are required to take. It was felt that in a relaxed atmosphere, like that of the co-op, a student might be encouraged to a little spontaneity in speaking a foreign language. The various language professors meet with the groups, and all language students are urged to come. Interested students with a speaking knowledge of the language are also cordially invited.

L'heure du cafe meets every Monday afternoon at the Green Shutter from 4-5. On Wednesday afternoons the Kaffee Klatsch is held from 3-4 and La Tertulia from 4-5, both in the co-op.



## But Is It Art?

A Review by Clyde Hoover

In regard to the current exhibition of "Optical Art", it may be said without reservation that this is one of the most unusual spectacles ever. It is the dubious honor of Mercer to present creations that "jiggle, wiggle, shimmer, shake, breathe, pulsate," and perform any number of other optical acrobatics sufficient to make the eyes water and the stomach turn flip-flops in time with their various antics.

Some works seem quite appropriate for the covers of books on such subjects as hypnotism, interpretation of biology slides and geometrical constructions, while others look more like designs for linoleum flooring and beach towels. Granted, most of the works show much time, effort, measurement, and paint spent in their production; so does a mile-long white picket fence, and it is far less irritating.

The subjects of the works in question (and to be sure that is

just where they will remain for a long time to come — in question) range from variations on a theme of squashed dots and concentric circles to "lines, lines — let's all draw lines." If exercises in dot making, circumscribing and straight line construction are what are desired, they by all means, this is the place to find them in abundance.

Unfortunately, the viewers will probably find the works both interesting and entertaining — for a short time — however, the test for art is time and given time, the public will grow sick of them, literally. An ancient Chinese proverb says that "One picture is worth a thousand words." We can only think of two — "Oh, Dear!!!"

However, to run an old adage into the ground, "Beauty is in the eye of the beholder," and we urge all readers to behold and make their own decisions — if they can tolerate it that long.

## Ruth Ann Rich Presents Piano Concert On Sunday



Mercer University Artist-in-Residence Miss Ruth Ann Rich will present the first of a series of piano concerts on Sunday the 15th of January at 3:30 P.M. The concert series, consisting of five performances, will comprise a survey of the development of piano literature from the period of the clavier to contemporary times.

Miss Rich recently returned to Macon after two years' residence in Europe, where, under a Department of State Fulbright grant and the Harriet Hale Woolley grant of the Foundation des Etats-Unis she secured the Licence d'Enseignement du Piano of the Ecole Normale de Musique de Paris, the Diplome de Virtuosite of the Schola Cantorum de Paris, and the Licentiate in Pianoforte Playing of the Royal Academy of Music in London. She gave concerts in Paris, Geneva, Lisbon and other European

cities. She studied with Edward Kilenyi at Florida State University and was graduated magna cum laude with the degree of Bachelor of Music. She was the first student at Florida State University to be awarded the Ernst von Dohnanyi Citation for outstanding achievement, and the first student of its School of Music to graduate under its Honors Program. She received the degree of Master of Music from Peabody Conservatory of Music, where she studied under Leon Fleisher.

Miss Rich, widely recognized for her brilliant talent, has been recipient of first prize in the National Federation of Music Clubs Marie Morrissey Keith Competition, the first prize in their Biennial Piano Contest, and the first prize in the Transylvania Young Artists Auditions.

## Tobe-Coburn Fellowships Offered to Senior Women

Tobe-Coburn School for Fashion Careers in New York City announced today that as many as four full-tuition Fashion Fellowships may be awarded to senior women graduating in 1967. Now in its thirtieth year, the widely-known school of fashion merchandising will make its annual awards early this spring. Each fellowship covers the full tuition of \$1750 for the One Year Course, and all women students graduating from four-year colleges in 1967, before August 31, are eligible to apply.

Fashion Fellowships are offered to encourage promising college graduates to enter a profession which offers unusual opportunities for advancement to well-trained young women. Graduates hold a wide variety of positions in merchandising, advertising, fashion coordination, magazines, newspapers and as owners of their own shops. The School maintains an active placement service to help graduates throughout their careers.

The One Year Course is a carefully organized program of specialized training, planned to provide a broad background for entering any phase of distribution influenced by fashion. It offers close contact with the fashion industry through frequent lectures by fashion personalities, and visits to manufacturers, buying offices, fashion shows, museums, and events of social importance.

Ten full weeks of paid work in New York stores and other fashion organizations provide on-the-job experience to supplement and enrich the classroom training.

Senior women may secure Fashion Fellowship registration blanks from the Dean of Women, the Vocational Office, or from the

Fashion Fellowship Secretary Tobe-Coburn School for Fashion Careers, Ltd.  
851 Madison Avenue  
New York, New York 10021  
Registration closes January 27, 1967.

## Glamour Magazine Asks For Mercer Glamour Girl

Again this year GLAMOUR magazine is sponsoring a nationwide search of American college and university campuses for the "Ten Best-Dressed Coeds of the Year".

Mercer is one of the thousands of universities invited to participate by encouraging participation and competition by women on its campus judged by their fellows as exemplifying good taste and grooming in their campus wardrobes. On the Mercer campus, this response might be made by the individual sororities, each of which

would select certain of its members to be entered in the competition, or fraternities might take the initiative and nominate the girl they think best deserves the title, much as they do contestants for "Miss Mercer" and similar events.

The name of only one girl, however, is to be entered in the national eliminations, along with photographs of the on-campus winner in three outfits, which are then submitted to GLAMOUR for national judging.

## "SOUTHERN HUMANITIES" APPOINTS MERCER'S ED JOHNSTON TO BOARD

Dr. Edwin Dargan Johnston, Roberts Professor of Bible at Mercer University, has been appointed to the Editorial Board of the SOUTHERN HUMANITIES REVIEW, a new quarterly to be published by Auburn University in cooperation with the Southern Humanities Conference.

The Review is being planned as an outlet for essays and articles on topics of humanistic interests written by humanists and scientists, with proportionate space allotted to creative literary pieces, such as short fiction, poetry, and book reviews. It will dramatize the interrelationships among the respective disciplines within the humanities.

The inclusion of religion among the fields to be represented on the Editorial Board is a reflection of widespread interest in the current discussion of religion and also is consistent with the rapid extension of the curriculum of public colleges and universities in the field of religion in the last two decades.

Dr. Johnston is now serving as a Consultant for CHOICE: BOOKS FOR COLLEGE LIBRARIES, and has contributed six book reviews to the current volume. He is the author or "The Johannine Version of the Feeding of the Five Thousand — an Independent Tradition?" published in *New Testament Studies*. He has contributed to devotional and educational publications of Broadman Press and is author of three articles in the *Encyclopedia of Southern Baptists*. He is also the editor of *A Self-Study of the College of Liberal Arts*, Mercer University.

Dr. Johnston received his undergraduate education at Georgia Tech and Mercer University and his theological training at Southern Baptist Theological Seminary; he studied New Testament at the University of Manchester under the noted scholar T. W. Manson, and has taught Bible at Mercer University since 1950.

## Students Asked to Help Salvage Threatened Art

The Mercer Art Department has joined with the world-wide effort to help save the art treasures of Florence. To quote Prof. Marshall Daugherty, chairman of the Art Department:

"The great paintings, sculptures and manuscripts damaged by the flooding of the River Arno in Florence require immediate and prolonged restoration if these measures are to be saved. This will require money as well as loving care—about as much money as it took to rescue Abu Simbel.

"If you would like to help the Western world save its Florentine patrimony, you can mail your check to:

The Committee to Rescue

Italian Art  
1 East 78th Street  
New York City, 10021

"Or, we shall be glad to forward your contribution along with others from Mercer. You are frequently asked to contribute to humanitarian and social causes; rarely however are you given an opportunity to help preserve our cultural heritage. "As Life Magazine puts it, 'Everyone who loves beauty or understands his own past should contribute.'"