CAVS: merging art, science

By Dave Danforth

Can the philosophy of art and technology be a meaningful and productive union? Can it last? Will the children be beneficial to both community and culture?

The answer to all of these questions, according to Professor Gyorgy Kepes, is a definite yes. Kepes is the Hayden Gallery in March 1973. Director of the Center for Advanced Visual Studies (CAVS) in 1967 and now it's director, said, "Our age is potentially a great age. We have everything available to create a richer life. Artists have an important role to play."

He emphasized that in the context of the twentieth century, artists and scientists have much to offer one another, and that the philosophy of CAVS is to foster such collaboration. "To be poetic, artists have to learn about scientific and technological tools," said Kepes.

Many of the Center's projects are quite large, even environmental in scale. For example, Kepes cited the design of a bridge across the Charles River Basin which would be more than just a structure bridging from one side to the other. It would be a gathering center, complete with shops, modeled, in spirit at a rich part of life."

Kepes said that other lines of artistic development actively pursued at the Center include the exploration of acoustic space and the urban sound fabric and the development of "sound oases" for cities. Also electronic technology is being applied to the rather untouched realm of "visual art," artistic expression through varying temperature as opposed to the varying colors and textures of conventional art.

Friedrich St. Florian, a fellow in CAVS, described the dual commitment that an artist has when he comes to the Center. First, he works on projects generated within CAVS, such as the Charles River Bridge. In addition, a fellow does his own professional work. St. Florian noted "considerable strain" at times to cover both commitments because "a mid-career artist cannot simply disappear from the scene."

Despite the demands, St. Florian said, "For us (artists) to come to MIT is certainly a major asset. People come here and are delighted, MIT is a great place for an artist to be."

Kepes commented, "The artist finds, in the scientist, a friend. There are incredible synergies -between the artist and the scientist. Their concerns are very much intertwined."

He said that the artist and the scientist use intuitive and logical pathways, respectively, to arrive at the same conclusions. "The scientist, much better than the artist ever can, proves the artist's point," he said.

Ballot decision reversal due?

By Mike McNamee

An overview of an earlier decision that kept Undergraduate Association President candidate Bob Zimmerman '76 off the ballot for next week's election might be due soon.

The Tech yesterday that it is "quite possible" that Zimmerman's petition for his earlier decision not to accept the petition of Zimmerman, with 93 signatures, as sufficient for placing the candidate on the ballot. The UA Constitution requires that a candidate for UAP collect signatures from 10 per cent of the undergraduate student body to be placed on the ballot.

Shagoury's earlier decision was based on an estimate of 40 letters representing the requirement of 400 signatures. However, according to Ms. Isabel Barkley in the Registrar's Office, the undergraduate enrollment is 351, which would mean that only 357 signatures would be required.

The signatures on all three candidates' petitions are being reviewed by Sally K. Swigart, an MIT editor.

Dining's support for UFW

By Jules Mallove

MIT's Director of Housing and Dining H.E. Brammer will announce today that all Institute dining halls are now serving United Farm Workers (UFW) lettuce and will continue to do so as long as it is available.

Brammer said that he made this decision "simply because our clientele has shown us that this is what they want."