

Revolution Ahead For UA Art Dept.

Dynamic changes will give the UA art department a new and more important face when it settles in its new home in Cholula, Puebla, next summer. Not only will the curriculum be increased, but the physical plant will be dramatically expanded, according to Merle Wachter, art department chairman.

Wachter explained that both the art and the anthropology departments will be located in the "Hacienda", originally a ranch building on the southern edge of the Cholula campus. Before occupancy the building will be entirely renovated and remodelled in a "neo-poblano" style. Blue-prints have been designed for the project and approved by the Board of Trustees. All roof tile has been removed, but construction has not yet begun.

To one side of the "Hacienda" are three silos. The largest will be converted into studios on four levels for experimental design classes. The two smaller silos will be made into studios for the faculty and graduate students, with their ground floors serving as a coffee bar and art shop.

A former paved circular threshing area will eventually be capped by a geodesic dome, Wachter continued. It will house a kiln for the ceramics classes and provide a workshop area for the various other crafts. From this concrete pad a wooden deck will be cantilevered out from the kiln's stone chimney.

Another feature of the "Hacienda" will be a museum to be shared by the art and anthropology departments. Interested students will be able to pick up ex-

perience as curators and learn exhibition techniques. Here UA's annual student art show will be displayed along with a permanent exhibit of past and contemporary Mexican art. The anthropology department will have adequate room to display its collection of pre-Columbian artifacts.

As a further step in the art department's expansion Wachter stated: "I intend to put emphasis on mobile classrooms. Constant field trips will be conducted to colonial and pre-Columbian sites in the surrounding states of Tlaxcala, Oaxaca, Veracruz and Puebla. These radial one-day trips from the new campus will put students in touch with the greatest art and architecture Mexico has to offer. The University, situated as it is, is in a far better position than any American school to put its students in contact with a new culture and ancient art," he concluded.

More guest lecturers and specialists in crafts fields will be invited, according to Wachter. Presently, due to limited space and equipment, it has been impossible to have resident artists at UA. But after the move to Cholula, Wachter intends to initiate a program to attract working artisans and artists to the campus.

Under Wachter's direction, the art department also plans to help Mexico's fumbling crafts industry. Among several modest possibilities will be the awarding of scholarships to indigenous craftsmen so that they can attend the University. Teams would tour the crafts villages to give design advice.

(Continued on page 3)



Drawing by Paul Reilly

PROPOSED PLANS—Remodeling of the "Hacienda" will approximate this drawing. Formerly known as the Hacienda Santa Catalina de San Andrés, it will be the future home of the art and anthropology departments when the University moves to Cholula, Puebla, in the summer of 1970.

Arts Festival Rolls Onward

UA's First Annual Festival of the Performing Arts is rolling ahead full steam with two outstanding one-act plays being presented today in the theater at 3 p.m. The "Purgatory" by William Butler Yeats, and "Ralph Roister Doister", written by Norman Udall, will highlight today's spring fever of the cultural extravaganza that will last through the week.

The Imperial Washboard Band opened the arts festival Monday, and was followed Tuesday by a concert of Flamenco guitars with Chuck Jones and Dick Brune, and a Spanish poetry recital, given by Sr. Lopez. Both played to packed houses.

Peace Corps Sponsors Talks

Students interested in learning about the Peace Corps from former participants are invited to drop by the Ecumenical Center at Volcanes 13 (the Lower Road) from 11 a.m. to 2:30 p.m. tomorrow, May 29.

There will be several former Peace Corps volunteers on hand to discuss the program as well as literature on it.

Tomorrow a Hootenany is scheduled on the patio with Linda Dahlin and Marty Jauman leading the folk and blues rock song jamboree. "Admission is the price of your voice," said Miss Dahlin, "and if you have a guitar bring that along, too."

On Thursday's calendar a full schedule of events will begin in the afternoon with a double-feature film program, "Singing in the Rain", and the mystery-tangler "M", and climax with the drama department's presenta-

tion of "Purgatory" and Ralph Roister Doister", at 8:30 p.m.

Rounding out "the biggest week of diversified programs ever scheduled at UA," according to the drama department's head, Jerry Nagle, The Imperial Washboard Band will again state its case, with original songs by guitarist Paul Tierney adding extra flavor. In the evening the thespians will give their final renditions of the two one-actors, and will officially close out the entire

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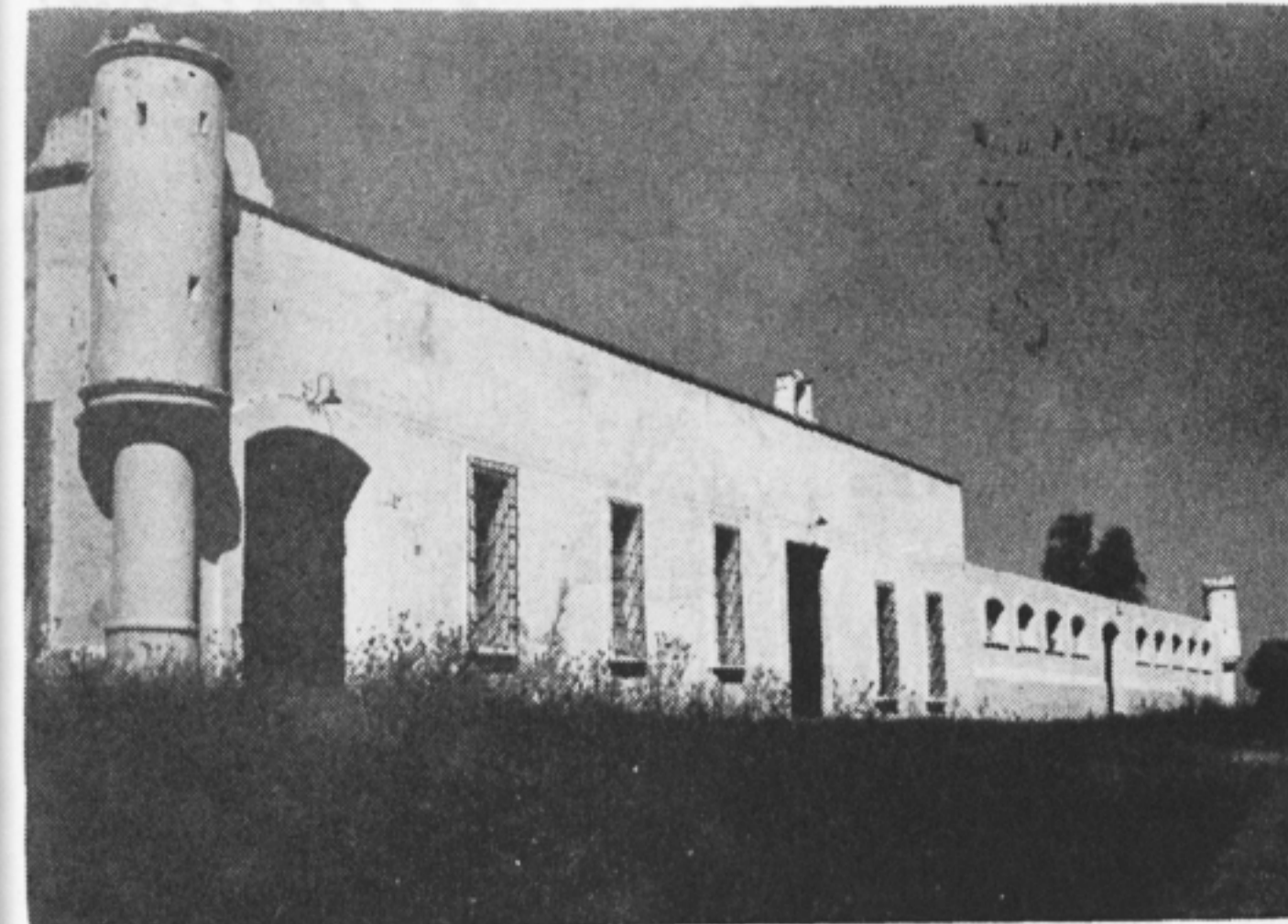


Photo by Roy Grims

BACK AT THE RANCH—This is the Hacienda, built during the 18th century. It was headquarters of a cattle and dairy operation that lasted over 200 years.



Photo by John O'Leary

TEACH ME TONIGHT—Danny Page (far left) delivers a line in the Spring Art Festival's "Ralph Roister Doister", a slap-stick sex farce debuting today at 3 p.m. Other cast members, from left to right, are Nisa Leydecker, Dan Dockstader, and the drama's director, Rosa Rivas.

How To Play Games

Flocking into the Student Association of the University of the Americas office like pacifists to their local draft boards, candidates for the recently completed student elections were scarcer than Communists at an American Legion Ball. Many candidates waited until the last possible moment in order to find a position where they could run unopposed.

When the final day for applications had passed, the candidate sheet compiled by the SAUA office listed several office seekers running unopposed. To make matters worse, no one had registered for the position of sophomore class president.

At last count only David Livingston had signed up for the SAUA president's job and Jeff Loftus had no opposition for the vice-presidency. The secretary's slot is up for grabs between Susana Gomez and Johanna Stafford. Gary Rake hasn't been able to scrape up any opposition in the department of the treasury.

Granted that the positions for the representatives-at-large aren't as prestigious as other offices, nevertheless you'd think that the grass was green enough to attract more candidates. Running unopposed are Steven Grant, David Green and Sarah Williams.

It seemed as if tension were building towards a tight battle in the senior class president race between Arthur Mathews and Walter Neil Sabin. However, it was learned that Mathews would be out of town the two weeks prior to the election due to personal difficulties.

The deck seemed pretty well stacked for Frank Teer who coveted the junior class president's opening. Naturally he was flying solo. The office of the freshman class president will not be filled until the fall of this year.

Tom Westervelt, 1969-70 election commissioner, stated, "This was worse than the Nixon-Humphrey campaign. There isn't any choice." Westervelt, a going young man, vehemently expressed his opinion, "You can fool some of the people some of the time but you can't fool all of the people all of the time." Those were heady words.

Again the black side of UA's student body has come to light. As a famous American once kind of said, "I never met a group who could talk so much and do so little."

A Professor Speaks

Try Feeling, Not Analyzing Art

By Merle Wachter
Associate Professor of Fine Arts

ADVICE TO THE ART-LORN: I CAN'T DRAW A STRAIGHT LINE... or THEY LAUGHED when I sat down to play... MY CHILD can draw BETTER THAN THAT or I DON'T KNOW ANYTHING ABOUT ART BUT...

This aggressive alibi or pseudo humble protest is the same in all tongues. Sheer unadulterated pop-pycock.

How much time have you ever spent looking at, concentrating on and analyzing a work of art? The question is addressed to the

art student as well as the miserable time-haunted tourist.

If there is a next time in a museum, gallery or private collection, sally up to the art object and get locked into the tangible, electric dialogue of you = art. In a matter of seconds or hours the spontaneous kick will wear off, but then you shift down into the true probe, the weighing of design, symbol and technique. An on-the-spot challenge ultimately may lead to the literary supplement: the books and magazines, the lecture hall and the seductive armchair adventure of arbitrary manifesto. Has it ever occurred to you that the artist himself is locked in the work observed, waiting

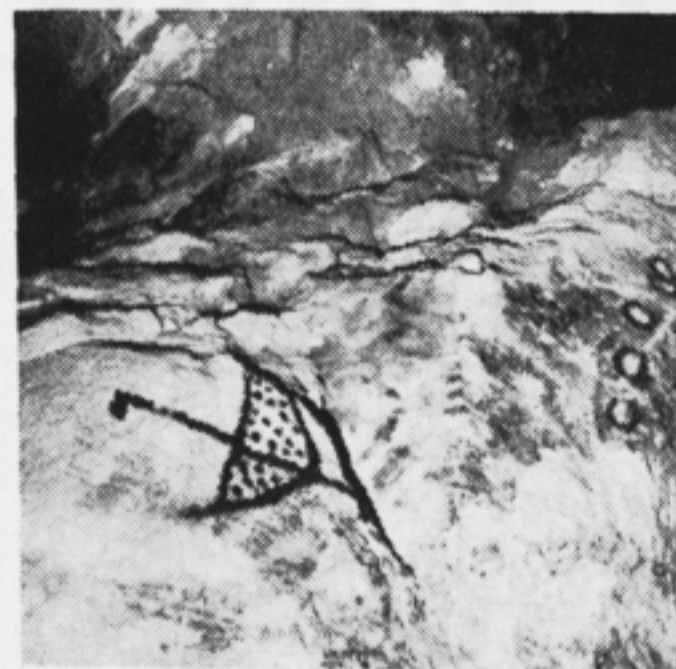
genie-like between the layers of paint and varnish to whisper across time the news that nothing has changed? Man has and will survive all vicissitudes — by hook or by crook. In this particular moment of history surrounded by lamenters, grippers and doom predictors I find that the world of art gives us the most accurate reflection (distorted or faithful) of Man, his environment and self-designed problems.

"Op", "pop", "top", "stop" and "schlop" along with hard, soft and uncertain edge have come and may go. They are valid. The painting machine is next. Imagine the buzzing, clacking, blinking artists' studio of the future. (Bohemians with steel pins in their necks dressed in pale green smocks). Frightening no! Amusing yes. *Vamos a ver.*

Yet whatever the evolution may be for you as an active participant in the arts the first and most important rule is that of walking into the painting. Employ some of the Alician magic for dwindling or expanding depending on the scale of the master-

piece. To be a flea-sized spectator in a Leonardian deluge or a Gulliver giant in the Florentine Duomo. Your magic cookie could be a neat capsule containing "instant" excitement, browsing time, the desire to explore and a pair of comfortable shoes.

Have at it. Mexico is one place to begin.



UMBRELLA IN THE DESERT—Post-Conquest Indians executed this painting inside a cave in the State of Sonora. Paintings in this style can be found through northwest Mexico and the southwest of the United States.

Poem by Ela Arad

Bobbing bunches of balloons
On a string: green, white, and blue.
And far above there is one too
(a little boy let go).

Like autumn leaves they swirl
Rushing, running roundabout: the people
At the Amusement Park.

Ooos, eeks, shouts, shrieks,
Girly guffaws and giggles.
The sounds of joy.

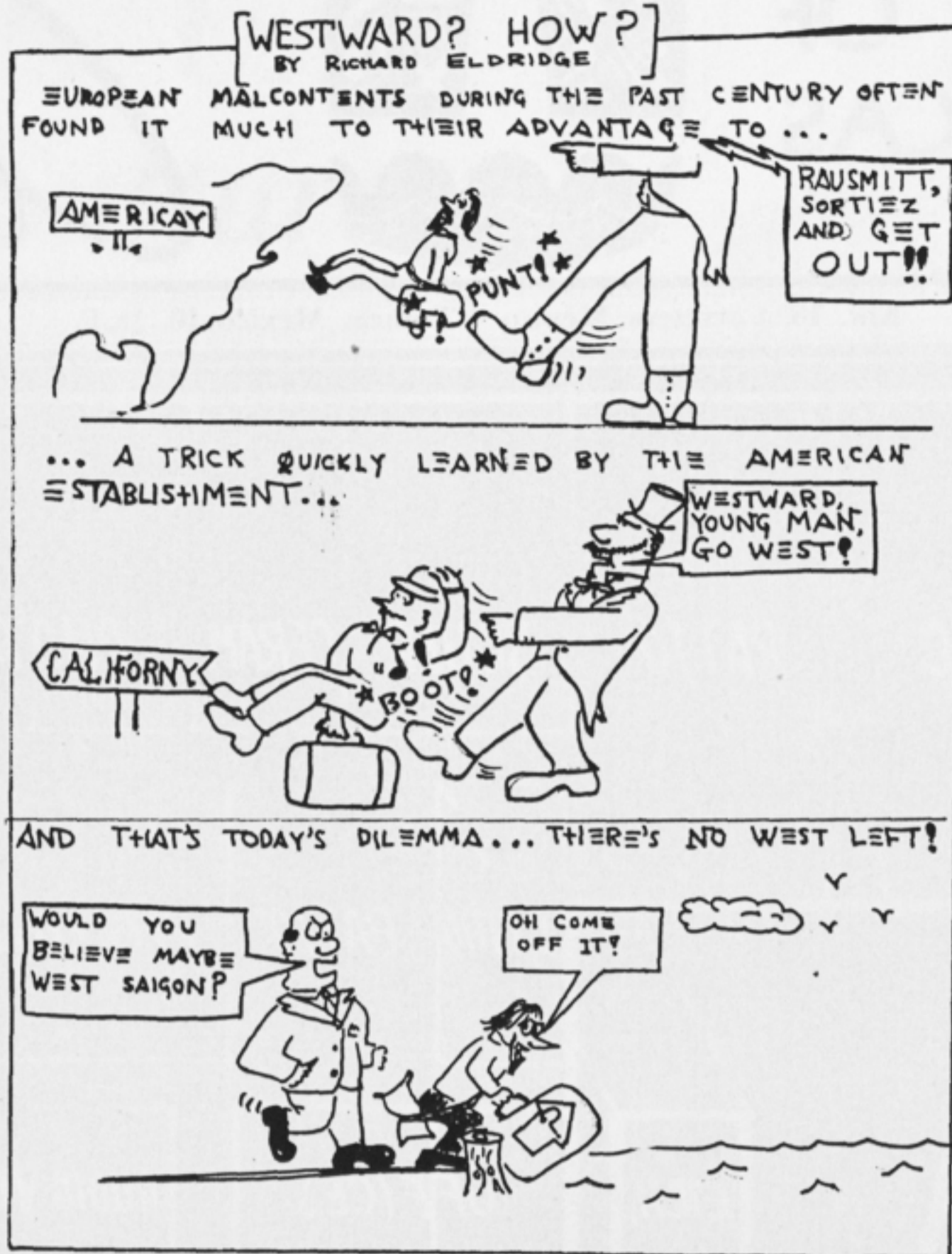
Pink and magic; genuine ambrosia
It vanishes at the merest touch of infant's lips.
Sticky Cotton Candy.

A light beam around the park
Rays of gleaming color.
Everywhere a rainbow.

Turning, speeding twisting
I'm a plane, I'm a bird, up high in the sky!
But then again I'm only I;
At the Amusement Park.



CEREMONIAL SCULPTURE—This stone piece represents a water bird, probably a heron. It was made during the classic period, about 500 A.D., by Indian artisans in the Gulf Coast area of Veracruz. To art historians it is known as a "palma" and is related to the "hacha", or ax, an art form popular on the east coast of Mexico.



THE INQUIRING REPORTER

Paradise Regained In Modern Times

By Dede Fox

The unabridged edition of *The Random House Dictionary of the English Language* supplies seven definitions of the word "paradise". These explanations range from "the final abode of the righteous" to "a state of supreme happiness." It also states that an actual place called Paradise exists — Paradise, California, which boasts a population of 8,268.

What is real paradise? How can man reach it? Is it a place or a state of being? By replying to these questions, UA students described their individual ideas of paradise.

Sophomore Brian Farley's



Farley

paradise would be "life on a small rocky tropical island with the waves smashing and foaming over the rocks, a small hut with a hammock and a college degree in something... anything."

Anthropology student Clara Winternitz, suggested, "Paradise is a state after death in which man experiences everything that he loved and desired in this life. By learning, by loving and caring about other people, we are, in effect, saying, 'Yes, God, I respond to your call.' In this way, we move closer to God's kingdom and to a state, not a place—paradise."

"I would be in paradise were

I only satisfied with having achieved yesterday's goals," explained anthropology major Paul Tierney. "Yet today has brought me new goals for tomorrow. Such is the life I now live. I would have it no other way. Who, but those not of this life, could stare Paradise in the face?"

"Paradise is the absolute summit of contentment, happiness and peace on earth," related freshman Harriett Kirsh.



Kirsh

Spanish education major Dolores Celcer described paradise as "being with people we love and knowing that they care about us. When I had surgery three weeks ago, I remember coming out of the anesthetic and seeing all my roommates. Although I was in physical pain, I also was in a state of paradise, because I knew they all cared enough to be there."

One student replied to the question by exclaiming, "Hell if I know!"

Graduate student Mitchell



Catron

Catron stated, "Paradise is a temporary state of ecstasy, like having a good cup of hot tea (with lemon of course) after a good day's climb at 4,000 meters in the Andes or Alps."

LETTERS TO THE EDITOR

Where Is It?

I was very puzzled by Mother Michel's article, "Quarterly Review Scores Again", which appeared in the May 12 issue of the *Collegian*. What is the *Mexico Quarterly Review*? The question, I discovered after making various inquiries, is not a naive one. Few people have heard of this publication and less have seen a copy of it.

After reading Margaret McCormick's summary of the *Review*, my interest was aroused and I assumed (erroneously, as it turned out) that acquiring a copy of this literary journal would be a simple process. I wandered over the campus expecting to find a table where it was being sold or at least see a poster or two indi-

cating where one could obtain it. I encountered neither.

The difficulties I met with raise questions which are both ethical and financial. Does the University pay for this publication, and is it worthwhile if no sales are made? Why do the editors make buying the *Review* such an arduous task? Is it their supposed purpose to promote intercultural exchange, but unless a more determined and organized effort is made to bring the magazine out of a few private hands and into the eye of the general public, this worthwhile effort will never realize its truly dynamic potential.

Juan Gris

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Film Club Schedules New Lineup

Following near-capacity crowds that saw "The Hustler" and "The Killers", the UA Film Society has scheduled a new line-up of 35mm motion pictures to be shown every Thursday at 12 noon and 2 p.m. in the theater. These showings will be in addition to the regular 16mm films projected on Tuesdays.

Tomorrow's attraction will be "Singing In The Rain", another Oscar winner, starring Gene Kelly. A special full-length comedy, "City Lights", featuring Charlie Chaplin, will round out the quarter's programming on June 5.

The new cinema club is sponsored by the Student Association and is open to all members of the student body. Present membership is drawn mostly from the art department's cinema workshop and photography classes, but of late interest has spread among cinema enthusiasts majoring in other areas.

"Cinema is the fastest growing art field on the contemporary scene," commented Sam Mills, film society president. "Film clubs and weekly showings have readily become a part of university life on a growing number of campuses. Underground movies, film cycles, lectures, and accredited classes in theory and aesthetics have mushroomed, ten-fold, since 1960."

Besides Mills, other film society officers include Henry Kingswell, vice-president; Carrie Mallilieu, treasurer; Norma Poole and Judy Thrasher, publicists; George Madrano, chief projectionist; and Howard Crist, faculty advisor.

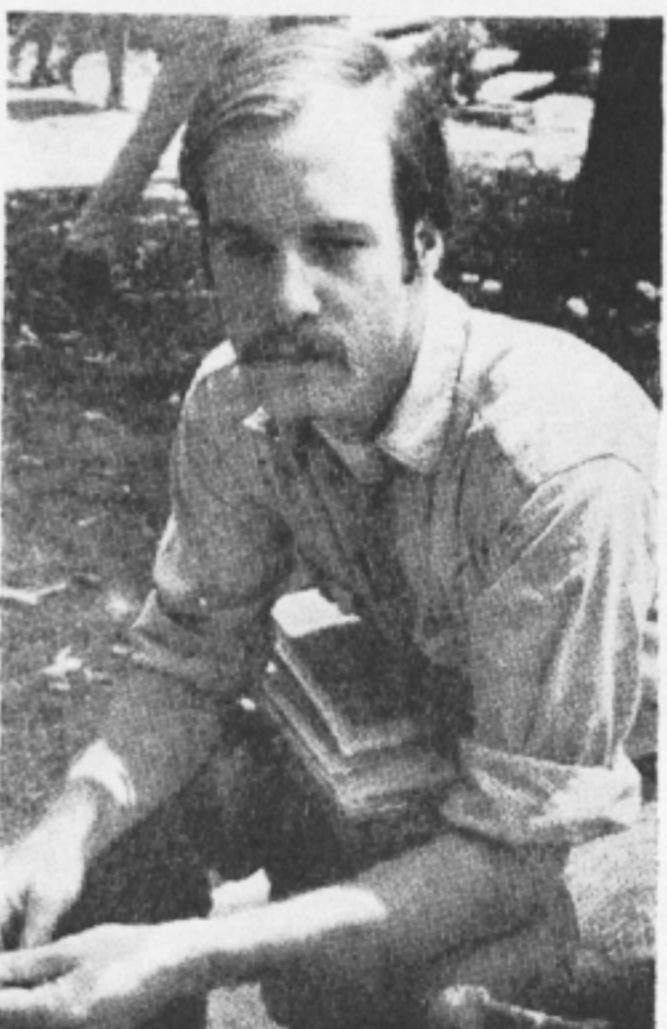
California Hot Foot Freaks Out In Forest

By Gordy Stewart

"My job's like jumping out of the frying pan into the fire," says Jay Johnstone, UA junior majoring in Spanish. He is now a second year fire fighter in the mountains of California.

Johnstone became a fire fighter by pure coincidence. He was speaking with a family friend who jokingly asked him if he would be interested in jumping from helicopters to fight fires. Evidently he took the joke seriously since Johnstone spent all last summer in the woods of California and he plans to be there again this summer.

During the forest fire season, Johnstone lives near Long Barn, California, with a population of 250. His place of residence is an old Army barracks with no electricity, but which serves as a heli-port and the operation's center.



JAY JOHNSTONE



CAMEL RIDER—Mrs. Colleen Barros, daughter of a U.S. State Department official, recalls her adventures in the Middle East, surrounded by souvenirs of her stay there.

Art Department Expansion...

(Continued from page 1)

Wachter commented, "The silver industry around Taxco, Guerrero, for example, is going downhill because of an incestuous design relationship. Everyone copies everyone else. We want to give them new ideas, while maintaining the most worthwhile traditional designs. I resent 'lo cursi' — in other words, the corny styles that are presently riding

high in Mexican art."

Expansion is also on the boards for the cinematographic workshop, where the film will become important as a documentary as well as a creative tool. The workshop would record the indigenous craftsmen and their techniques in both still and motion pictures. Wachter elaborated, "Mexico desperately needs a living document of the folk craft industry, an area which is threatened with technology, bad taste and the plastics avalanche."

A revolutionary idea of Wachter's is to get young children into the university studios on weekends to take a course in movie making which will allow them to shoot films and scenes of their choice.

Wachter noted that the Jenkins Foundation, which has contributed millions of dollars towards the building of UA's new campus, has been doing outstanding work in the restoration of Spanish colonial buildings in the State of Puebla. "We will extend the services of the art department's faculty and students toward the Foundation's admirable goal," he said.

A pair of "split-level pigpens", each about 30 by 50 feet situated near the "Hacienda", are to be remodeled into a photo lab, movie studio and an area for projecting films.

"Much of this reconditioning work is in the tradition of UA," said Wachter. "When we first came to this campus in 1954, we made do with what we had. The art department was first housed in the graduate office. In 1955 we moved into our present location. To increase our facilities, we built two studios and a store-room over the theater. The majority of the work was done by volunteer students and faculty members with help from Domingo Miramar Galicia, a UA maintenance man, and a few masons and electricians." Even the present grounds and gardens

Art Festival.....

(Continued from page 1)

program with a party. "Ralph Roister Doister," which will be directed by Rosa Rivas, is a comedy performed in English. According to Miss Rivas, the play still remains surprisingly

Exotic East Discovered By Seasoned Traveler

By Mitchell Niles

Although many of us have dreamed of riding a camel or swimming in the Suez Canal, Mrs. Colleen Barros, a UA student, has done all this and more while her father was with the U.S. Embassy in Cairo, Egypt and she attended school there.

"It was not all fun and games," Mrs. Barros states. "Several times there was serious danger from bombings when incidents of the Egyptian-Israeli conflict flared up, and once I was confined to a hotel room in Damascus, Syria, during a military coup d'état.

"The city of Cairo, where we

lived, is extremely beautiful," she continued, "very modern and cosmopolitan, with wide tree-lined streets and many fine examples of modern architecture. Yet, because of the lack of zoning laws, next to the beautiful buildings are hovels of the poor people.

"One thing that always struck me as different was that in going to the native market one did not rush in and ask the price of this or that, but when you entered the store, the owner would come up to you and lead you to a table at the side of the shop. He would then bring coffee or coke and, sitting down, would discuss the world situation or life in general.

After some time—it could be several hours—the conversation would finally drift around to the goods for sale in the store.

"Another thing that strikes the westerner is, of course, the veiled women. In lower Egyptian circles, women are still considered second class citizens and must wear a veil and a tiny spike pierced into their foreheads. Among the higher classes this usually doesn't apply and there is great admiration for all things French — French cuisine in the better restaurants, French popular singers at the better night spots, and many of the more affluent Egyptians send their sons and daughters to school in France.

"But even with all these western influences, there is no doubt that Egypt is an Arab country. Five times daily the call to prayer comes from the minaret and all activity comes to a halt."

A sheik taught Mrs. Barros to ride a camel in return for giving his family English lessons. The sheik even presented her with a camel saddle which she still has.

"We traveled in Europe and quite a bit in the United States," Mrs. Barros concluded, "but I can honestly say the Arab countries were the most interesting and different that I have ever been in."

Executive VP Helps Rocky

Dr. Otto R. Nielsen, executive vice-president of the University of the Americas, was named as a resource person for Rockefeller's recent visit to Mexico. He served in the education section.

Student-Artist Holds Exhibit, Knocks Apathy of Urban Areas

Joseph Hogan, UA graduate student, is having a one-man art show at the Instituto Norteamericano-Mexicano de Relaciones Culturales, A.C., through June 11.

The exhibit is located at the Instituto's Galería de Nuevos Valores at Hamburgo 115. Gallery hours are Monday through Friday, 9 a.m. to 1 p.m. and 3 p.m. to 9 p.m., and on Saturdays from 9 a.m. to 1 p.m.

Hogan's works include 15 untitled paintings and 10 drawings. Most of the paintings are done in acrylics. A few are executed in wax pencil over an acrylic base.

Stylistically Hogan's works are hard edge, which means he used masking tape to get a crisp almost mechanical division of color areas. The paintings reflect the artist's belief that we are all products of a technological age.

Hogan's style selection was motivated by what he sees as a lack of humanism in the industrial-commercial complexes that are large cities. He feels it is imperative for the mental health of the people that industry help provide habitable surroundings for urban populations.

Hogan has participated in student art shows in California and

in Mexico. Last year he displayed several paintings in the Foreign Friends of Acapulco Art Show.

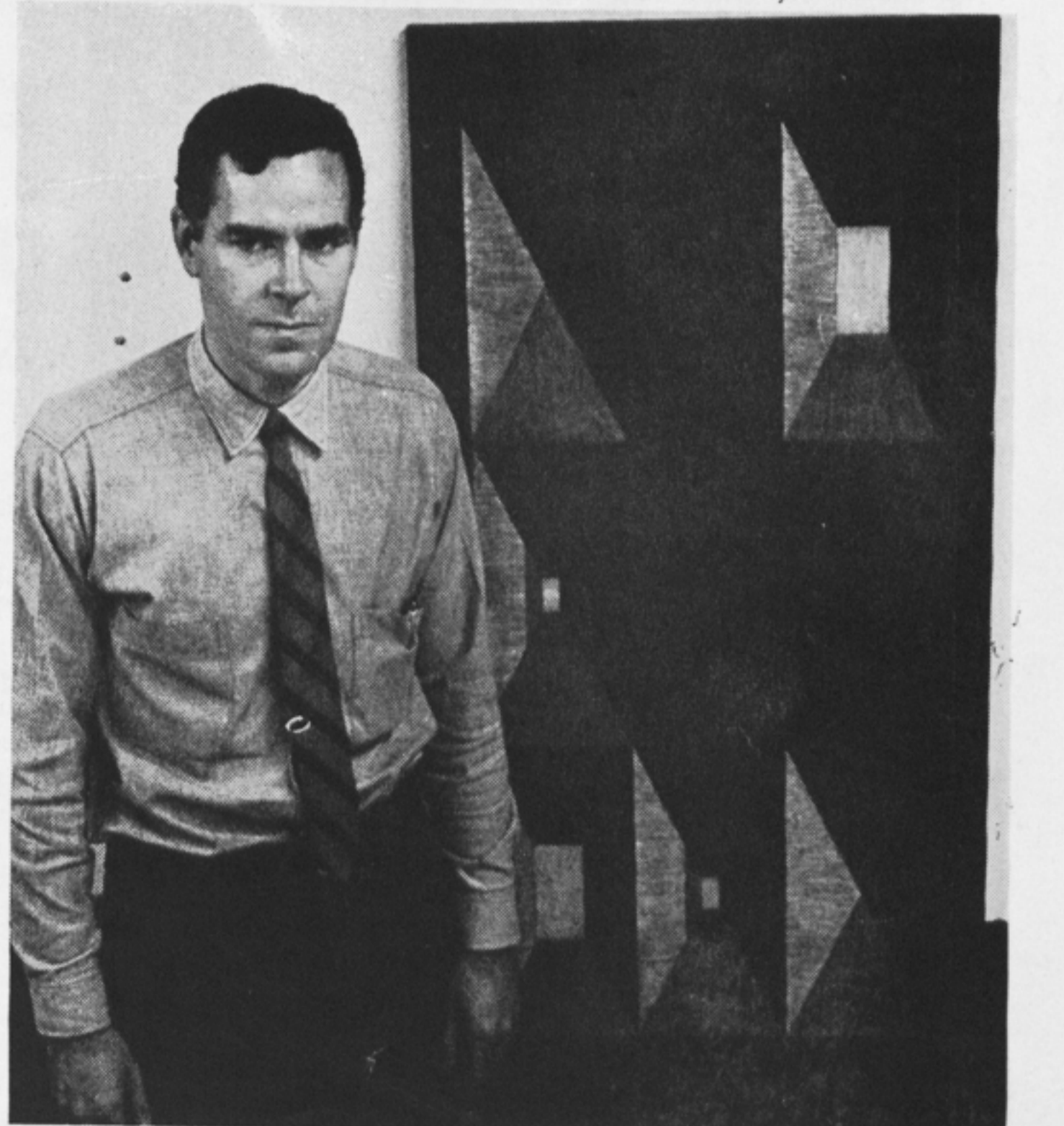
During the past year at UA, Hogan has been a teaching assistant in drawing and in the materials and techniques classes. He also worked as an assistant in the photography lab.

Born in Ohio, Hogan now lives in California. He graduated with

a B.F.A. in industrial design from the California College of Arts and Crafts in Oakland, California.

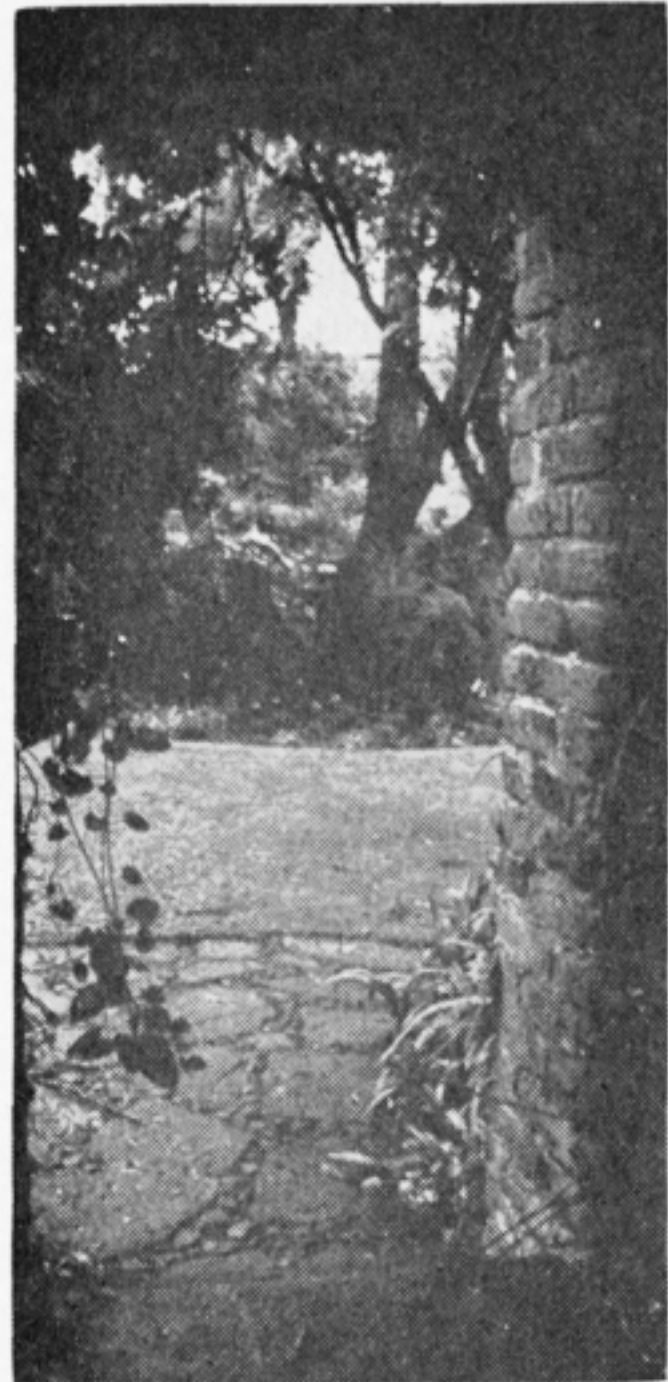
Later, Hogan taught three years at an elementary school in Willits, California.

Hogan will receive his M.F.A. from UA this June. He plans to return to California to teach either studio courses in applied arts or art history.



STUDENT-ARTIST—UA grad student Joseph Hogan stands beside one of his paintings on exhibit through June 11 at the Instituto's Galería de Nuevos Valores.

The Garden



Tourists in Mexico are always amazed by the elegance and beauty of the city — its skyscrapers, modern hotels, museums and public murals. But the real beauty of Mexico lies behind the great walls and in the cobblestoned streets of the ancient section of San Angel, formerly an independent village outside city limits.

Behind these massive monuments to Spanish architecture lie the secret gardens of the rich — carefully tended, exquisitely arranged works of art expressing not only a formal tribute to nature, but the very souls of their creators. In many cases, the casual visitor finds himself transported from the tinsel realities of city life into a dream world where he himself cannot distinguish between the physical state of the garden and the psycholo-



gical transformation of his own inner feelings.

One such garden has attracted the attention of a small group of UA students, who are fortunate enough to be acquainted with its owner. First visited by twilight, the garden could be reached only through a small vine-entangled opening in the crumbled stone wall which surrounds it. This natural "door in the wall", as H.G. Wells has described it, with

its tantalizing fragrances of earth, flowers and water, is reminiscent of the faded pages of long-discarded childhood fairy tales. And, once he has crossed the threshold, the visitor is lost in time and space, his mind released to wander on other non-pragmatic levels.

The garden can be easily described. Formless and rambling, it gives a superficial impression of disorder. In reality, it is carefully planned and tended. Its principal feature is a "natural" pond, the size of a large room, with a small island covered by water lilies and forget-me-nots in the center. It is this pond which contains and simultaneously is contained by the garden and the spectator, and which serves as a dominating psychological and physical element into the eye of the soul.

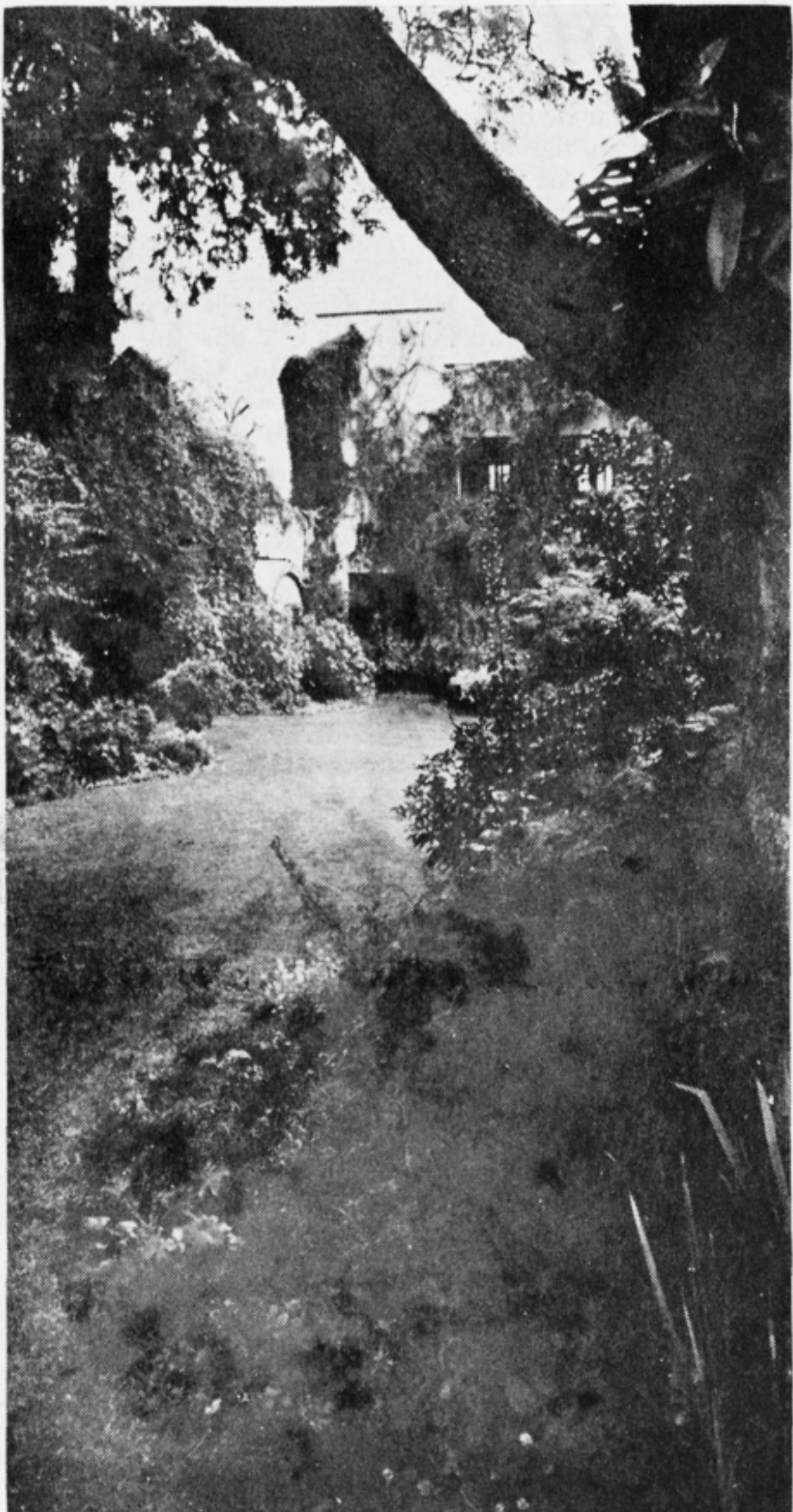
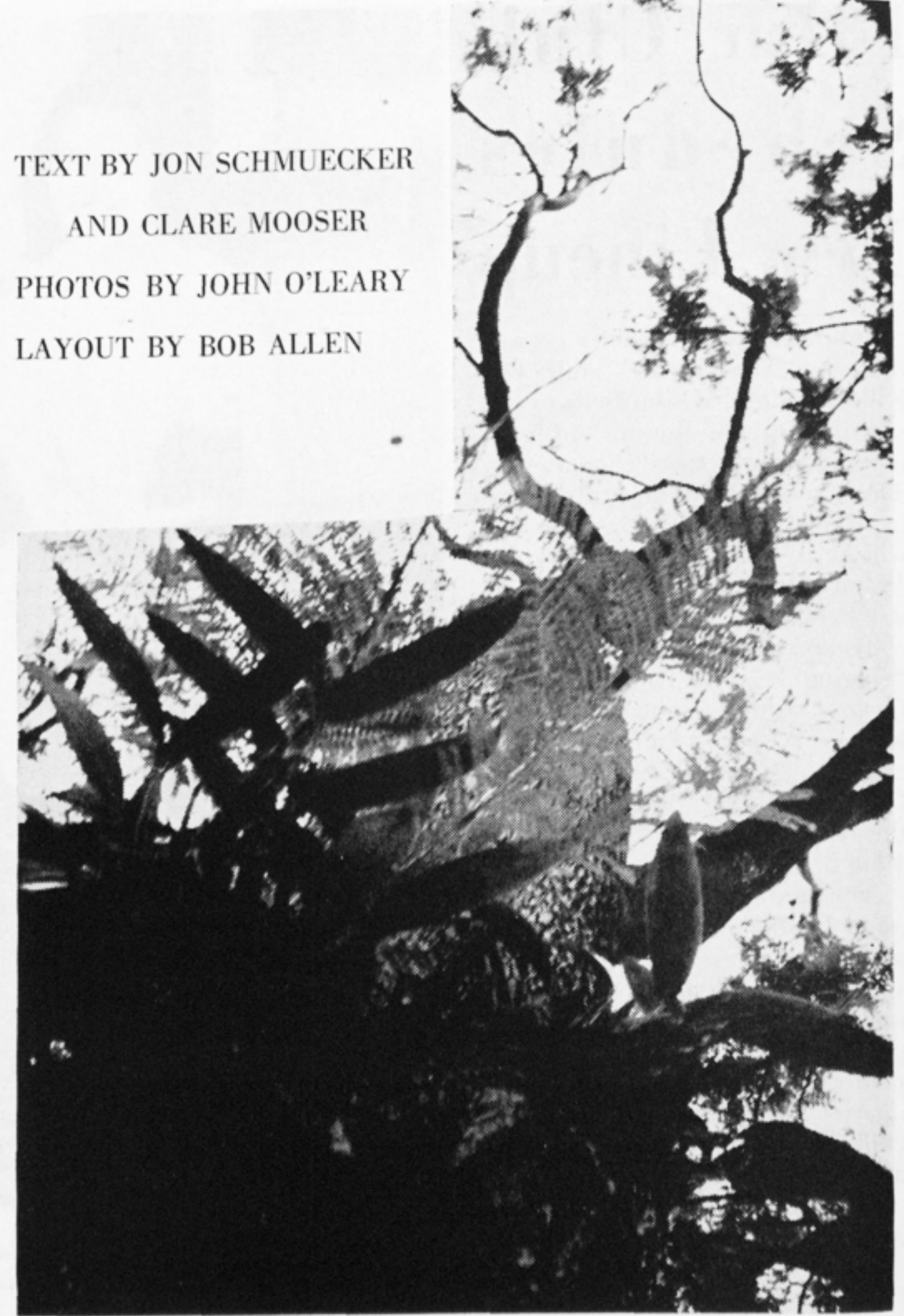
To one side is a paved maze of narrow paths surrounded by plants and flowers which grow as high as small trees and which lock the visitor away from sky and sun. Are roses, honeysuckle, strawberries, zinnias and violets an explanation, a description, or a trap? Here too, symbol permeates the shade, and the visitor stops short, lost in the questions posed by each of the flowered paths leading into the central circle of the maze.

Beyond this miniature labyrinth lies a cool carpet of grass, edged by black cedar trees, jacaranda, araucaria, canary bushes, white spruce, Canadian pine. A profusion of orchids entwines each tree in a subtle embrace, fragrant and faintly disturbing. Do these frail parasites enhance the force of trunk and branch, or do they delicately suck out the life from which they thrive? The complex blending of red to orange to gold to yellow to palest white converges on the back stage of the mind to ask another question: where does the garden end, where do the variations of human personality begin?

If there are secrets, the visitor feels, they must lie in the pond, somewhere beneath the lily pond on the surface and the levels which lead deeper and deeper through the light and dark, the animal and the vegetable elements. Black goldfish dart among flower roots; snails, toads and frogs maintain a life balance that keeps the water clear. The visitor, still innocent, is tempted to wade out to the island. Water and grass are at an equal level. The island gleams with forget-me-nots. The impulse is to sink, to drown, to dream. But the pond is not for wading. Carefully planned, it is ten feet deep at the bank, sloping downward into even deeper dark-



TEXT BY JON SCHMUECKER
AND CLARE MOOSER
PHOTOS BY JOHN O'LEARY
LAYOUT BY BOB ALLEN



ness in the region of the island. The visitor, kneeling in grass and water, reels at the knowledge of this deceptive depth. Closer and closer to the inner eye of

nature, he sees no longer physical objects, but a hypnotic reflection of his own dark unconscious. The pond has become the visitor; the visitor is the pond.