

The Sunday Spotlight

Logan Reviews Reject Show

Last week in this space, a University of Wisconsin professor reviewed the annual Student Art show held at the Memorial Union. Meanwhile, a group of student artists whose work was rejected has hung its own exhibition in Hillier foundation.

(Today, the writer of last week's review considers this show.)

By FREDERICK M. LOGAN (Assistant Professor of Art Education, University of Wisconsin)

Whenever any group of artists organizes a reject show after the opening of a jury exhibition, there is a greater than average interest for the public and the artists in both exhibits.

There are 16 exhibitors in the Rejects and Independents group showing in Hillier foundation. They are about equally divided between graduate and undergraduate students. The undergraduates included have in many instances a more varied background in foreign travel and study than most junior and senior students.

The whole exhibit is a worthwhile and selective addition to this year's student show. There never has been an art jury that failed to exclude some good pieces from the selection and this year is no exception.

Particularly outstanding among the rejected pieces, as I saw them, were Richard Grossenbach's oils, Dennis Byng's encaustic "Field with Birds", Bob Burkert's "By the Window", Richard Groom's "Nature Morte—1950", Bob Nelson's water color "Toys", George O'Connell's "Hot Jungle—Cool Lion", and Abe Cohen's "Elements".

But to cite a group of paintings in this way is not quite the satisfaction in which "reject" exhibitors are most interested. They are, or should be, hopeful that their combined presentation indicates an art leadership, a direction that perhaps the jury was not ready to accept, but that will be apparent to other viewers.

I do not feel that this show displays any such striking group departure. On the contrary, it is easy enough to understand why some of the works were rejected. Only one of Byng's landscapes reached the jury. Taken by itself, it has a heaviness of form and a glassy brightness of color which could be considered

as the painstaking and possibly early work of a gifted student who might not be able to reach the effort for some time to come. Seeing two of the paintings makes one more conscious of the direction of his work and most hopeful of its potentialities.

Ted Wolf's painting is a bold and valuable failure. He has combined the surfaces borrowed from Jackson Pollock and the vein-like linear patterns of Tchelitchew with the unpleasant heaping up of thick, dry pigment forms characteristic of some naive painters. In a visual fantasy that is complex and labored, but we know that he is thinking and looking for a way of painting which may serve him as well as his much better command of the black and white media.

It is not difficult, either, to understand the rejection of Stubs' "Child with Fruits." It is loosely hung together. The color is not apparently meant to function in flat pattern areas, yet there is slight effort to achieve conscious color relationships within the forms.

Shortcomings and inconsistencies like these might be noted at once by a jury. What a jury could not know is the fact that some of these artists have reached a more independent point of view than many of their younger (in years of experience) colleagues; that they do represent the healthy achievement all art schools should welcome—the effort of the older student to out loose from the more superficial aspects of faculty influence.

For varying lengths of time, this kind of work—as shown in Grossenbach's "Fighting Cocks," Collier's "New York City, No. 5," O'Connell's "Hot Jungle—Cool Lion," Burkert's "Cadaver"—may result in uneven though forceful work.

Such paintings may not in many ways possess the consistency achieved in the artists' own earlier products. Nevertheless, what they are doing in a growing independence of spirit is exactly what they need to do.

The show brings together a range of personalities having little in common but this effort to bring their work to maturity. It is no more diverse than the Union show. I doubt if it is any "better" piece by piece than the official show.

It is the artists' own conviction that they have reached a point where growth and development must go on outside the studio class as well as in its confines which gives significance to the exhibit.

Uncle Ray's Corner

3,000-Year-Old Flute Found

About 65 years ago a British scientist opened a tomb in Egypt, and found many interesting objects inside.

There was, in the first place, the mummy of a tall Egyptian woman. Her name appears to have been Lady Maket, and soon after the tomb was opened people began to call her "Lady Maket."

Near the mummy were found earrings, beads, combs, a bronze mirror and a chair. Most important of the contents of the tomb were the two pipes of a "double-flute." On this flute, Lady Maket probably played many times. One pipe had three holes in the side, the other four holes.

Taken to Oxford

Lady Maket's flute was taken to Oxford, England, and placed in a museum there. It is believed to be at least 3,000 years old. Several other flutes of the same kind have been discovered in Egypt. At the place where the pipes were found, the player blew into them, stopping the holes as he did so.

Flutes have been found in Egypt along with pictures which show ancient Egyptians blowing them. It appears that they were played usually, if not always, by women.

Double-flutes also were popular in Greece. They were of V-shape. The player used his right hand to stop the holes in one pipe, while

the other pipe was controlled with his left hand. The playing of flutes was kept up in Europe after the downfall of Greece and Rome. The custom arose, however, of making flutes with single pipes.

"Flute Bands" in Europe two centuries ago, there was "flute bands" in Europe. The players used single-pipe flutes of many sizes, and we are told that 21 kinds of flutes were used.

A modern type of flute was invented in 1822. This flute had a mouthpiece which was near one end but not at the very end. Another change was the placing of keys along the tube. The keys were worked by the fingers.

Religion

8:30 a.m. — Capital Cathedral (WIBA): "Lamplighters," the Rev. Charles A. Puls. 9:15 a.m. — Bethel Lutheran (WIBA): "The Beryl Man's Neglect," the Rev. F. I. Schmidt; and "All in the April Evening," 10 a.m. — Religion for Today (WIBA): "Return to Sanity," Fred I. Cairns. 10:30 a.m. — Madison Catholic Hour (WKOW): "How Can We Stem Moral Corruption in the U. S.?", the Rev. A. R. Breines. 11 a.m. — First University Methodist (WISC): "When Waiting Becomes a Sacrament," Christ Presbyterian (WKOW): "Life's Basic Business," Dr. Roy W. Zimmer. 11:15 a.m. — First Congregational (WIBA): "What Must We Do to Be Saved—Personally?", the Rev. Alfred W. Swan.



KERR RAYE

Discussion

10:30 a.m. — Reviewing Stand (WGN): "The Role of the Artist in a Technological Society."

10:35 a.m. — Invitation to Learning (WBBM): Herbert C. Hoover and Dr. J. U. Neff of University of Chicago on Agricol's "De Re Metallica."

12 m. — Peoples Platform (WKOW): "MacArthur and the Korean Crisis," Earl Cooke, Jr., others.

3:30 p.m. — Graham Hovey (WHA): "Background of the News" (also on WHA-FM at 8:45 p.m.).

4 p.m. — American Forum (WIBA): "The Political Effect of the MacArthur Incident," Sen. William Knowland (R-Cal.), Robert Kerr (D-Okl.), Karl Mundt (R-S. D.), John Sparkman (D-Ala.).

2:30 p.m. — David Lawrence (WIBA): The MacArthur-Truman controversy.

3 p.m. — Round Table (WIBA): "Is Freud Up to Date?" panel includes Prof. John Dollard, Wisconsin alumnus.

5 p.m. — Later Than You Think (WFOV): Ralph Peterson and Charles Linken, Madison pianist, on Alan Lomax's "Mr. Jelly Roll."



CARSON ALLYSON

Drama

2 p.m. — Mr. President (WISC): story of Louis Kossuth exiled Hungarian.

3:30 p.m. — The Saint (WIBA): exposing vicious political tactics. Proudly We Hall (WFOV): Lee Tracy in "In the Aviation."

4:30 p.m. — Greatest Story (WENR): "End of Darkness," story of fearful boy and blind father. Mr. and Mrs. Blandings (WMAQ): comical update of thirties.

8 p.m. — Charlie Wild (WKOW): construction company loses \$100,000 and an engineer. 7:30 p.m. — Theater Guild (WIBA): "Light Up the Sky," with Joan Bennett, Sam Levene, Thelma Ritter.



BENNETT GODFREY

Documentary

11:30 a.m. — Eternal Light (WMAQ): "These Rocks Are Mine, first drama-document written and produced in Israel for American broadcasting.

Music

10:15 a.m. — University Symphony (WIBA): Prof. Richard C. Church, conductor; Sam Roth and Bob Couture speak for Haresfoot club.

Advertisement for The Prescription Pharmacy, Inc. featuring a pair of trusses and text describing their benefits for various ailments.

Classified Highlights of Today's Radio Schedule

Table of radio schedules for various stations including WIBA, WISC, WKOW, WISU, WBBM, WENR, WLS, WGN, and WMAQ. Columns list station call letters, time, and program titles.

\* Starred programs are also carried on corresponding FM stations... FM channels: WIBA-FM 101.5 M., WWCY (WISU) 91.9 M., WISC-FM 98.1 M.

Calendar Entertainment section for Sunday, April 15, listing various events and performances.

WHA and WHA-FM section listing radio programs and schedules for WHA and WHA-FM stations.

WFOV-FM section listing radio programs and schedules for WFOV-FM station.

On the Campus section listing events and activities at various universities.

Current Exhibits section listing art exhibitions and displays.

Variety section listing variety shows and performances.

For Children section listing children's programs and activities.

Sports section listing sports events and games.

Large advertisement for Zenith hearing aids, featuring the slogan 'HEAR BETTER OR PAY NOTHING' and '75 ZENITH 75'.

Sunday's Crossword Puzzle grid with numbers indicating starting positions for words.

Word list for the crossword puzzle, including words like 'City of leaning tower', 'African antelope', 'Flick', etc.

Advertisement for hearing aids with the headline 'Tired of Imperfect HEARING?' and 'Then call TONECRAFT'.

Advertisement for 'The Greatest Of These' featuring 'The Paul E. Stark Company' and 'WKOW'.

Advertisement for 'The Prescription Pharmacy, Inc.' featuring 'The Greatest Of These' and 'WKOW'.