



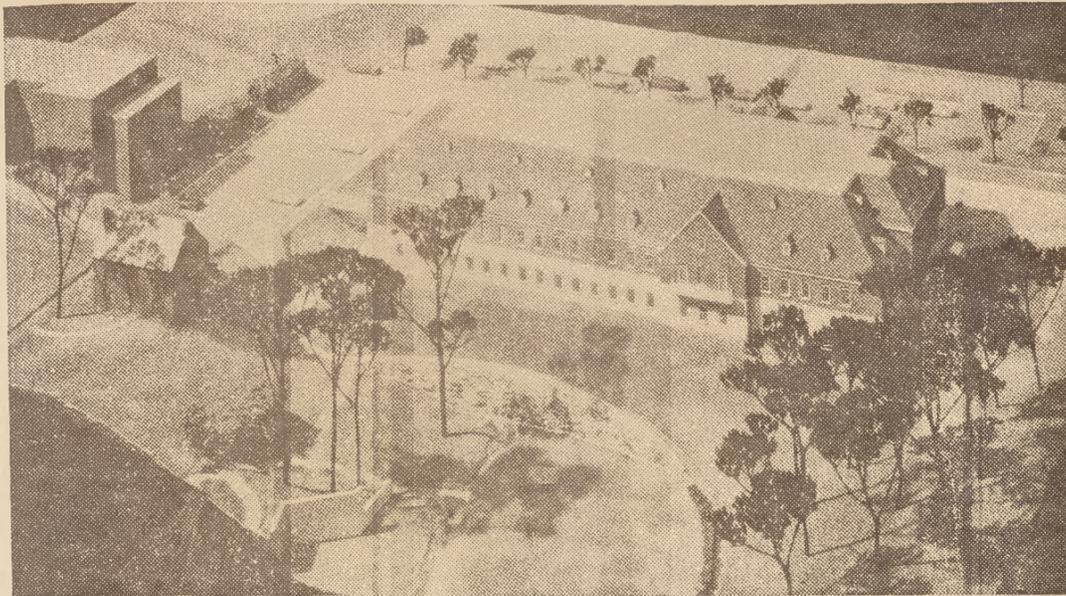
The Salemite



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Committee Undertakes Plan For Salem's New Fine Arts Building

The proposed Fine Arts Building will be located to the rear of the Moravian Church (large building, top left) and the Home Management House (bottom left). This view shows the rear of the building. The plans for the building, on display in the Day Student Center, were drawn up by Lashmit, James, Brown, and Pollack, local architects.

By Becky Boswell

Further planning for the new Fine Arts Building is in progress. At a meeting on February 7, members of the Salem administration and acoustical and lighting consultants discussed construction and facilities of the proposed building.

Mr. Joel R. Rubin, New York theatrical and lighting consultant, Miss Barbara Battle and Mr. Ray Carver, of the Salem dramatics department, discussed the dramatic workshop area of the building.

The workshop area consists of a small, 160-seat capacity theatre, surrounded by dressing rooms, make-up room, office, shop, and costume room. The stage at one

Mr. R. B. Newman, senior partner, and Mr. J. A. Curtis, both of Bolt, Beranek and Newman, acoustical consultants of Cambridge, Mass., and Mr. Walter Holtcamp, organ builder and specialist of Cleveland, Ohio, also were on campus last week for discussions. They met with Mr. Luther Lashmit of Lashmit, James, Brown and Pollack, local architectural firm, Dean Sandresky of the Salem Music Department, Mr. John Mueller, head of the organ department, Dr. Hixson, Dr. Gramley, and Mr. Jack White.

Among other things, they discussed the placement of three organs in the new building. The

The gentlemen on campus discussed the acoustical problems of having the stage accessible to both theatres and having privacy in case of coinciding usage. Also the large auditorium must be acoustically correct for musical presentations, speaking programs, choral groups, and regular assemblies. It is equipped with an orchestra pit for later use. The auditorium is enclosed in a shell within the center of the building.

Surrounding the auditorium on the main floor are several galleries for display purposes, a large lobby and entrance hall. Also on the floor are spaces for several offices, studios, and classrooms.

On the lower level there are several classrooms, a lecture-rehearsal hall with storage area for costumes, instruments, and choral ensemble robes. Also on the same level are small practice rooms and small studios. There is a large art studio, with windows along one side, and a large organ studio. There is a large listening room equipped with earphones, and three small listening rooms for group listening.

The proposed plans for the Fine Arts Building, to be constructed behind the Home Management House, are on display in the Day Student Center. The building will be approximately 100 feet longer than the Science Building and as deep as Main Hall is wide.

Dr. Gramley hopes that construction will start by next September and that at least a portion of the building will be ready for use by February, 1964. Meetings to plan solicitation of funds for the Spring campaign were held this past week. On February 5 Dr. Gramley and Mr. White met with the officers of the Alumnae Association and on February 6 they met with officials of the church to discuss solicitation within the Moravian Church.

Next Wednesday, February 14, the Steering Committee from the Board of Trustees will meet to discuss campaign solicitation in the Winston-Salem community. Pastors and laymen of Moravian churches in the Southern area will be in the club dining room on Thursday, February 15 in order to plan a campaign within the Moravian churches of the South for the proposed building project. An anonymous gift of \$100,000 has also been given which is being used to develop the plans.

Flentrop organ, presently in Old Chapel, will be placed in the Flentrop practice room on the first level. There will be new organs in the large auditorium, probably built into the wall, and in the Recital Hall. This hall will seat approximately 200 people and is intended primarily for senior recitals, some faculty recitals, practice, and Academy assemblies each morning.



An artist's concept of the proposed dormitory to be constructed on the site of the present Pfohl House. It has been designed to correlate with the present architectural design of the Salem campus.

end of this small theatre also opens onto the large 800-seat auditorium thus enabling both areas to use the same stage facilities. In the smaller area it will probably be possible to experiment with theatre in the round, with lighting above the center of the room. The surrounding area will be constructed in two decks with the dressing rooms on the top level.

Gondamar Proves Test For Salem Art Critics

The rise to fame and the decline to obscurity of Raoul Gondamar lasted exactly two weeks on the Salem campus. The exposure of the identity of this artist is being made with this story in *The Salemite*.

Mr. Gondamar's career began in the faculty lounge with an argument as to whether the man in the street could produce in one afternoon works of art that would rank with the caliber of the usual Salem College art exhibits. In addition, there was the question of whether the "drawing-room dilettante" could be fooled with the so-called action type of paintings. The argument, being an academic one, took place intermittently over a period of three months with defenders of both sides of the question voicing their views.

As a result, six faculty members from four different departments produced the twenty "Raoul Gondamar" paintings within a three-hour period during the Christmas holidays. All members agreed from the beginning that all paintings had to be done without thought or plan and as quickly as possible. Furthermore, the faculty members agreed that the origin of this supposed Spanish painter was to be kept secret in order that students and other faculty members might view the paintings objectively.

Careful records were kept of faculty and student reactions to the exhibit in order to settle the argument one way or the other. Since the comments varied from "This is the best modern art show I have seen here" to "This painter is sick," more questions were raised than were answered.

Perhaps two of the most astute comments made were the following: "My cat could do better. I suppose it proves I don't have a critical eye. Even though he is a Spanish painter, I can't see a thing in them."

"I think he may really be approaching the Cosmic urge."

Among the most humorous comments were these:

"I'm wondering how this guy knows when he paints a bad one."

"I've seen my floor look better after painting the walls."

(About "Contraption") "Nasty!" "I don't see one that I would pay \$125 for."

Faculty Play Aids Refugees

The Faculty Play will be presented on Thursday, March 15, at 8:30 p.m. in Memorial Hall. All proceeds will go to the World University Service. It is expected that the money can be divided among the four academic classes to be used in support of the W. U. S. refugee students of each class.

Mr. Jack White, Mr. Jim Bray, Mr. Raymond Carver, Mr. Hewson Michie, and Dr. Inzer Byers wrote the script and will direct the scenes. Mr. Paul Peterson and Dr. Elizabeth Welch are in charge of music. Miss Caroline Cox will direct the dancing. All faculty and staff will take part in the production.

Mr. White said that the faculty "hope to make this year's faculty play the most tremendous production of all."

"I thought some of the paintings looked like Rorschach tests."

(About "Phoenix") "I sort of like that one."

(About "Visage") "If you look closely, you can see that it's a man smoking a cigar."

"His prices are mighty low."

The faculty painters also were interested in learning whether or not the viewer of art could determine which paintings were produced by members of the Art Department and which were not. They therefore agreed from the beginning that members of the Art Department must be included in the experiment.

The program for the fictional artist was so worded as to give clues that the painter did not exist. "Raoul" was spelled as the French name instead of the Spanish. The residence of the artist was given as being in Plymouth, North Carolina, rather than in some distant state. A fictional French school was noted as "L'Ecole Superieur des Arts" as was the invented "Edwin Markhan Fellowship in Fine Arts". Belmont Abbey was selected as one of Gondamar's schools of study since it was a North Carolina institution and could be readily checked if the viewer so desired. A completely nonsensical objective (borrowed from a science-fiction work) was attributed to his art—"... the essential unity of the visualization of the Cosmic All is better revealed than through the organization of conventional forms."—in order that the student of language might see its absurdity.

At no time was there an intention by the faculty painters to fool those who saw the exhibit. As a matter of fact, it was the hope of the group that the students and faculty would discover the Gondamar invention.

Those faculty members involved in the discussion and the personality of Raoul Gondamar agree on only one point—that the exhibit produced more questions than answers. Is it Art? Can anyone be an artist? Does the "drawing-room dilettante" have valid standards by which he measures the worth of a painting? Is this method of painting truly the way to banish inhibitions and produce creativity? Is all action painting little more than an extension of such gyrations?

For those who are interested, the faculty painters were Mr. James Jordan, Dr. Steve Paine, Mr. Jim Bray and his brother, Mr. Ben Bray of Coker College, Mr. Hewson Michie, Mr. William Mangum, and Mr. Ed Shewmake.

Mrs. Phillips Gives Recital

Mrs. Kay McGee Phillips, student of Paul Peterson, will present a voice recital on Monday, February 12, at 8:30 p.m. in Memorial Hall.

Mrs. Phillips graduated from Furman University, Greenville, S. C., in 1956 with a B.A. in music. She has taught in the music department of Gardner Webb Junior College; she has studied repertoire and pedagogy with Paul Peterson from 1960 to 1962.