

Fine Arts Association Sponsors MSC Exhibits

Pictures currently on exhibit in the Serpentine Lounge of the Memorial Student Center were selected from the Spring Jury and Membership Show in May 1964 and the State Citation Exhibition, July 1964 of the Texas Fine Arts Association.

It is unfortunate that the better art works produced by Texas artists are not shown outside

the galleries because of the reluctance of the artists to place their top works on circuit. The works are on circuit for a year, are unavailable for sale by the artists and invariably are returned showing the effects of travel and handling, so it is not surprising that the Texas Fine Arts Association must either purchase exceptional works they wish to

exhibit or settle for the second- and-third choices of juries after artists have withdrawn their choice works.

Of those exhibited, the best is by Cora Ann Young of Harlingen. Entitled "Break-Up," the painting is an excellent composition of browns and yellows in polymer casein but somehow in the shuffle was hung off in one

corner between the door to the men's room and the fire escape.

Fred Samuelson's "American Totem No. 1," also in polymer, which won the \$500 purchase prize in the Spring Jury Show, is more interesting for its value as a social criticism than its more artistic merit. Interspersed with symbols of God, Mother, Country and the American Dream, Freedom, Liberty are such epithets as "Do Not Enter" and "We Reserve the . . ."

"Picnic," an oil by Dr. Henry Moore of Seguin, shows an employment of technique and skill noticeably lacking in other works of the show. The work of Dr. Moore is notable although it does

rank somewhat behind that of Miss Young and Samuelson.

"Memory of an Ajanta," a watercolor by Amy Freeman Lee of San Antonio, and "Exuberance of Summer," an oil by Charles Baugh of McAllen are not representative of the respective artists' talents. Both Mrs. Lee and Mr. Baugh are capable of work far superior to those which are exhibited here.

"Nude Walking," an oil by Jeanette Welty of Corpus Christi, is apparently an attempt to combine a realistic theme with a Rothko technique and would have been a better painting if Miss Welty had either done an abstract nude or paid more attention to her composition.

Alberto Mijangos' "Illogical con Safo" is interesting departure into the surrealist and the absurd, and the future development and the other works of Mijangos should merit observation.

"Hidden Bird" a polymer by Gibbs Milliken of San Antonio and Cranbrook Academy is little more than gimmick and shows certain technical competence.

"Strange Purple Leaves" by Billie Renfro and "Studio Interior" by William E. Renfro, both of Kingsville, are both variations of a style reminiscent of Piet Mondrian. While interesting, these and the other works in the show are not of a caliber one would expect to see at a show-

ing of the works of Texas' finest artists.

Correction

The Battalion wishes to express its apologies for an error which appeared in yesterday's story concerning a proposed tuition hike for state-supported institutions. Forrest M. Mim's statement should have read, "I think that a raise in tuition is something we should all be willing to face. It will be harder on some students but it shouldn't affect the majority of us. I think most students are willing to pay a greater share for the education they receive."

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