

THE SHAPE OF THINGS

Science Can Lead Art Away From Chaos, Writer Says

By RICHARD HIRSCH

Director,

Allentown Art Museum

Fifty years from now the Massachusetts Institute of Technology will be given considerable credit for having genuinely inspired the living art of these times of ours.

This is only surprising to us because we associate the notion of "art" with some kind of irrational urge. Art, however, the harmonies of shapes, colors and patterns to which we respond as humans, is not chaos. It cannot be.

Neither is art the result of intellectual chaos. Nor is it the product of an absurd randomness ("action painting" to the contrary). Nor can it be produced without some reference to the laws of harmony which govern the universe from the atom to the galaxy, even though some Greenwich Villager did compose, recently, a "symphony" in which one of the "performers" strikes the open strings of a piano with a very dead fish. Art relates to order.

Being Reaffirmed
In and around the Massachusetts Institute of Technology this is being reaffirmed.

Aside from the engineer-architects being produced by M.I.T., much of the Institute's new place in the arts is due to the influence of its professor of visual design, Gyorgy Kepes. His latest publication is a well-organized compendium of writings by 50 authors and himself. The title: "The Visual Arts Today," published by the American Academy of Arts and Sciences at the Wesleyan University Press.

It is a handsome book. It is also stimulating. Much of it is quite controversial.

Not unexpectedly, the "Statements and Documents" of a psychiatrist and some 23 artists, contemporary or favored by contemporary taste, virtually destroy the challenging horizons which the rest of the book opens up. With the insistent, familiar, pervasive accent on Me and My Ego, this was predictable.

Impact of Book
The impact of the book is elsewhere. Kepes, together with the minds he has marshaled from the sciences, points out the infinite resources of the grand order of our universe and man's place in that order. These writers also give a most satisfying view of man's innate ability to respond and enjoy the unique expressions of that order which he perceives, either as art or as natural "beauty."

Further, the book clarifies man's place in the scheme of things, many of these newly perceived. In so doing it dignifies in varied ways man's unique stature as a rational creature, capable of perceiving such order in the maze of infinite reality.

All of this is most refreshing. Intrinsically, it is no startling novelty. Truth rarely is. However, in a period where art is being produced almost exclusively under the banner of the wounded, the tortured, the self-conscious ego, certain fundamentals need such reaffirmation.

Add New Dimensions
In a period when science is adding new dimensions to our understanding of this universe that is ours, it is to be expected that the affirmation will be no mere repetition of older axioms.

Startlingly, in our times the sciences have become increasingly perceptive as the grander simplicities of reality, more searchingly understood, have opened up new complexities arrayed in magnificent profusion.

The scientists also more and more affirm that their perceptiveness is a creative function. Some of them, notably the atomic scientists, probing new worlds of energy and matter, insist that their intuitive process is precisely that of the inspired artist.

Inhumane Image
This is a far cry from the inhumane image of the scientist which our splat-and-splash painters harp on in order to assert their freedom to be

poor masters of their tools, both intellectual and physical. It also destroys the last line of defense of the artist who is relying on his psychiatrist's authorization to be a mere irrational automaton in the hands of his unholy unconscious.

This line of defense states that, by invoking the scientist

in conjunction with the arts, a materialistic society is trying to falsely "dignify" the arts by associating them with society's newest totem, science. This, as many of the authors included in "The Visual Arts Today" point out, is sheer balderdash. Never has science been in greater flux nor more creative, more intui-

tive. Consistently, however, it remains rational. This is where the war between the arts and the sciences will be waged: Science will invent new techniques but they will not be sloppy ones while, perhaps for many years to come, the artist will continue to insist on his "freedom" to mumble in his ex-

pression, fumble in his craft and play his games without any more rules than Alice on the croquet ground with a flamingo for a mallet.

Book Is Controversial

As was stated, much of this book is controversial. One writer condemns all architects for their unwillingness or inability to use the artist as a co-worker in his task as master-builder. Also, as suggested earlier, a psychiatrist makes the artist out as nothing more than a limp fighter between frustration and deathwish.

But others, assembled between these covers by Gyorgy Kepes, look into the shining mysteries of our newly-perceived universe and suggest the rational bases of man's response.

And of course art can only be response. In fact, is not art but another form of praise? (Copyright 1961, General Features Corp.)

New Unit Advisor Arrives in City

M/Sgt. Anthony Carmelo, formerly of George Air Force base, Calif., recently arrived in Medford to assume duties as the AF unit advisor in this area.

The position was formerly held by T/Sgt. Buford Johnson, who was recently discharged.

In California, Carmelo was a non-commissioned officer in charge of officer and airman assignments and the training branch. During his 18 years of service, he has served four with the Marine Corps before enlisting in the USAF in 1946.

He is accompanied by his wife and two children, all of whom are presently residing in a Phoenix motel.

House Approves OSC Name Change Bill

Salem - UPB - The Oregon House Friday passed a bill 43-9 that would change the name of Oregon State college to Oregon State university. It went to the Senate.

Rep. John R. Dellenback (R-Medford) carried the measure, HB 1262, saying educators believe the name change would make a valuable contribution to the school by enhancing its prestige.

Those voting against the bill voiced no serious objections.

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Opposition to Senate Bills Is Asked at Meeting of SOCTFA

Darrell Davis, chairman of the trucking committee for the Southern Oregon Conservation and Tree Farm association, urged SOCTFA members Friday night to write state legislators to vote against Senate Bills 16 and 33.

The bills propose operation of log trucks under rights or certificates of necessity and repeal of the flat fee option for payment of the weight mile tax, he explained.

Davis said committee members appeared twice before the senate highway committee hearings in Salem against the bills. The committee also circulated petitions and presented more than 1,500 names in opposition to the bills, he said.

Telegrams and letters have been sent to key legislators explaining the industry's stand and requesting their opposition.

Provides for Permits
Senate Bill 16 provides for issuance of permits to operators hauling logs on the basis of "grandfather rights" or on the basis of a "certificate of necessity," Davis explained.

The "grandfather rights" will automatically give permits to those who have operated log trucks during the year ending Feb. 1, 1962. Operators are restricted to the territory covered during the year ending Feb. 1, 1962. If an operator has trucked all over the state, he will have state-wide rights. If he has operated in one area, he will be confined to that area.

Senate Bill 33 proposes to remove the flat fee option for payment of weight mile tax presently extended to trucks hauling logs, poles, piling and dump trucks.

This provision was designed originally to protect small operators by eliminating need to keep and report detailed mileage records, the trucking committee chairman explained. It has been established that the greatest savings in use of this option have been made by larger operators who save up to 50 per cent in weight-mile taxes.

Reduce Competitors

Considering Senate Bill 16, the committee head said the bill is designed to keep out itinerant truckers and over time to reduce the number of competitors on a local level and improve the economic conditions of the log trucker.

Actually this would not be done because rights would be transferable and loggers could still acquire their own trucks by purchase or lease from anywhere.

"We believe these people should be permitted to move back and forth as needed without legal complications and loss of time," Davis said. "If equipment is needed in an area, delays in obtaining permits would constitute a serious problem."

"We can also assume that such log hauling rights would become an economic factor in sale of equipment," Davis asserted.

Senate Bill 33 actually would complicate reporting procedures for small operators and add administrative costs involved in auditing hundreds of accounts. It would add substantially to the cost of production of forest products.

Poor Economic State

"The lumber industry is vital to the state and is in a poor economic state at this time," the committee chairman pointed out. "Increased costs cannot be absorbed in highly competitive markets for Oregon's forest products."

"The increased costs would have to be absorbed at the stumpage level and these funds mainly go to government agencies. Loss of funds at this level in order to rearrange a payment procedure to the public utility commission seems illogical," he added.

Logging trucks pay a lower weight mile tax than do highway trucks for good reason, Davis said. Their strictly seasonal operation, license and highway use taxes represent less mileage, and results in a higher per mile tax cost. More than 50 per cent of the log truck operation is empty. The largest part of the logger's operation is on roads not receiving full share of PUC money.

JOHN C. LOGIE
Wanted As Witness

Missing Witness Wanted by Police

Law enforcement officers are seeking John C. Logie, 57, transient, wanted as a material witness in an assault case scheduled to go to trial some time this week.

Logie is described as 5 feet, 7 inches tall, weighing 175 pounds, having light brown, sandy hair and a heavy Irish accent. Anyone knowing of Logie's whereabouts should notify city or state police, or the sheriff's office, according to District Attorney Alan Holmes.

Logie is wanted to testify at a trial of Martin David Wilkinson, Camp White domiciliary, charged with an assault on Forest Conrad Armstrong, also of the domiciliary. Wilkinson is charged with cutting Armstrong over the left eye and under the ear with a broken wine bottle on Nov. 14.

Minneapolis, Minn. - UPB - Alderman Bruce D. Pomeroy said Saturday the city could collect \$8.5 million a year if it adopted his proposal to put a \$12 a year tax on all but the first toilet in every home, office and factory.

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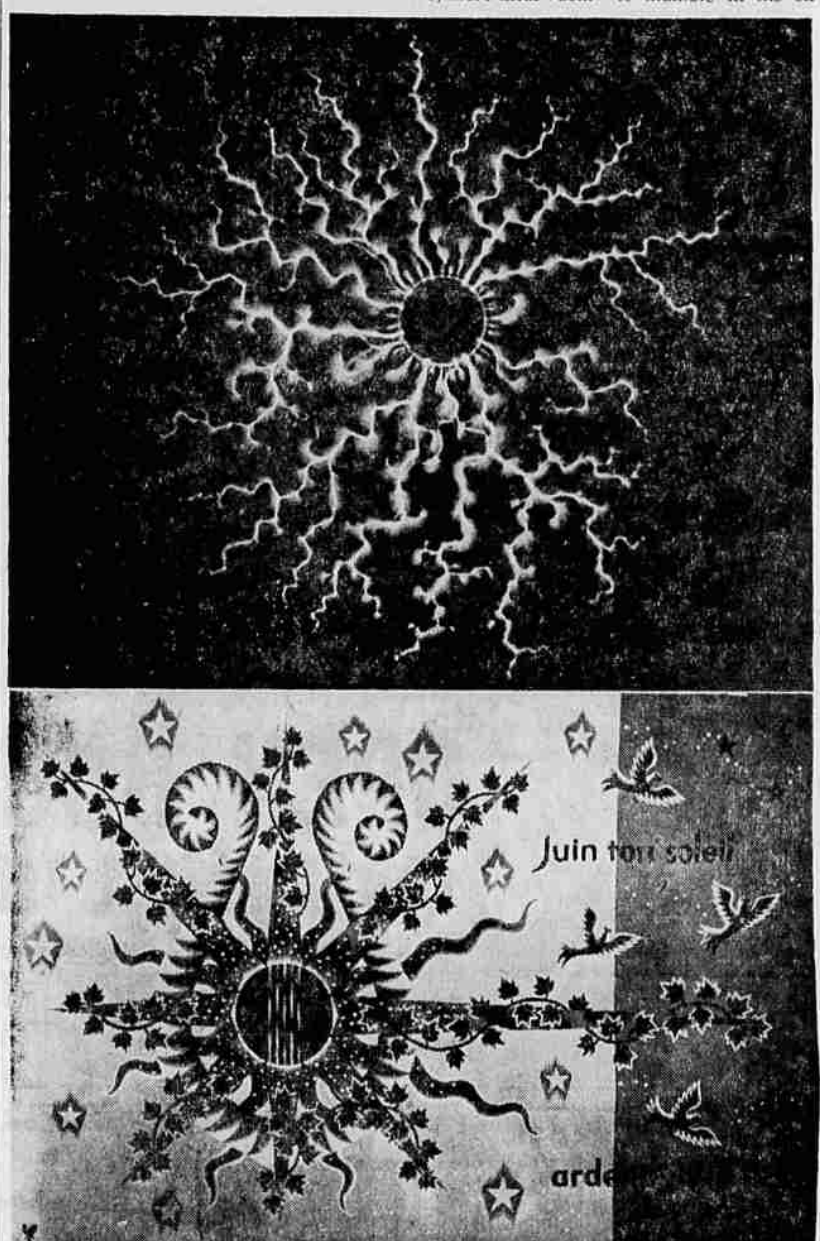
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COINCIDENCE — The Lichtenberg Figure produced by electric sparks, from "The Visual Arts Today" (top), and a contemporary French tapestry designed by Jean Picart Le Doux, (courtesy of French and company), a decorative sunburst theme with many striking similarities to the electrical pattern revealed by "the new landscape" of science.



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