

# FUTURISTIC ART SEEN BY HAFEN

Fine Arts Instructor Gives Adverse Comment

BASIS IS SYNAESTHESIA

Portland Exhibit Includes Foreign Productions

By Margaret Skavlan

Something new, strange and startling—something indeed which does its best to be something new under the sun—that is the exhibition of futuristic art which opened Saturday in Portland, as seen by Virgil O. Hafen, instructor in fine arts.

"Their forced originality looks like insanity," said Professor Hafen with a twinkle in his eye.

The exhibit includes French and American paintings, drawings, bronzes, and African masks, brought from New York and Paris by Miss Sally Lewis and displayed in the Portland Art museum.

Davies' Work Discussed

"The work of Arthur B. Davies was dominant in the exhibition," Professor Hafen declared. "Some of this shows a fine sense of color when he worked long enough on a picture, and there is a line or two in each picture that is graceful, but nothing which shows thought." He said there was nothing about the exhibition which showed cultivation or study. Nearly all of the figures are made out of proportion, which is sometimes legitimate in giving an heroic quality, but in this case done for no apparent reason.

"They say they are expressing a mood," said Professor Hafen, "and of course no one can dispute them." He believes that the real basis for the paintings is synaesthesia, the psychological term for the state in which colors have sounds. This he believes to be particularly true of Walt Kuhn, whose "Decorazione, Intermezzo," is included in the display.

Warm Colors Favored

"Kuhn hears his colors, undoubtedly," he said. "Synaesthesia is the only explanation for so many dirty colors," Professor Hafen explained. "They are in pyramids, ranging all the way from charcoal black to dirty greens and red. They rather favor the warm colors."

When asked if he was familiar with the same movement in his studies abroad, Professor Hafen replied, "I tried to become familiar with it. I have seen millions of the pictures. Two were hung in the Salon '14, which the judges said they could not reject because they did not understand them, and hence had no basis for judgment."

Art Is Personal

Professor Hafen said that he agreed with the campus psychologist who said that the works are very interesting from the point of synaesthesia, but that they are as personal as a man's pajamas, and so should be kept at home.

"When I first saw such examples in Europe I did not approach them with blood in my eye—I really tried to understand them. But I doubt if I ever will."

One of the "works of art" on display is made up of pastings—part of

# "SALLY" OF MUSICAL COMEDY VISITS CAMPUS

Shirley Vernon, Delighted With College Life, Expresses Desire to Be a Student

By Olive Merry

Shirley Vernon, 18, the "Sally" of the musical comedy, that played Monday evening, visited the Warner museum with her mother Monday afternoon. "It is the most wonderful thing that I have ever seen in my life!" she declared. "In-sense burners always appeal to me—anything weird, because I have always wanted to go to the Orient. But I'm afraid our shows would be too short for them. You know the Chinese shows last for three or four days," she added.

Miss Vernon says that she grew up with "Sally." She entered musical comedy four years ago playing the part of one of the dish washers that appears at the first of the show. While she was in the Polities she had the opportunity to travel with this company, playing the part of Sally. "This offer came the week before Christmas. It was surely a wonderful Christmas present," she added with a wink.

It has always been Shirley's desire to complete her education in a college and because of this, she was anxious to visit the campus and to meet the college students. She got an insight into sorority life while she was entertained at the Alpha Delta Pi house. "Oh, I'd love it here!" she exclaimed. "I'd like to be a college girl on the Oregon campus."

When comment was made that

she did not appear like a leading lady in a successful company, she quickly replied, "Well, I don't see anything to get 'upstage' about."

Miss Vernon thinks she would like to be cast in a few movies. "I'd like to see myself on the screen, so I could criticize myself. But mother has been a good critic. I don't see how I could get along without her," she said, glancing affectionately at her mother.

"One time I went on to the stage without my eyebrows and it took me the whole first act to find out what was wrong. Now I depend upon my mother more than ever to detect any mistakes," she said.

Studying is the hardest part of being in a company, according to Miss Vernon. "The really pleasant part of it all is the acting. Your audience is such an inspiration, and you wouldn't get that in the movies."

Kismet is her companion, which she carries with her all the time. It is a 30-inch doll, which conceals her purse and vanity case. Kismet's hands are snapped together forming the handle of the bag. She wears a silver turban over her blond hair, and her gown is blue and silver. It fastens around her neck and when unbuttoned shows a neat vanity case, with all conveniences. The face of the doll is beautiful. Sally is a doll holding a doll.

Which Expresses Life as Mysterious as Life."

"I notice that the artists are getting more clever with the titles of their pictures," Professor Hafen said, in commenting on such pictures as "Landscape," "Drawing," "Two Trees." In the earlier days of the movement artists would give their works outlandish titles, and then would put to the awful task of explaining why they named them what they did."

a torn Italian newspaper pasted on, a scrap of wall paper, and some pieces of charcoal paper (possibly picked off the floor) all smeared over with charcoal.

"Those who say they understand this one, explained Professor Hafen, "say that after one has lived with it long enough he actually doesn't mind it."

Attempt Is Creative

The main attempt seems to be to do something more creative than realism. Some of them are attempts at design, others approach realism. Altogether they are a complete break with tradition, and the impression as a whole is chaos, Professor Hafen said. His main objection to them is that they are displayed until they become the fad, and then any fakir can make money off an unsuspecting public. Some of them may indeed be sincere synaesthetic reactions, but these are valueless since no two people react in the same way or could understand another person's reaction.

The list of artists includes F. G. Applegate, Davies, Andre Derain, Preston Dickinson, Juan Gris, Kuhn, Marie Laurencin, Andre Masson, Pablo Picasso, Henry Varnum Poor, Maurice B. Prendergast, Charles Prendergast, Odilon Redon, Henri Matisse, B. J. O. Nordfeldt, H. F. Schnakenberg, Charles Sheeler, Henry Fitch Taylor, John Thompson, Max Weber, J. G. Bakos and Constantin Brascusi.

Titles Are Improving

The circulars announcing the exhibit are enigmatically headed "Art

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# ASSEMBLY SPEAKER KNOWN AS SCHOLAR

Dr. Swartz Heads Pacific School of Religion

Dr. Herman Frank Swartz, the speaker at assembly Thursday, was prominent as a member of the Congregational ministry before becoming president of the Pacific School of Religion in Berkeley, California, in 1922.

He was ordained as a Congregational minister in 1898. He then became pastor of the Congregational church in Mansfield, Massachusetts, in 1898, and served there until 1901. From 1901 to 1907 he served as superintendent of the City Missionary society, and from 1907 to 1910 he was pastor of the Webster Groves church in St. Louis.

Dr. Swartz has had considerable work with missions. He was secretary of missions for the Congregational Home Missionary society during the years from 1911 to 1913. Dr. Swartz also served as executive secretary for the Pilgrim Memorial fund and corresponding secretary of the annuity fund for Congregational ministers from 1918 to 1919. From 1920 to 1922 he was general secretary of the Congregational World Movement.

The social sciences were the subjects that Dr. Swartz took up during his college life. He received his bachelor of science degree from Pennsylvania college, Gettysburg, from which he was graduated with honors in 1891. He was granted a master of science degree from there in 1893. Dr. Swartz was also a student at the Union Theological seminary and Columbia university. In 1895 he graduated from the Hartford Theological seminary, where he was a fellow in the social sciences. Then he took special work in the social sciences in the universities of Berlin, Paris, Rome and London. Dr. Swartz was given his doctor of divinity degree in 1915 from Fargo college, North Dakota.

The assembly will be held in Villard hall. The music and the one who will give the invocation have not yet been decided.

# MISS SEAMEN TALKS TO Y. W. C. A. MEETING

"Campus Is But Miniature World," Says Speaker

"College is the world in miniature, and the problems the students face on their campus are of the same form as those in life, said Miss Josephine Seaman of the world service council of the Y. W. C. A. in her talk before the association meeting of the student Y. W. C. A. last evening.

"The greatest opportunities of college are not what you learn from books, and from your associations, but the greatest opportunities are the chances to come in contact with the problems of government, group formation, labor situations and public opinion, declared Miss Seaman.

Preceding Miss Seaman's address the new officers of the University Y.

W. C. A. were installed for the year 1924-25. Officers to take their positions are: Florence Buck, president; Mary Donaldson, vice-president; Marian Lowry, secretary; Lois Zasterbrooks, treasurer, and Helen Andrews, undergraduate manager. Today the officers and all department heads will meet at the College Side Inn for a luncheon meeting.

# SCHOOL OF JOURNALISM GETS VALUABLE PAPERS

A valuable gift made to the school of journalism, through Dean Allen, is that of 150 volumes of the old illustrated London News, presented by Mrs. Millie R. Trumbull, secretary of the state industrial welfare commission.

These old files have been in the family, and date back to 1844, covering the period of our Civil war. They are especially interesting for their old wood cuts.

All the numbers not contained in the University library have been sent to the bindery and the rest are in the journalism library.

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