Takis exhibit opens in Hayden

By Karen Water

Where does art and science begin? This is one of the important questions raised when the Takis sculpture exhibit which opens in the Hayden Gallery this evening at 8:30 pm.

Takis, a Greek-born sculptor-in-residence at the MIT Center for the Visual Arts (where he is to bring together the artists from the Center and the New York Institute), seeks to demonstrate that the artist must create poetry out of what he lives in. He sees this as "an age where the natural landscape is disappearing and where water more and more is created a technological landscape." From this technological environment he derives much of his inspiration and for this reason feels that his work should especially appeal to the MIT community.

What is it?

I walked in on the writing-up of his exhibition Wednesday morning to find lots of black and white configurations against walls of black and white, a set of many objects with many diads, a line of black boxes, and a garden of tall flowers with poles with lights at their tips. Then someone turned a switch on - I was suddenly in a different world, with blinking colored light coming from one corner and electronic music coming from a set of wall speakers in another. It was as if the usual world had come alive with its own motion and that was happening. It was as if the usual world had come alive with its own motion and that was happening. It was as if the usual world had come alive with its own motion and that was happening.

What does it all mean? What is Takis doing? Wayne Anderson, Director of Exhibitions at MIT, describes Takis’ work. "The nature of his art is expressed as a peregrination of the artist in their own three dimensions - in their own three dimensions - in their own three dimensions - in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions. A peregrination of the artist in their own three dimensions.

Vassar women's decision to postpone Field Day was a result of the proposed boycott by the sophomore class. Without the support of both classes, Field Day would have been a failure, and future attempts might suffer to the extent that the event might finally perish.

Next week's decision hope that a program agreeable to all concerned can be implemented. Perhaps Field Day can be run in the snow or in conjunction with S.W.

Takis does not use space for its own sake, as in the formal manner of traditional sculpture. Instead, it is intended that the space be conceived as a void standing between two static sculptural solids, but between two masses. The void is the proof of the activity of the artist which seeks to demonstrate. Thus the void becomes the raison d'etre for the whole construction. In the same way, light and movement are not important as the essential being of the sculptor, but as the visible manifestations of invisible forces.

Vassar's action in the present situation is not above physical exertion. We are going to ask everyone such questions as: what is the single most important aspect of the future to MIT? Who are the people to whom you will look to for advice? Do you think that the future will be as the present?

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