



## Williams Shares Unusual Slides

BY ELIZABETH LELAND

Jonathan Williams presented 10 percent of his famous slide collection to a packed Vardell Hall last Tuesday afternoon. Gathered over the last twenty years, the slides ranged from the graves, to beautiful English landscapes, and ended with a six foot acorn. Williams told his audience that "poets keep their eyes open and their ears sharp". He proved himself worthy of this comment by the variety of slides he showed and the humorous and well-informed histories he provided with each.

The majority of the slides were either pictures of people's graves or of people themselves. He included the headstones of many well-known personalities with emphasis on those persons he knew at Black Mountain. His unusual interest in tombstones, although not shared by most of his audience, provided interesting because of the anecdotes which accompanied each slide. The collection included the graves of such celebrated people as Thomas Jefferson and Walt Whitman.

Going from the dead to the living, Williams presented slides of poets such as Ezra Pound, William Carlos Williams, and Buckminster Fuller. The lack of background and the static poses of his subjects was filled in by histories which he shared concerning the individuals. These histories showed evidence of his humor and well-traveled life. He not only showed slides of poets, in their corporeal existence and in the concrete memory of their existence, but also of composers, painters, filmmakers, and photographers.

In addition to this type of slides, Williams included landscapes, fantasy architecture, and gardens. His presentation began with a series on a fantastical dream palace constructed by a French mailman. Other slides of interest were those of houses, buildings, English landscapes, and gardens. Although there were fewer of these last types of slides, they provided more diversity as pictures in themselves than did those of the graves and people.

The number of Williams' slides is remarkable, especially when one remembers that those shown represent only 10 per cent of his collection. If the slides shown at Saint Andrews are characteristic of his entire collection, his pictures certainly comprise an unusual selection of photography.

(Continued from page 1)

vention of the prepared piano, a grand piano converted into a percussion orchestra by the

insertion of nuts, bolts, and rubber into the strings, has received awards from several foundations for "extending the boundaries of musical art."

Cage also first used silence as a meaningful sound in music rather than a simple gap. His composition of silence, entitled "4 minutes, 33 seconds," consists of four minutes and 33 seconds of total silence from the performers. Another Cage innovation was the use of electronic sounds in music.

Both Cage and Cunningham believe in the dissociation of music and dance. Their contributions to a performance are completely unrelated except through the unity of time and place. No underlying meaning is attempted but is intended to be each individual's interpretation.

Cage has been musical director for the Cunningham dance group for more than 25 years. Together, they staged the first "happening" at Black Mountain College in 1948. Performing "Theatre Piece No. 1," they combined poetry, music, motion pictures and other unplanned activities. This event began the trend toward "Happenings" in America during the sixties.

Having performed and taught in Europe as well as the U.S., both men have achieved international success. Their performance in Laurinburg is in conjunction with the Black Mountain Festival.

## Rauschenberg Exhibit Opened

The most recent exhibit now in the Vardell Gallery is a very exciting showing of the works of Robert Rauschenberg and John Cage. Both of these artists are formerly members of the Black Mountain community, and the show is part of St. Andrews Black Mountain Festival. This show opened last Sunday and will be here until sometime next week. Because of security reasons, hours have been set for showing; 2:30-4:30 mwf 11:00-1:30 t&th and 2:00-4:00 Sunday. These hours can be extended by contacting Mark Smith of the Art Dept.

The collection is made up of ten lithographs by Rauschenberg and three plexigrams by Cage, all of which come from various collections around Atlanta. The ten lithographs are mostly in black and white but are set off with a small touch of color. Upon first impression, these lithographs merely seem to be masses of reproductions of photographs taken from newspapers and magazines-BUT, with a closer look, the viewer is able to see the fine way in which the technique of transparency and superimposition has been used. It is amazing to study these creations and to see so many images come to life at one time! When you take more

than a few seconds to look at this exhibit it shows a very fascinating example of what art is becoming. There are some very interesting effects about these works, for the longer you look the more you see, and the more you become involved. All the images in these ten lithographs are very relevant to the nation at the present, and could possibly represent what Rauschenberg feels about what is going on now.

In addition to Rauschenberg's lithographs, there are three fantastically amazing plexigrams by John Cage. These plexigrams, at first, appear to be nothing but eight pieces of plexiglass within a frame, with words painted on them-but there is more to them than this. It seems that the words, and the placement of them was decided by Cage, as he consulted the I Ching, the ancient Chinese book of changes. Much more could be said about this exhibit, but the impact of art upon someone comes from personal observation and opinion. To take the time to look at this exhibit and do take the time to read the literature about the plexigrams, to see how unusual they are. A showing such as this is well worth a small portion of your time!

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