

A b s t r a c t

L. MWANIKI

THE "NEWSPAPER TALK", A METHOD OF TEACHING

(An Attempt at Another Possibility of Art Education)

Newspapers talk to us.

Some of the news they give is not entirely new but mainly a reminder of how we live and expect to live.

The following pages embody an endeavour to detect and utilise newspaper material for Art Creation in the classroom, indiscriminately but orderly. The emphasis is on the human body, especially the female body, how it behaves and what it wears to provoke reaction.

Attempt has been made to relate and illustrate artists' works to the newspaper motif selected.

Creative Free-association method is stressed.

Some of the material may seem taboo to the Western Society reader mainly because most of this study was done and experimented on in Kenya in a cultural ground where such taboos are less common or entirely inexistent.

This study should serve as a guide to Art teachers and senior art students who may wish to formulate similar projects.

THE "NEWSPAPER TALK", A METHOD OF TEACHING
(An Attempt at Another Possibility of Art Education)

Louis Mwaniki

A THESIS

in

The Department

of

Fine Arts

Presented in Partial Fulfillment of the Requirements for
the Degree of Master of Arts in Art Education
at Sir George Williams University
Montreal, Canada

April, 1973



C O N T E N T S

THE WEEK BEFORE	
"All I know is What I Read in Newspapers"	2
WEEK ONE	
The Concentration Point or the "C.P."	27
WEEK TWO	
Accessories to the Fact.	64
WEEK THREE	
The Bulbous Form	89
WEEK FOUR	
Fingers and Hands, Eyes and Faces.	127
WEEK FIVE	
Ballet and Other Dances and Sports.	166
WEEK SIX	
Piles and Ladders.	185
WEEK SEVEN	
Fluff, Fuzz, Fringe and Ruffle.	223
WEEK EIGHT	
"Move to the Rear"	238
THE WEEK AFTER	
And Now What?	276
BIBLIOGRAPHY	287
ACKNOWLEDGEMENTS	297

THE WEEK BEFORE

All I Know is What I read in Newspapers.

"Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book' thought Alice, 'without pictures or conversations?'"

Lewis Carrol in Alice in Wonderland.

"Language as such is simply a process by means of which the individual who is engaged in co-operative activity can get the attitude of others involved in the same activity. Through gestures, that is through the part of his act which calls out the response of others he can arouse in himself the attitude of the others. Language as a set of significant symbols is simply the set of gestures which the organism employs in calling out the response of others."

G.H. Mead.

If one knew, in every sense, what appeared in newspapers he would probably be one of the wisest persons on the universe, a freak genius.

He would be able to converse, to communicate with the whole world with little effort and with hardly any trouble. Why should he have any difficulties, he has everything at his fingertips. It is all contained in the newspapers, including all that is in what we casually call the outside world. This outside world can be what is just outside our person or personality to the wide universe out there. I hasten to point out that whether the newspapers and magazines tell the truth or not is not the point here. The person who knows what would be in newspapers would know it in all aspects, truth or no truth, factual or false, and all the necessary strategies the paper report embodies.

The fact that newspapers and magazines contain everything is one reason I chose them for investigation for another possibility of Art Education. The other reason is I believe they would make a good teaching textbook because they are more conversational than most prepared educational material. There is a third reason why the daily newspaper would make a great teaching tool; it is an ever-improving record of society. The old cliché "All I know is what I read in newspapers" is almost the same as saying "I know my society."

As was once stated at a seminar at the University of Waterloo, Canada, "the Newspaper would be a challenge to educationists."

"Let us meet and talk about it" is something we say or hear very often. To sit and talk means that there is willingness or conviction not only to communicate but also to expect good results - to create something new. Remarks like "he doesn't talk to me anymore" suggest stifling of some process. This negative process can bring about innovations in its own way but "talk" is a much easier method. The newspaper talks to you and you converse with it or talk back.

"In the long run the persimist may be proved right but the optimist has a better time on the trip."

Daniel L. Reardon in Quote and Readers Digest.

I am here attempting to find a viable method by which teachers and students can participate in a dialogue of learning not only within the closed enviromental setting that is our old type classroom but within the "world." That is the whole world as revealed by newspapers. We should try to find means of helping us to talk about the world and not so much "the outside world" just because we function in a closed area where there are game rules that are not very flexible.

I am suggesting a method of teaching utilising newspapers and magazines without necessarily discounting the normal school books. One point here should be noted: books can always be used like newspapers as I shall suggest here. As J.K. Snyder of the Montreal Star says, "the newspaper is no substitute for the textbook. But no textbook can keep pace with the rapid changes which take place everyday in every area of human activity."

The World of Books is the most remarkable creation of man.

Nothing else that he builds ever lasts .

Monuments fall.

Nations perish.

Civilizations grow old and die out after an era of darkness.

New races build others.

But in the world of books there are volumes that have seen this happen again and again.

And yet live on.

Still young

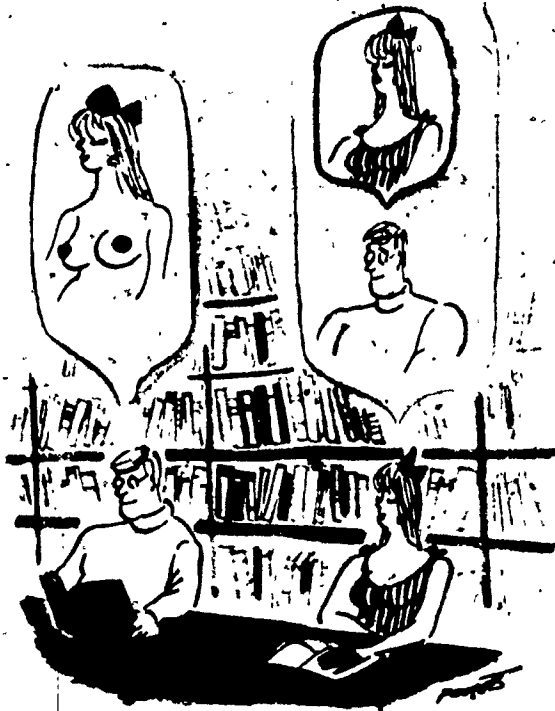
Still as fresh as the day they were written still telling men's hearts of the hearts of men centuries dead.

Clarence Day.

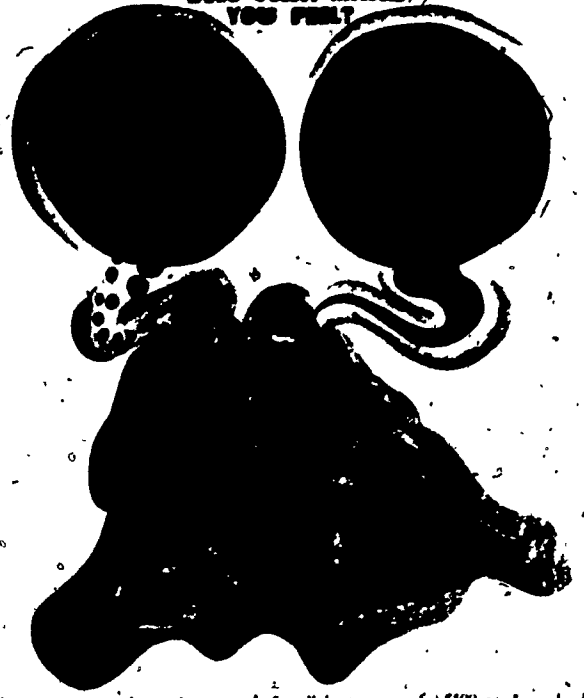
Conservation of history and old cultures cannot be disputed as one important thing about books, but then, is it not the same with art, and perhaps more? The newspaper does not entirely leave out history, it has to relate to past events to live in the present. But its biggest contribution is in its keeping pace with the changing society in the universe day after day. If we want to keep up to this fast speed the newspapers keep us informed and supplied with strategies. It gives us strategies in that it indicates the shapes of things to come, just like seeing a pregnant woman.

My thesis suggests two things I consider important for an artist or art educator and which should be taken to the classroom: A Newspaper as a "disposable" textbook, and the Projective technique, so much talked about in psychology. I am advocating a free-association method of teaching and learning. The difference being that the projection or association should be free in the real sense and not be used to tell a person how sick he is. It is to be used as an ice breaker for creative purposes. This means that the projects in this exercise would touch on very many aspects of human, plant and animal life that we do not generally connect with an artist's creative process.





HOW
DOES THAT MAKE
YOU FEEL?



what do you married to what sex symbol pulled a gun on what \$100-an-hour shrink?



In fact things we do not usually connect with our simple, routine life processes as individuals. This is because we have come to take so many things for granted. Well, not anymore.

"By means of associations the psychological processes roam freely from mental highways to its subways, unhampered by conscious restrictions, gathering analogous but seemingly unrelated ideas and impressions, putting them together in varying combinations until new relationship and new patterns come into view."

Lawrence S. Kubie.

If you scrutinize newspapers and magazines over a limited period you are bound to find a fair number of feats that men and women have accomplished, some of which would most likely be useless or nonsensical if they did not bear the stamp of societal approval. Men will courageously tempt death to the extent of even getting killed to do something that serves no visible useful purpose but is accepted as a normal activity. The same men will not dare or might shrink from making useful innovations for fear of societal criticism or merely because they are afraid of being laughed at before they are understood. Many would-be inventors die this kind of death. Some books die a similar type of death but the newspaper marches on.

It is too fast to trip, pin down and destroy, and so it has been accepted as part and parcel of the human system.

By some unwritten law it has been agreed that we can wash our dirty linen in the newspaper, we can display our clean linen in it, we can fight wars in it, we can make love in it, we can malign in it, we can seduce in it, we can sell and buy in it, we are born in it, we grow in it and when we die we die in it. We are even buried in it! The paper costs only a few cents each day and in terms of today's hire-purchase economy it does not seem a big price for such a versatile textbook.

"Kruger Containers: Even when they are used, they're used."

Kruger Pulp and Paper Ltd.

The newspaper remains versatile even when it is used. This means that you should not be discouraged when you visit a newstand in the afternoon and asking for "this morning's paper" you get the cold answer "we don't save old papers." The consolation is in getting ready for the next news or old news retold or in thinking about the various uses of old newspapers. They are used to protect newly washed floors, to line drawers and boxes for expectant cats and dogs.

Party hats as well as cheap toys are made out of them. We use them to cork bottles and plug key-holes and other crevices. We use them for book covers and occasionally to light a fire. Garbage is gift-wrapped in newspaper. We housebreak dogs on newspapers and dress patterns are cut out of them. If some still survive they are sold to the junk dealer who in turn sells them to someone else and in no time the paper is on its way back again to us from the publisher. The newspaper print is indestructible.

It is reasonable to expect that being what it is the newspaper contains sufficient and challenging material for everyone to use. Taboos are also more easily acceptable if they are exposed, used and challenged through the press. One of these taboos is the way we display, sell and buy the human body. It is the way we dress it up for these purposes. It is the way this procedure affects us emotionally, destructively and creatively.

"Dr. John Rich.....said a child in any middle-class home gets an enormous amount of sexual information which is 'acceptable, because it appears in newspapers.'"

Montreal Star, June 1969.

Taboos are interesting because they evoke prohibited fruit which makes people adventurous. Many aspects of the body, particularly the female body, and its clothing and other accessories are taboo in modern society, so they are put in the newspapers where they are acceptable. These are the points I have singled out to explore and expose to the reader, some of the major reasons for doing this being the ones given above. Artists over the ages have made use of woman and her charms which means that what I shall put forward here may strike some familiar cords. I realize that even woman and her attire alone are already too big for anyone to handle as a whole, so I have made a selection for the sake of simplification and reduction down to what I consider the most stimulating motifs. For these motifs I have isolated for special discussion a number of what are commonly known as the "erogenous zones". I have as hinted earlier chosen the ones that are most taboo today. These include the crotch, the breasts and the fanny, all of which are variously known by other names some of which shall appear in the text. A painting also consists of many types of lines and brush strokes and a sculpture is composed of various elements, all of them important to the final visual product.

I shall discuss the relatively unpublicized world of the undergarment and what it means as a visual stimulant. This and movement or posture are as important in their stimulating effects as a bare breast or buttock. Hands and faces are included because they do a lot of advertising for the other parts of the body. Outer garment, make-up, garment and body accessories shall also be discussed in as much as they are used to emphasize or increase effects created by the above mentioned motifs.

Advertising employs a special type of poetry and music using the same motifs, its primary motive being to sell "by all means." This is relevant to my theme and it shall also be discussed. Using the newspaper as a book some historical back-ground is given where necessary and appropriate so as to relate to what the newspapers are giving us today.

"Keep your ears open. Let noises in from the street or the meadow - or the memory."

Readers Digest from A Walk with Carl Sandburg.

"I make a similar recommendation regarding newspapers and magazines - an indiscriminate overview of the printed material and illustrations therein. I shall be even more outrageous than that especially in view of North American readers many of

whom cannot stand one more commercial - I suggest a keener interest in advertisements in the press. This time you will not be looking for any item to buy (God, help me if you do) but for the trick used to relate things that have no connection at all and how we come to believe it and enjoy it. You will also be watching for the tricky or amusing means that are employed to make things exist which you know don't exist and you can prove their existence. The ambiguity and trickery in this field could well help you in seeing how everything is something else:

O the towel and the bath,
And the bath and the soap,
And the soap was the fat,
And the fat was the pig,
And the pig was the bran,
And the bran makes sausages,
And man cuts the sousages,
And God gets man.

A 4 - year old quoted by
Hughes Mearns.

It is useful to be aware of this absence-presence game in advertisements where it is blantly played because this way we learn to detect it in other more subtle circumstances, for instance, in a manner a woman stands or sits to attract admirers. These ambiguous but successful means of calling attention and catching attitudes of others will be discussed in

the various chapters in the text.

Knowing the means and methods employed in displaying and drawing attention is not the end of the exercise. We have to analyse these activities or shows and then try to find other symbols for other purposes. We should try to associate very freely without the fear of being laughed at or misunderstood. We should carry this transformation to the extent where the original taboo does not appear anymore. The original motif should not interfere visually with the new product, it should only remain as the diver's springboard which is essential to start the movement but remains behind without change and can be used again. Although its effects go with the swimmer to some extent in the water, yet it does not interfere with his swimming. When newspapers show us things we know from experience not to be true let alone exist, we should take this as another stimulus and pondering on the riddle we should as a by-product of this wonderment, creat a new life on earth.

Thirty spokes are made only by holes in a hub,
By vacancies joining them for a wheel's use;
The use of clay in molding pitchers
Comes from the hollow of its absence;
Doors, windows, in a house,
Are used for their emptiness,
Thus we are helped by what is not,
To see what is.

Laotze quoted by M. McLuhan.

As I was going up the stair,
I met a man who wasn't there
He wasn't there again today -
I wish, I wish, he'd stay away.

A child quoted by H. Mearns.

New terms are coined to describe the various sections to be discussed in the text and the chapters are WEEKS. They could be sessions or days, whichever suits the group using the newspaper talk for art education. This arrangement is meant merely to simplify the enormous bulk of raw material and to structure time. It should be flexible and open to change, addition or subtraction, to suit the persons concerned. Terms like "Concentration Point" should be taken both realistically and also as abstract elements. The female underpant is not meant to be the only focal point, the "C.P." After taking off in the transformation exercise, the female crotch can remain in the periphery like the diver's spring board, which can still be used again and again. But as a female anatomical concentration point it should not be confused with the final product of the artist's transformation which may well be "where the rabbit disappeared."

"The device is not part of Zen,
for when a finger points to the moon
it is foolish to confuse the finger with
the moon." - C. Humphreys.

Imagination disposes of everything;
it creates beauty, justice, and
everything in this world.

Blaise Pascal.

It will remain a rich source of energy because of its suggestive nature. Arthur Koestler tells us that "suggestive techniques are essential; they create suspense and facilitate the listener's flow of associations along habit-formed channels."

The type of clothing around it helps to keep it alive. This does not mean that the other motifs are less suggestive, it is only that they are more easily accepted. I should in fact warn the reader that starting with the "Concentration Point" it might be a little hard going at first because this is the biggest taboo that is very easily misinterpreted but as the WEEKS pass it becomes much clearer what the exercise is all about. As a matter of fact there is no harm in starting with a second or third week and coming back to the first.

"Any^hing can follow Anything."

Merce Cunningham on his dances.

The "C.P." (Concentration Point) is not only the biggest taboo and one that is difficult to explain - we all believe we know it, like it and fear ^{it} in our

own way - it is also a sensitive subject that is difficult to find analogies for without raising a cry. But what is the use of attempting unrestricted free association if we fear using it like any other source of inspiration? Keeping this in mind the reader should not find my analogies, comparisons and examples outrageous. We do not complain because of our dreams which play about with all these elements creating very vivid pictures. At first the text may read like a pleasant nightmare but it is all for a worthy course.

Games, sport, dancing and acting shall be looked into because they form one big excuse for us to get physically into acts that we normally avoid under other circumstances. Women assume certain extraordinary postures to show off their anatomy through display of clothing including lingerie. It is a form of erotic dance in public. In dancing and other games and sports we can touch and even handle and assume postures that would be completely outrageous in other circumstances. This being so why not study these activities and create another visual game. The suggestions I make are by no means exhaustive, these "outrageous" walks into the imagination will vary greatly with each

individual or groups.

"Clearly, by the creative process we mean the capacity to find new and unexpected connections, to voyage freely over the seas, to happen on America, as we seek new routes to India, to find new relationships in time and space, and thus new meanings ... it means working freely with conscious and preconscious metaphor, with slang, puns, overlapping meanings, and figures of speech, with vague similarities evoked by some minute ingredients of experience, establishing links to something else which in other respects may be quite different."

Lawrence S. Kubie.

The reader should take note of the hints analogies and examples given in the text and then find ways of invading his own privacy, a difficult thing to do when one has to use visual expression. Things I refer to here are not new but what I am suggesting we do with them, or even the way I suggest we look at them now may seem new at first but the reason for this apparent confusion and dilemma is that we fear to invade our privacy in public. We have got the means to do it. We have plenty of stimulants. We have got a store of mental images from previous experience but taboo is a stubborn thing to fight.

"The mental image is a memory image. Such images which as symbols play so large a part in thinking, belong to the environment. The passage we read is made up from memory images, and the people we see about us we see very largely by the help of memory images."

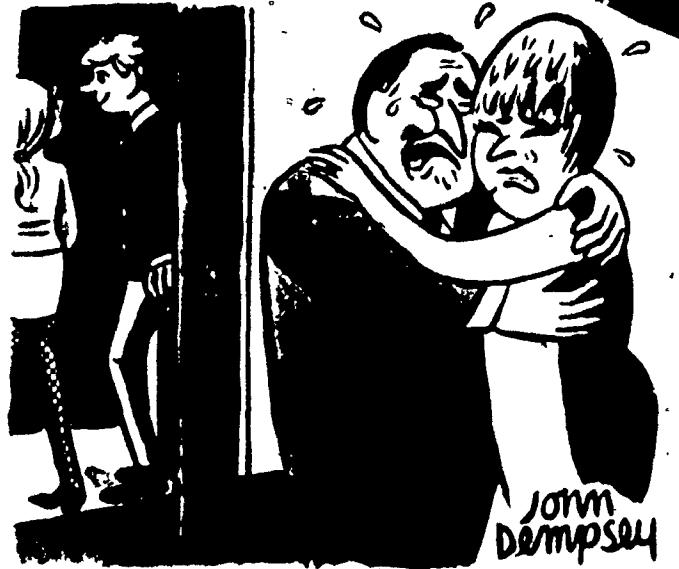
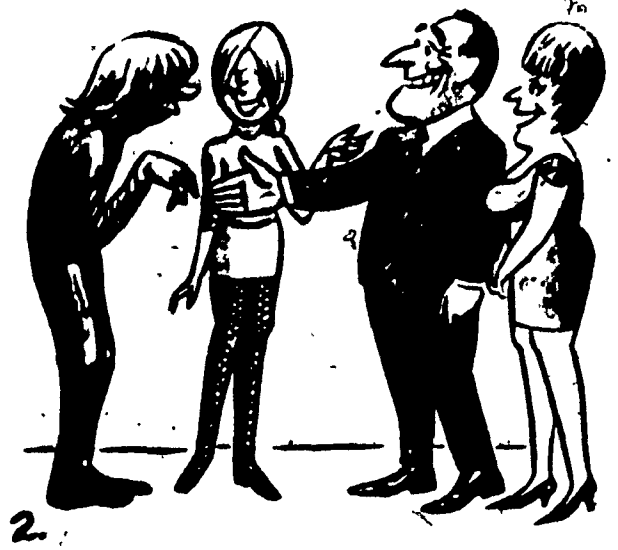
George H. Mead.

Establishing things that under normal circumstances do not exist is a sign of a creative person, a good artist. By use of mental images and unrestricted projective technique we are able to see a human breast in a huge nuclear ball, we see sounds of music in our neighbour's fingers and face, we can turn this into a three dimensional object without having to rely on drugs like some of the jet sets. Ours is not an escape but a tranquil journey on which we recognise every stone. And even the unrecognisable stones are still there in one form or another in nature.

"Who has seen the wind? Neither you
nor I.
But when the trees bow down their heads,
The wind is passing by."

Christian Rossetti.

DAUGHTER'S FIRST DATE



JOHN DEMPSEY

"As I was sitting in my chair,
I knew the bottom wasn't there,
No legs nor back, but I just sat,
Ignoring little things like that.

A child quoted by H. Mearns.

OP Art Started in Africa

Looking at the Masai or Kikuyu (of Kenya) warriors on a war footing holding their decorated shields in front of them gives the visual image of a formidable army, enough to scare off any would be attacker. It is a pile idea in design that worked wonders. A few hundred of Masai moran gave the impression there were thousands of them in the army. It may not be very easy to relate this form of visual communication with pile of old cars somewhere in North America or Europe or even in Nairobi today but we shall make the attempt during the WEEK when we explore Piles and Ladders.

Piles and Ladders are visual suggestions which lead you to seek for a central, focal point in the first case and lead you up, along or down to some important resting place in the second. There are examples of ladders in clothing and there are many examples of piles in nature. Both are interesting motifs as basis for other associations.

I shall discuss what goes on behind the scenes when I come to the sensitive rear view.

At one time this most sensitive part of the back was suppressed by means of special girdles resulting in the unnatural mono-buttock while the most unprovocative part, the spinal column above, was uncovered to give the exhibitionist a cold. This is no more. Today cars' rear lights are inspired by the genitalia and modern girls stick buttons of smiling faces on their tightly clothed rumps. The back is a very sensitive area. I am not referring only to the doctor's needle prick or the Italian's pinching back there, but also to the manner in which it is displayed in order to say other things. It is as loaded as the modern abridgement: NATO, SEATO, UN, AFL, CIO and the rest of them. Like Morcuse says, "the abbreviation may help to repress undesired questions. UN dispenses with undue emphasis on united; SEATO with those South-east Asia countries which do not belong to it."

Newspaper Language

I have mentioned that the newspaper is so acceptable, one of the reasons for this acceptability being that it converses with you. It does not bother you with a bibliography or footnotes, it just

runs along. It uses unconventional language, coining its own words as it unfolds. It prints unprintable words just as well as it illustrates taboos through photographs and graphics. I am dealing with

"The NEWSPAPER layout provides more variety of AUDITORY effects from typography than the ordinary book page does."

M. McLuhan.

newspaper material and so I shall try to keep to this rather unconventional way of expression. I am suggesting that the believer of free association should be an unexpurgator in order to beat the taboo and give us something new. In this respect a close study should be made of the fashion language. We shall not go deeply into that in this thesis but I should point out that it is in a class of its own, good and intriguing enough to add another WEEK to our programme of study. In history there are examples of strong words in the form of fountains and monuments. We find phallic and fertility symbols in some European and Asian cities and temples. Fountains have figures urinating water and grotesque human heads vomiting drinking water in recreation walks and parks. We see human children depicted sucking

from a wolf's nipples and beautiful maidens supporting heavy buildings. This being our heritage why should a girl today not wear a smiling face button or a man's hand on her buttock? Why shouldn't she use a sensuous or political language to describe her costume? Why shouldn't the artist make interpretations and make new associations?

"Where did the wondrous art arise, of painting SPEECH, and speaking to the eye? That we by tracing magic lines are taught, How to embody, and to colour THOUGHT."

quoted by M. McLuhan.

Who will profit from this Newspaper Talk?

I should say everyone who reads newspapers and magazines. But while working on this project I have had in mind primarily the last years of high school, the teacher trainers and trainees. A person starting on a university program can also profit from these discussions. I am also hoping that the work will profit any student or teacher or anyone else who would take the discontent in educational institutions and the ultimate transfer into the general world, "the outside world", as his concern, and would be interested in finding and experimenting with new methods of teaching that might alleviate

the situation.

A large part of the illustrations are from works and experiments from my students in Nairobi, the others being mainly from newspapers.

W E E K O N E

THE CONCENTRATION POINT

"When your grandmother was a girl, it was never mentioned. It just happened. Times change. And so does sanitary protection: Now there's a controlled napkin: wide in front, narrow in back. Comfortably shaped the way you are..."

"Are you always you? You've heard it said often - 'Just be yourself'. That's the way people like you best. But how can you always be yourself if you worry 5 to 6 days a month? Suspicious that someone might know'..."

"We care about the shape you're in. A panty girdle with front panels that really work..."

What are you looking at? "At a car crash,"

I answer. That would be alright if there was in reality a car crash but my answer would be a little absurd if I was answering the lady sitting opposite to me in a rail coach. But why should I sound so absurd?

After all I would not be upset if I had asked the question and she answered that she was going through a tropical jungle; I know I do have this long hair and kinky beard.

Fascinating.

But unfortunately not many people can get themselves to see their world occasionally in this position. Not until they happen in a real car crash and get a bit of concussion. People don't generally free-associate that easily. This is why artists in general are placed in an unique category of their own. For similar reasons we have compliments like the famous "absent-minded professors"; we hear a person being referred to as having "his head in the clouds."

It is quite possible to create new and apparently unrelated associations out of ordinary situations and get some fun out of it.

Perhaps I should have answered the embarrassed lady that I was admiring a really fascinating race horse, for you see, the lady's garter belt, suspenders and all, which she had so wisely put up for all around to view, did really remind me of a harnessed horse's head. I love horses just as well as people, well, nearly. I like riding them too.

If we can now use some magic rod and drive away the psychiatrists who use our power of free-association, the projective power, only to show us how sick we are, we shall then use this power to create new images and new forms. It can be a

daily exercise. It can even be done in sleep, in dreams.

Don't show.

I often hear African mothers tell their young children, girls especially, "don't sit like that" or "cover up" which is something fairly new because it is not that long ago when only a simple beaded apron, mainly symbolic, was the only cover for the crotch or what I am here referring to as the "C.P.", the Concentration Point.

I call this the Concentration Point for the simple reason that it is a meeting place of various elements. When you draw two cross-lines you get a Concentration Point. There are effects that converge towards that point while there are others that radiate from it. The pelvic region is attention drawing because of this focal point. There are several landmarks like this, one on the human topography but more of that later. For this section the "C.P." is the matrix.

"the mere mention of 'a man from Aberdeen' establishes the matrix, the desired frame of mind".

Arthur Koestler.



STYLE NO. 688 FROM ABOUT \$17.00 PATENT PENDING

Girdles by WonderBra®
We care about the shape you're in.



'In-Lace' takes the underworld in its stride.

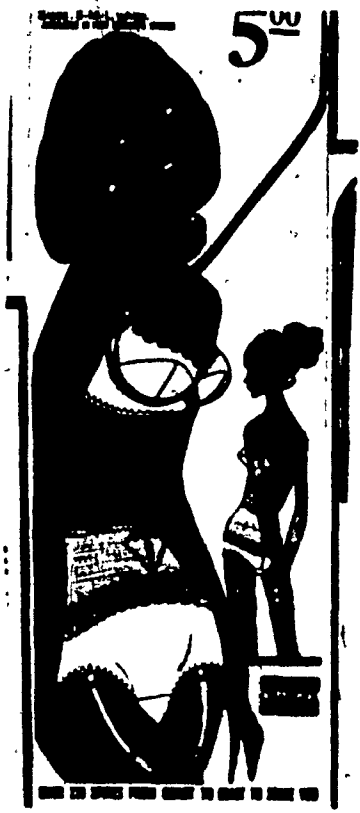
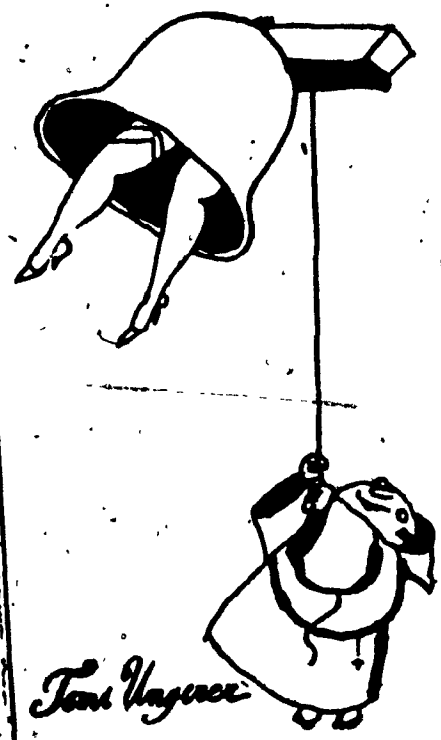


Slimette.

The Kikuyu of Kenya have coined a phrase which describes women as "the ones with their clothes upside down". This in a way gives the idea of going up, crawling up, tunneling up towards a point up there, like a bee going up an inverted flow. We may be newcomers in this game but it has been popular for centuries. William Iversen writes that, "generally considered by moderns to be the very symbol of 18th Century decorum, the hoopskirt was really a seductive contrivance, which women could tilt up on one side as high as they wished - to reveal seemingly accidental views of their legs, stockings and garters." He goes on to quote a certain Tom Pain who wrote in The Guardian saying, "I saw a young lady fall down the other day and believe me, sir, she very much resembled an overturned bell without a clapper."

The bell may not be complete or very interesting without a clapper but the crotch especially in women is always an interesting crossroads. This is always reflected in the women's underware. Frank Lowe in one of his humorous Montreal Star articles entitled "The facts of life aren't fun anymore" laments, "And while my generation was

than just a Bali bra.



HAVE WE GOT A GOOD THING!
CLEARANCE
of Fashion Lingerie
by Simone Perele!
from 25% to 50% off!



THE GROUPIES: bras, bikinis, etc.

denied the glorious educational values of Playbody, we did have the ladies, underwear section of the Eaton's catalogue - that was pretty racey staff." Today we are luckier. Not only do we have numerous catalogues competing for our visual attention but whole streets to look at. Moreover the game is now in the newspapers whose home delivery saves us walking.

I still walk Nairobi streets. Nairobi is a small fascinating city; no wonder, because Kenya's second biggest foreign income earner is tourism. It is in this city that you can meet the tenaciously traditional Masai Moran (worrier) proudly displaying his firm buttock, the latest mini skirt and hot pant, a famous Hollywood star on vacation, and a machine-gun totting bank robber possibly in one street. It is in these streets that I walk, imaginatively dressing and undressing the unsuspecting crowds according to the relevant points of attraction.

When my students find some points difficult to grasp I take them to the streets where the action is, where the people are. Not only do their inhibitions go but they come out with results never before imagined.

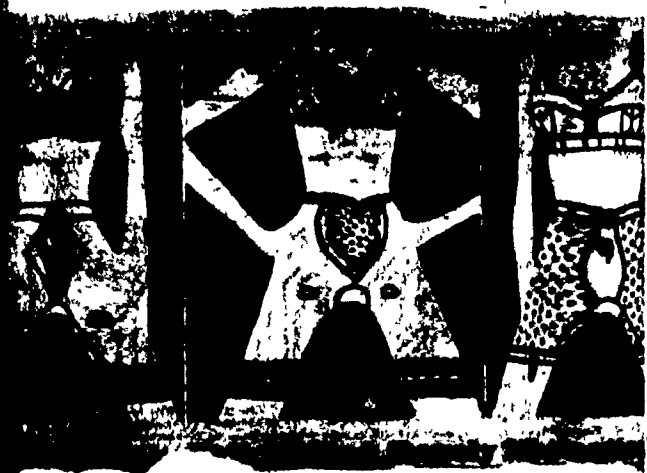
I like crashed motor vehicles, the worse the smash the better. I look at the mangled tangled heap

following the entangled lines and try to establish the point of impact and how this distributes itself in all directions - I look for a central point as a start. I actually transform myself into the car just before the wreck and I go s-s-s-m-a-s-h! Just like the actor playing the role of a king transforms himself into that king so that he does not act anymore. He becomes the king. If a part of the crashed car is still intact it helps to emphasize the centre of smash impact. There is something similar in this to the effects that a sculptor creates by finishing and polishing a part of the human figure while the rest remains in the raw rugged textured marble or wood.

Textile designs in lace and colour in ladies' underpants and panty girdles elaborately emphasize the meeting place of the legs and the torso, the "C.P." The reason we don't generally create new associations from this phenomenon is that for many years this set of clothing has been among the unmentionables. We can now feel free because they have gradually become the mentionables. For lack of something better nude manikins are now dressed up in lingerie and coquettishly displayed in shop windows. As a matter of fact one enterp-

PLAYTEX

Guaina 18 Ore.



In tre versioni - guaina, gambalotto e gambalotto lungo.
Guaina Playtex a partire da 3.900 lire.

© 1979 Playtex Italia S.p.A.
Distribuzione Playtex, 00100 Roma (Roma) © Int. Playtex Corp.



rising manufacturer had live models put in a shop window and managed to stop the traffic. The idea had soon to be abandoned, he had already made his point. Newspapers took it further.

I also like crowds, especially when there is a scuffle. There again I try to establish a focal point or several of them and see how they relate. Various members of the crowd help me to draw the cross-lines. A crowd is not much unlike a crashed car or a junk yard.

"Suggestive techniques are essential; they create suspense and facilitate the listener's flow of associations along habit-formed channels."

Arthur Koestler.

One very bloody western film was introduced by a group of boys gleefully watching a scorpion seriously defending itself from attacks by scores of ants, after which the boys set everything on fire with the ants still attacking and the scorpion trying to commit suicide.

It is a pity to watch ants attack a helpless worm or flying insect which spares no effort to fight a losing battle. It is not that it does not affect me at all but somehow I can detach myself

and my mind wanders over to a city night club where I have sometimes watched, not so much the "international striper" but the audience as the show went on. I was drawing them. Drawing lines from the girl to the mixed crowd. And from the crowd to the girl. Believe me the main focal point on the striper is not her hairdo but that triangle, the "C.P." From it comes the radiating rays of the rising sun which, undoubtedly warm the audience. To it converges the unmissing beams from the enthralled sharpshooters. They undress her quicker than she does.

I remember and I can see the significance of a statement which a lady friend once made. She said "I don't like Somali men, I feel uncomfortable in their presence. When they look at you they undress you with their eyes." She may have said "Ethiopian men" but what difference does it make. This lady wondered whether I understood what she meant. Of course I did.

There are so many motifs with "focus" or "pivot" effects, why select this one in particular? Why not just crossroads, cross lines, railway crossings or the crossword puzzle? One simple answer is that

this "C.P." is all those at the same time and more. Also the way it is paraded in newspapers is special to it. It is unusual and provoking. It does not just lie there like a railway crossing. It is especially interesting and inspiring not only because it arouses our emotions, as it is meant to, but also because it is taboo for most of us except young children. My contention is that if we can view it with the interest it deserves and also the way it is advertised, be able to disassociate it from taboo and see it as the centre of a whirlpool or a crowd or be able to see it as an interesting something in a junk yard, it will mean that we are capable of transforming almost anything by projective means. We often do this but very secretly. This should not be entirely the case because the "C.P." ^{is} one item that extensively advertised, publicly and in newspapers and magazines. If we are going to use the newspaper as an art textbook it is to our advantage to make friends with what it contains from the very start.

"Learning - Transformation - the process of manipulating knowledge to make it fit new tasks. We learn to "unmask"... Transformation comprises the ways we deal with information in order to go beyond it"

Jerome Bruner.

The "C.P." is a unique kind of information.

I am not suggesting competition with newspaper as a whole or in its commercial advertising aspect, although there is no reason why the ad men should beat the artist in utilising these stimulants in a projective sense, but rather the use of what is put in newspapers to recharge our batteries as it were and also weaken the taboos. The newspaper is the whole society, taboo and all, which means that it contains all the raw material we require in society to transform into strange new things through unrestricted associations.

I have just mentioned that the newspaper is the whole society. It can not exist without us.

By this token when I talk of the advertisement aspect of the paper I am referring to a double role. There is the real commercial ad from the agents and there is the whole newspaper which is one enormous advertisement. The commercial sells the particular product on hand and the whole newspaper sells society back to society.

Before we are able to create new associations from newspaper material we must get into the habit

of quickly picking out and formulating varied material into categories required from newspapers and magazines. It means somehow understanding the material in the literal sense and also the trickery used to sell it to the reader. We should do this even when the material is not very interesting and also when it runs against the grain of our beliefs. We should feel free to enjoy ourselves even when the material on hand is taboo - turn it into a joke. With this we should try to create new worlds. I say worlds because it can no longer be one world, not with so many minds shaping it. All this time the newspaper material in essence remains what it was.

"The wording of the narrative (or the picture on the canvas) can remain unaltered, and its transformation from a comic into a poetic or intellectually enlightening message depends entirely on the subjective attitude of the recipient".

A. Koestler

Relating the Unrelated

To show how stupid a sheep can be and to draw attention to simple but vital happenings in the heavens it is generally said among the Kikuyu of Kenya that the sheep never looks up to the sky,

not in its life-time. It is thus a relevant "insult" for a dull person to be called a sheep.

A Montreal newspaper once carried an article which said among other things that "Those who approach the Scripture with the tools of the biblical criticism generally believe that the ancient Hebrews first became aware of the devine through observations of the sky and the storm. This brought them to a spiritual consciousness quite different from that of their neighbours, most of whom saw the devine foot-prints in the cycle of the seasons and the wonder of animal and vegetable birth and growth."

An IBM advertisement shows you a wide uninteresting sky except for a tiny object just visible at one corner which turns out to be an aeroplane. The caption is "When you fly the North Atlantic, an IBM computer gives you..." The rest is in very small print challenging you to read it. The small aeroplane is the vital concentration point.

Air Canada tells you "High Step it to Paris" showing you two girls doing the can can with a tourist (you) wedged between them. As long as

it is in a dance the exposed "C.P." is quite in order.

Peggy Fleming displays her underpants in one American Cancer Society antismoke poster and displaying the concentration point at the centre of the poster she is supposed to be saying what is written at the top, "I don't smoke cigarettes," This coupling of ladies' briefs and tobacco acquires societal approval because it is Peggy Fleming ice staking.

A sculpture by Kenya's Angondi entitled "Prostitute" was described by Nairobi press as "brutal realism" It was an ordinary nude woman showing her crotch scantily covered with a tuft of raffia on a string.

Wonder Bra shows you a suggestive girdle which supposedly tells you, "We care about the shape you're in", while the Trinidad Tobago Tourist Board tells you to "see what you're missing" in a brochure which contains among other things a picture of a smiling girl exposing herself in a limbo dance.

While in the Montreal Star Daisy Fresh and Gothic tell you about "Undies with Figure Power, Lightweight and Comfortable Underpinnings for Curricular and Extra-Curricular Activities" the Daily Nation in Nairobi is telling you on one hand to "show a leg in Hot Pants" and on the other hand "Moi (Kenya's Vice President) Hits Out at Grotesque Hot Pants Style". In the meantime a two award winner is showing us a girl modelling men's underwear (actually wearing them) and this way we are introduced to "men's underwear for every shape and size" There is no end.

Tricks for Art's Sake

One of the exercises that brought the most interesting results from one of my drawing classes in Nairobi was what I called the split level composition. Students of both sexes used each other as models, with clothes on. They drew a line across the top third of the paper and above this line they drew the top part of their partners, the head and the shoulders. This done we then proceeded with the rest of the figure imaginatively unclothed. The students still referred to their partners and visualized what was under the clothing.

It was a success and very enjoyable too. Even the tightest person finally relaxed - you could see some girdles bursting and dropping off. One strange observation though was that when it came to this sort of thing women were better "brutal realists" than men. This exercise proved to be a great ice-breaker. Some of this work was eventually stolen from a public exhibition. One should not wonder why. It would be interesting to see what would happen if the group has completely nude models of both sexes.

It is not always necessary to set exercises like the one above. It depends on how tight the group is to make it necessary to employ tricky methods as ice-breakers. I have found that it is generally sufficient to talk, to have a dialogue on a theme which I initiate or a student initiates and incorporate other relevant contributions. A newspaper serves this purpose, the student has somewhere to start. There is something or someone else to shoulder the "blame" as it were. With this procedure I have often been staggered by the group's unexpected innovations and wit. Very rarely have such sessions produced no results. If this should happen the

thing is not to give up or show defeat, One is always to come out with a solution to the problem, but I have found out that the projective technique never fails. Even failure can be a starting point. It is the inflexible curriculum which is troublesome to handle. A newspaper never fails a flexible person.

When it is not easy to visualize some point we go into actual group bodily exercises in order to see, feel, the point. This produces big laughs sometimes in a mixed group - just what is needed. Other times, as I mentioned earlier the group goes out into the city with guidelines to help individuals grope and feel on their own. It works.

"Chordial Advice".

There are still some bashful women about, though not many! One of them was recently asked by her husband to purchase a string for his violin. In her town's music store she said to the male clerk, "For a violin I would like a string of G. please". The clerk grinned and assured her "Lady, a G. String is a G string, no matter how you say it"

Anonymous

When we have loosened enough to be able to handle this taboo, we can then push the "C.P." in many directions. It will then easily mean a meeting place for many types of lines, masses, feelings or intentions and also the meeting place of light and shadow. The confluence of streams geographically or symbolically will also be a "C.P." We shall view a knot on a string and the origin of branches on a stem as concentration points in the same way as a meeting place of lines and movement. Where change of direction occurs like on bent knee or elbow will be a modified form of cross-roads.

When we are able to do all these things it means we are capable of transforming a G string into anything else from a monster to an angel and back again to a G string. We shall also see the significance of the phallic symbols laced on ladies panty girdles as decorative design. We understand it better. We are also in a better position to appreciate the extensive use of this part of human anatomy and its coverings not only for selling items like cement and tractors but also in cinema, theatre and art.

"It needs a certain purity of spirit to be an artist of any sort. An artist may be a profligate and, from the social point of view a scoundrel. But if he can paint a nude woman, or a couple of apples, so that they are a living image, then he was pure in spirit and for the time being this was the kingdom of heaven".

D.H. Lawrence.

Equiped with knowledge and flexibility derived from such experiences as I have tried to suggest and explain we shall not be intrigued by work of artists like Jerome Bosch or a toilet seat in a New York art gallery. We shall not blush at viewing the man's hand between the woman's thighs in Giacomo Manzu's "Lovers" but perhaps fondly remember that most of his work has been done for the Church.

In a more abstract sense we shall see the point in the more recent hard-edge metal or plastic sculpture with their various constricted or twisted forms. We shall have better appreciation of the tension created by the enormous forms balanced precariously like inverted pyramids. Even architecture will be more meaningful, like the Nairobi Hilton with its form of a constricted sausage or fire cracker standing on end.

Silences in music will fascinate and stimulate us more and so will a string of sausages in a butcher's shop. We shall write better poetry bearing our own illustrations. We shall be able to construct a picture of that critical (concentrated) moment when a person airing his anger chokes himself with his own strong words - you know that critical point in anguish - just before the person burts out crying, perhaps.

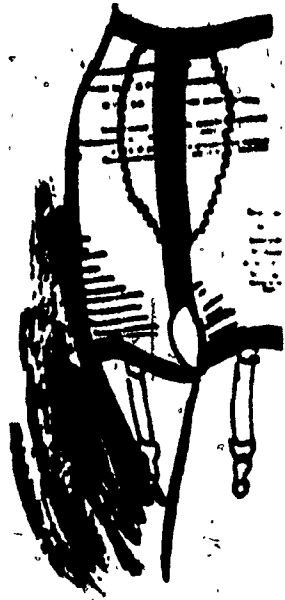
We shall be able to create new symbols for everything. What artist does not wish to acquire this symbol power? A daily projective scrutiny of newspapers or magazine is one fairly cheap and easy way of exercising in this creative task. It will perhaps put psychiatrists out of work.

"Never in the history of fashion has so little material been raised so high to reveal so much that needs to be covered so badly".

Jim Klobuchar in Minneapoli's Star.

If for some unexpected circumstance this newspaper talk does not supply you with sufficient raw material on the theme of the underpinnings, or perhaps you still feel shy about imaginatively undressing costumed people, do not lose hope. The outer garment is often fashioned in a manner

that emphasizes what we have already discussed. Not only that; it is also carried about (Modelled) in a way that attracts, as is often meant to, the eye and mind to the focal point. The outer costumes also carry accessories designed to stimulate and draw attention to the point discussed above.



**Famou
Pantie**



"LOVERS"
A kind of unofficial legacy.



131. Particolare dell'abbronzamento della statua in bronzo del Dio-Boto a Nanking. 132. Particolare del Rea Nef-
raja, per XII. Zurigo, Museo Riether.



131.



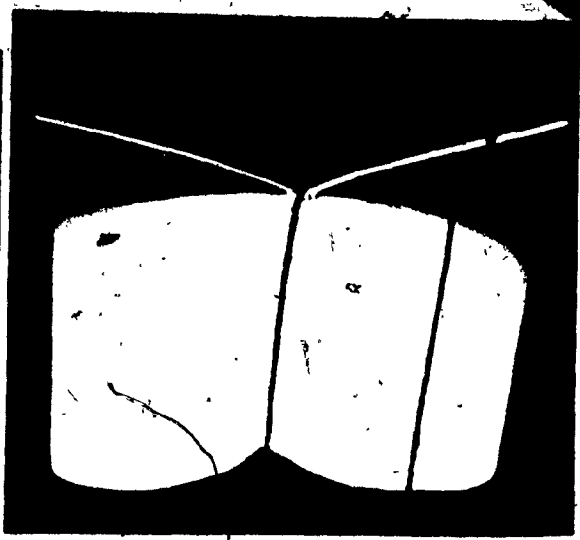


Public decency on the screen, stage, and in the streets. The stripper gives her views.

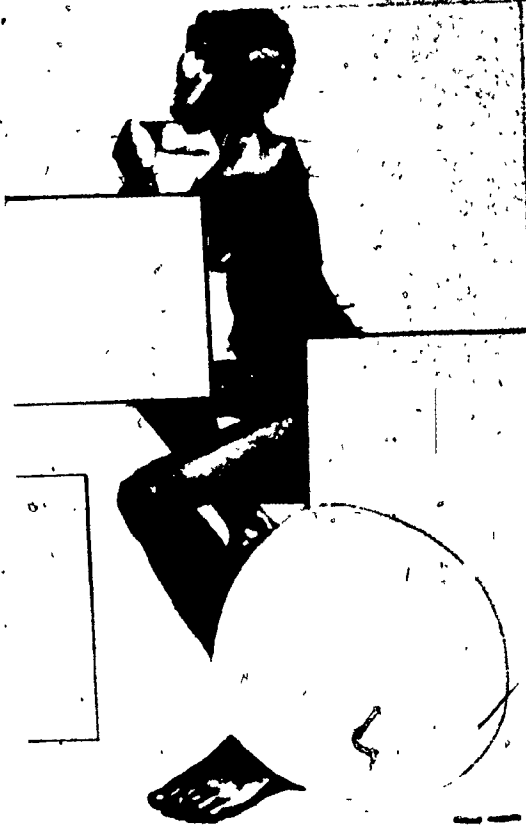


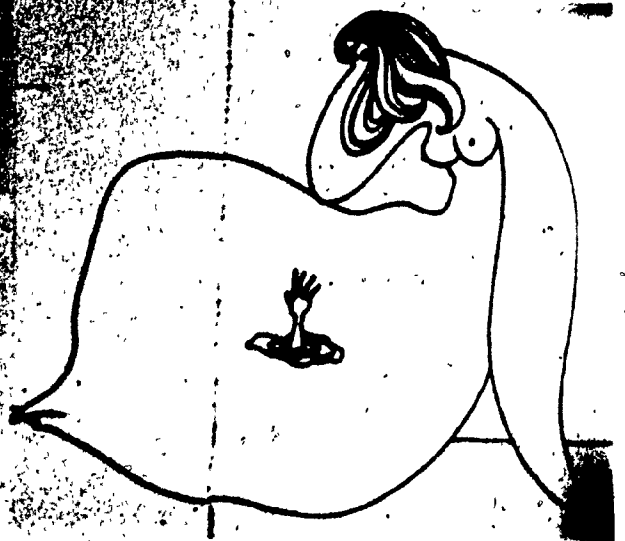
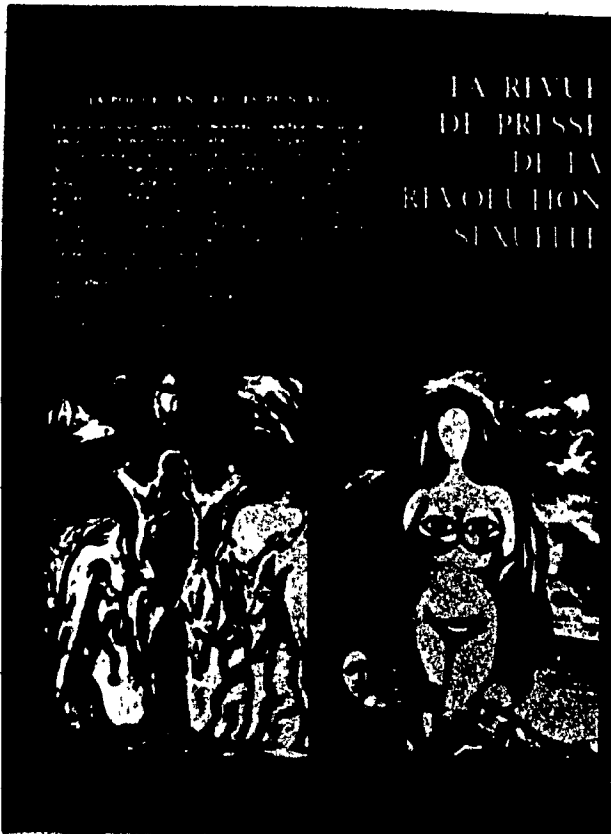
DID YOU KNOW...

- ... your hair has died on itself
- ... all your lips are the right color
- ... that people really do love you
- ... that you have a great smile
- ... where can I get my 2000 up to?

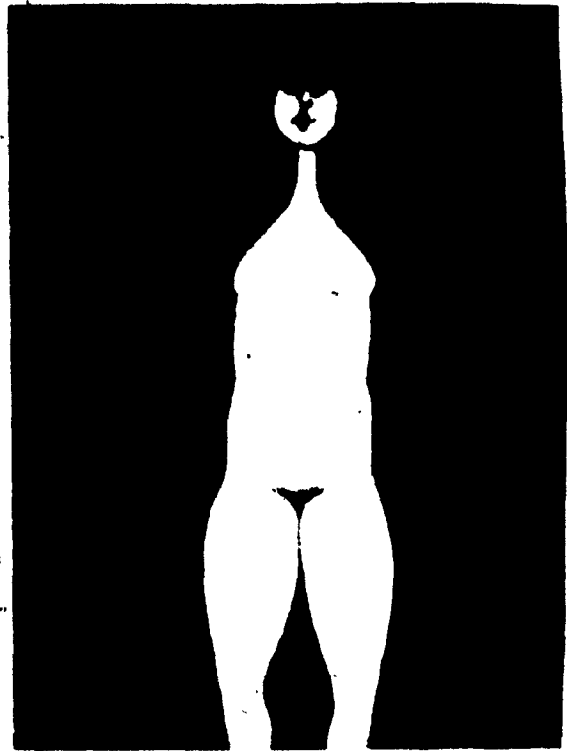












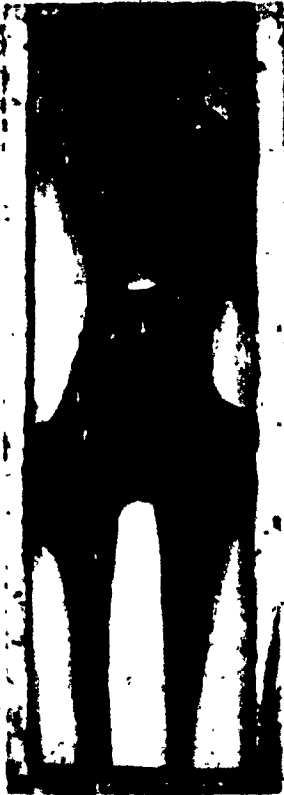
back
7 1/2
1 1/2

"I envisaged woman, like the moon, emerging to haunt my night."

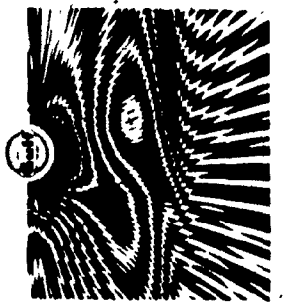
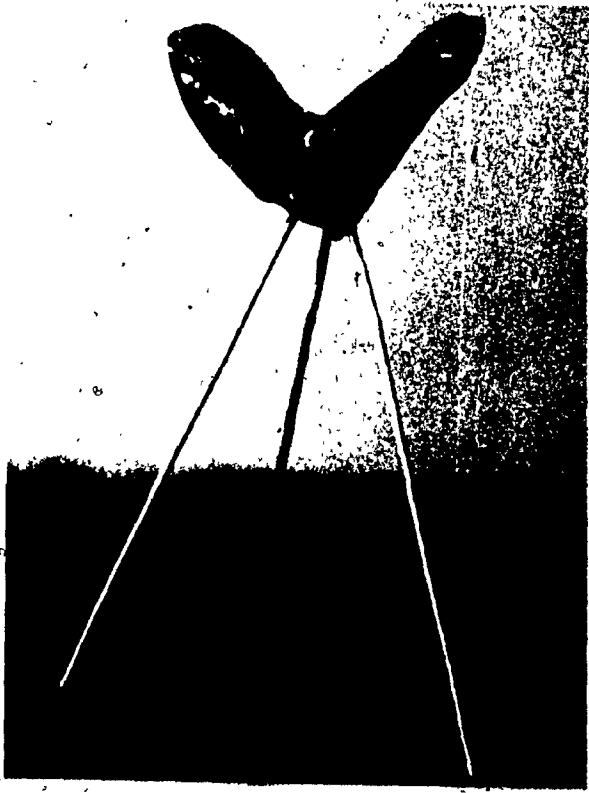


L'AVARICE



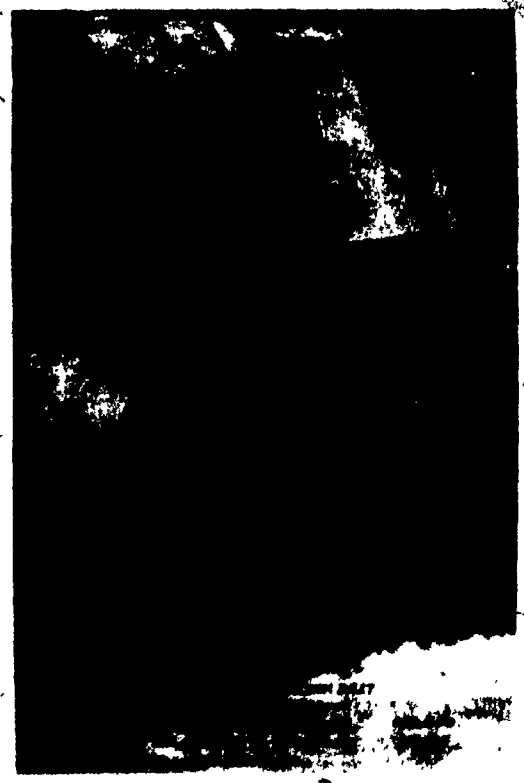
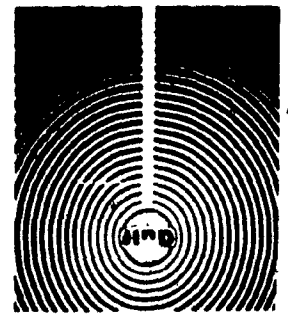
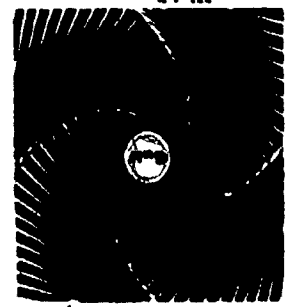






The laboratory

The laboratory



A



AMERICAN PROSTITUTE,
Brazil, realism



Handwritten scribble or signature at the bottom of the page.



... .. and
... ..
... ..
... ..



W E E K . T W O

Emphasizing Postures and

Accessories to the Fact

Fashion models do not need a sergeant major to order them "on your toes, tummy in, crotch forward, eyes heavenwards and to the left". They don't need him to tell them to lie or "stand w-i-i-i-d-e at ease," they do it for a pay cheque and a fake complement from the fashion photographer who also tries to be worthy of his pay cheque. All this is a big commercial enterprise by the fashion designers, that group of men who have made fortunes by their uninhibited "breaking" and "protecting" of taboos. They should have been called projective designers. They do their business through the newspaper, the magazine, the cinema, and the fashion show.

They have helped the costume wearer to emphasize the concentration point as well as other stimulating points by getting the "ideal" model to display the costumes, including the unmentionables, in exaggerated poses that the ordinary woman would not find easy to imitate except in their imagination. But is it not generally agreed that



Paraphernalia Britton Johnson, 35, ranks as the leading popularizer of the "map" in the U.S. Her latest variation is the "sugar" fur, at left (1960).

Autumn fabrics for 1969

While most people are bothered with choosing the colors they will wear this season and next, a fabric manufacturer has bounded ahead of the unsuspecting consumer and has decided what colors young "entits" will wear next fall.

Teamed up with a collection of ensembles in a new man-made-pile fabric by Borg Fabrics of Canada, the wide variety of colors and patterns were presented to the press yesterday at the Grand Motor Hotel.

The pile material came in a wide range of textures, sometimes resembling animal furs such as seal, beaver, shearing or even snake skin, and sometimes a printed material.

The versatile fabric also came in a variety of thicknesses depending on the design of the ensemble and the pattern used. There were buffalo checks, candy cane stripes, zig-zag patterns, plaid stripes going horizontally and vertically and tall verticals.



FUR FOR EVENING: Deep pile is used as a trim on this gold-organza fabric jumpsuit by Doreen Conrad by Borg Fabrics of Canada. A collection of ensembles in the same made pile was presented yesterday to the press.

When is fashion



NO BODY'S PERFECT



That's why we made "Love Match". A new matching range that takes you for what you are. And fits, holds, and flatters you a little. Making you look and feel the way you should feel perfect. It's another new idea for women, where the new ideas come from. And one you ought to try. After all, you were made for "Love Match".

Love Match by Warner

a driving instructor who uses a hand of iron makes the actual driving test when it finally comes seem like a child's play?

The gymnastics by the wearer are not always necessary because there are often designs incorporated in the garment which are meant to point to the fulcrum. You do not have to be a sign and symbol expert to see that the lance chapes, pointed anchor shapes like the phallic shapes in lingerie, point down THERE. Zipper lines, colour lines, pendants and ribbons placed strategically, all point to the same area. A number of these are measured to end down at the point - some sort of dead end street with a difference.

The mini skirt gave us the "clapperless bell" idea and became very popular. Those who tried to change it never really succeeded. In their attempts it is obvious that they felt it was to their advantage to retain the "C.P.", the focal point idea in order to keep consumer's in tune. This way the maxi often used a buttoned line right through the middle front with the lower buttons undone up to the focal point, or the costume ruthlessly slit in front so that it could open and shut with the



Cocodrillo™ diving suit made of special double skin, tear-resistant Enurid neoprene available in yellow or black. MANIFATTURA TURRIS SALVAS-SHARK, Castelnovo Scivis (Alessandria)



Lifestyles



wearer's movement or with the wind. It turns you into a peeping Tom, or is it based on children's peekaboo game?

The short raffia skirt worn by the Giriama of Kenya and in fact by many other parts of Africa in their own fashion, has a similar appeal. Even now that things have changed considerably even in Africa this costume is still worn symbolically in traditional dances. Until very recently, only a few years ago as matter of fact the Giriama were nude except for this flimsy skirt. It was quite normal to the local people and also a successful tourist attraction. Today it is still possible to come across very young and the elderly women of the coastal tribes going about topless without inhibitions.

The marriage of the mini skirt and the tight bell-bottom in the hot pant somehow emphasized the "C.P." in a manner similar to the male ballet costume. It gave the leopard or the body stoking idea. The cat suit too is terribly emphatic in the same way. Buckles on loose belts were made to hang down there. There has been a revival of African jewellery in and around Nairobi. These



TABLE 2

SIZE	NECK	SHOULDER	BUST	WAIST	LENGTH
00	32	34	34	26	34
0	32	34	34	26	34
1	32	34	34	26	34
2	32	34	34	26	34
3	32	34	34	26	34
4	32	34	34	26	34
5	32	34	34	26	34
6	32	34	34	26	34
7	32	34	34	26	34
8	32	34	34	26	34
9	32	34	34	26	34
10	32	34	34	26	34
11	32	34	34	26	34
12	32	34	34	26	34
13	32	34	34	26	34
14	32	34	34	26	34
15	32	34	34	26	34
16	32	34	34	26	34
17	32	34	34	26	34
18	32	34	34	26	34
19	32	34	34	26	34
20	32	34	34	26	34
21	32	34	34	26	34
22	32	34	34	26	34
23	32	34	34	26	34
24	32	34	34	26	34
25	32	34	34	26	34
26	32	34	34	26	34
27	32	34	34	26	34
28	32	34	34	26	34
29	32	34	34	26	34
30	32	34	34	26	34

SCOTT'S SECURITY GROUP, INC.



NEW STRETCH SUITS
Fad without foundation.



are made of leather, beads, dry fruit, metal and plaited cord. Some of them jingle as the wearer travels along drawing attention to the necessary body parts. Even the hitherto unknown Masai beaded fertility symbol, exposed through the Kenya National Museum has caught on. The design goes around the neck and shoulders and runs down the middle towards the feet.

The eye likes staying in the centre and such middle tracks make the job easier. This is perhaps why ladies' suspender garters have been fascinating for decades. This rail track design often appears on outer garments, it challenges you to stay in the middle. Every thinkable design is rallied to draw attention to the bull's eye like in a dart board. With all this help, the wearer still feels she must draw your attention to where the action is via the body language. She sits and fidgets in a specially calculated way. We often see this type in waiting rooms, offices and sports meetings. There is that manner of sitting, crossing and uncrossing legs that brings to mind the spokes of a wheel or the umbrella - lines that lead you to the centre. This procedure has been developed almost into a theatrical art form in getting in and out of cars. Like the bottom pinching it is almost a national game in

Italy. The Italian "cinquecento" and "seicento", the 500 and the 600 Fiat, with doors that open backwards is a popular performing stage in which women get in and out all day long.

The Newspapers always seem to be there to catch the action, not only of the car climbing and descending scenes but also of women demonstrators being dragged away by the police. This fad of the girls kicking about in the wind while in the arms of the cop, the bobby or the fuzz is international.

Movie makers have used this gimmick over and over again. How often do we see irrelevant fights or rape scenes introduced in the script merely to give the heroine a chance to struggle and kick about at the camera. These scenes are more popular than the old bubble bath.

William Iversen in his discussion on corsets and their origin from warriors armour says that these "tortuous contrivances were the height of 16th Century fashion - especially among the renowned cortesans of Venice, who were the only women in Italy permitted to wear underpants. Their knee-length heavily embroidered 'pantaloons of temptation' officially condoned as a means of stimulating trade,



PARAMOUNT PICTURES PRESENTS
A DINO DE LAURENTIIS PRODUCTION **JANE FONDA**



SEE
BARBARELLA
DO HER THING!

**ACADEMY
AWARD
NOMINEE**

14 YEARS

**"Hilarious,
rich,
brilliant."**
—New York Times

PREMENS BALL

Blue Line



— Per concludere vuol dire ai lettori del nostro giornale che cosa veramente le manca di più?



PRIME MINISTER McMAHON & WIFE



KELLERMAN AS HOT LIPS
Cousin David wouldn't go up



A way of the... crossing... from... to...





A Rose Boutique offering — suitable for the evening, I think. It comes in a lovely silky blue Tritzl and features masses of tiny buttons on the front. Wig by Ansett.



were worn under voluminous skirts, which the flirtatious fancy ladies could coily hoist up to their hips by means of invisible strings - driving men mad with desire.

He goes on to tell more about the awkward 18th century hoop skirt which was then being criticized in England because as it was said "the great petticoats" were knocking over wares of street vendors and "hurting men's shins." He informs us that sights like the "bell without a clapper" were perhaps even more common in pre-revolutionary America, where poor roads and a scarcity of coaches would often conspire to cause hoop-skirted belles to ride sidesaddle on a horse. Colonial preachers of all persuasions denounced the skittish hoops, which would surely roll their wanton wearers straight into hell. But women of fashion continued to tilt their skirts by sidling close to furniture legs in the presence of male admirers.

Times have changed. Now ladies dress in pants for horse riding but don mini skirts to go up elevator steps or to sit and cross their legs - the game goes on as it did in the 18th Century.

This is an indication that nothing is really new today. We are only reviving what has always happened

but in a different form, in a different context. There is also evidence that artists of all generations have always kept abreast of these events, but more so in the past. Greater symbolic interpretation of this emphasis on the pelvic zone with its organs of reproduction is to be found in African Sculpture. In East Africa, the Makonde of Tanzania and Mozambique stand out. It is great pity that this mythical art form is turning tourist. Nairobi and other East African cities are flooded with this work which already shows signs of commercialized deterioration. It has also found its way to America and Europe in big numbers.

India combines the very realistic form of their theme and the abstract symbolism in its world famous exaggerated temple sculpture. The abstract phallus (not always very abstract) is a holy symbol of one of the Hindu gods which occupies a prominent place in the temple very much like the Catholic altar with the living body of Christ.

In the Indian temple sculpture, many of the figures with exaggerated erogenous zones are depicted performing the sexual act in various ways. All this has been religiously uplifted to a higher level

of consciousness. Touring these places of worship I observed persons at some of the shrines handling the erogenous zones of the male and female "statues" and then proceeding to touch themselves reverently on some parts of their own bodies, very much the way Catholics cross themselves with the holy water. They would also make offerings of food and flowers. This was the real flower "power".

I soon learned that the dark pattina which is so commonly visible on the genitals and the exaggerated breasts on these granite female sculptures was caused not by the handling of fond tourists but by the local believers. On the whole the foreign visitor was very shy about that type of touch. I noticed that except the hippie type the furthest the normal tourist could go to show that he was not exactly without the sense of touch was to touch or caress the knee or some parts like that to test the granite or take a photograph where it was possible. He was pleased when he could take a picture of the local lady doing her unusual form of worship.

Apart from the African form of abstract symbolism most of the art work related to this theme is very figurative, even "brutally figurative." The Indian work mentioned above does not show the female

genitalia hidden like the Romans or the Greek did on their marble statues. They instead exaggerate these parts as well as the breasts and the buttocks. We hardly get a chance to view masterpieces of this type in other countries because they have been locked away in private rooms of museums and galleries, jealously hoarded and hidden by collectors and blotted out of most histories of art, as if they had disappeared down one of the incendiary memory holes of George Orwell's 1984.

This was revealed not very long ago through the world's first public museum exhibition of sex-themed art in Scandinavia assembled by psychologists Phyllis and Eberhard Kronhauser. It may have come as a shock to the general public to learn the extent to which most of the world's great artists have employed their genius to depict sex in all its aspects, including such activities as masturbation, human-animal sexual contacts, oral-genital sex and every other conceivable variety of sexual experience.

Mythological transformation has in the past been used as the disguise in the execution of these sex-themed works of art, like in "Leda and the Swan" which was produced by the school of Paolo Veronese, a leading painter of the Venetian Renaissance.

Rembrant himself is said to be the male in "Four Poster" which shows a couple performing the sex act, his most famous erotic etching. The Belgian satirist Felicien Rops wrote "Appel aux masses" "Call to the masses" - in the border of his humorous pastel which shows a woman with a raised slip slightly bending down to display her naked buttocks.

More recently we saw evidence of this exaggerated theme in Niki de Sant-Phalle's fantasy poppets playfully battling Jean Tinguely's machines at the French Pavilion at Expo 67 in Montreal. This may have seemed daring in the up-tight "square society" but perhaps not so much if one is familiar with much older artists (dating back to early 19th Century) like England's Aubrey Beardsley, Australia's Norman Lindsay, Austria's Gustav Klimt and German's Franz Christophe. These artists have given us a sizeable portfolio of erotic art - the "art nouveau" Like the turned-on art of today's hippies, art nouveau begun as a reaction to the up-tight moral and aesthetic values of "square society". Some of these artists were young people who have been referred to as the underground artists of their day. Beardsley died at an early age of 26. At the age of 16 Lindsay was already drawing for a

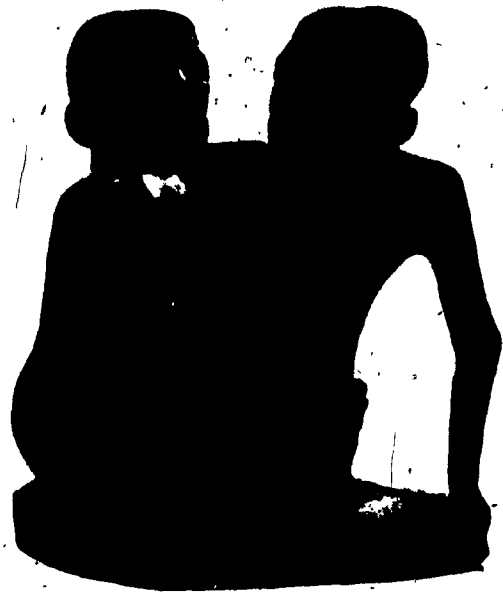
Melbourne newspaper and for many years he was chief cartoonist for the "Sydney Bulletin", his country's leading literary magazine.

These artists were society reformers with their provoking humorous decorative illustrations. I think it is only symbolic to call them underground artists the same as the more recent underground movie makers. They worked hard against societal odds to make their point. Beardsley carried dandyism to such parodic lengths that Oscar Wilde called him "the most monstrous of orchids". Yet he was masterful revolutionary decorative illustrator.

In a 1919 review of Australian art Julian Ashton referred to Lindsay as "That remarkable genius, Norman Lindsay, now burst upon us with a series of pen-and-ink drawings which would have stirred fresh life and interest in the most bored of exhibition goers. These drawings whipped the smooth conventions of society until Lindsay was fairly encompassed by furious and acrid criticism."

Historically there is sufficient material to boost the morale of those of us who want to make new things from the old. The daily newspaper is covered with old and new "raw material" that we can turn

LA COLÈRE



Chapelle-Midy. « Va au jour gris ».



into new creations like the hardworking scientists who are turning garbage into new building material making us buy back what we had discarded.

It is a creative artist who uses not only the junk yard to do things that he sells back to society but also utilises the taboo information and visual information from newspapers, takes it through the renovating mill of his mind and his whole being, and finally produces something to please and uplift his critical society.

The historical art material I have referred to in this section is not meant to suggest that you copy, that you take things straight from the horse's mouth as it were, but to hint at ways and means and encourage the shy or reluctant free-associator.

Now you can have another look at that newspaper. You know that hoops, the underpinnings in the 19th Century were devoted largely to achieving fullness in strategic locations. Watch-spring steel was used for the dome shaped "cage crinoline" of the late 1850's, but what is in this morning's or this week's newspapers and magazines? What is the vogue. What are the strategic locations today. This enquiry coupled with help from the architects could well result in your designing a bloated house.

If B. Fuller has already done one type, make a new design. This is the sort of thing that NETCO, N.E Thing Company of Canada did in producing a bloated female custume. They even developed one water dress called the "White Inflated With Water Wearable", which carries its own water supply - "to use for putting out small fires." The man behind NETCO, Iain Baxter said, "You carry another invirmment with you." With this kind of innovation, who knows, you may even get a job with NASA for planetary projects. No one really knows what the year 2000 is going to bring or demand.

"Form, having become divorced from function was free to develop according to new principles or laws--- those laws and principles which we now call aesthetic".

Herbert Read.

You are aware that in 1890 the multiple layers of ruffled petticoats served a purpose for the Cancan girls of the archly naughty gaslight era. Not only has this not died after all these years but there are other things in today's newspapers to add to this emphatic display of those female quarters. What other whimsical creations can you imaginatively turn this information into? Can your imagination visualize things like that of the little boy whom

Lawrence S. Kubie describes as a "poet as he sits on his potty and passes wind and then says, 'There is the whistle; now the train will come along.'"

English newspapers often show upright gentlemen, stifly dressed in the age old dark suit, hat and umbrella. This special dress has outlived the tight corset. This suit complete with special hat and umbrella, may have undergone certain changes but the atmosphere is still very much the same as it was many years back. It is typically English. Crossing over to Canada we may have certain contrasts. What has given us a swinging Prime Minister? How much of these happenings have reached us through the newspapers? It sounds odd to mix respectable English gentlemen and a Prime Minister with corsetry but it should not be so odd if we recall certain dress histories. Dress boosts a country as well as its head of state. It is important to note that lingerie has brought people to power and also destroyed them. A country's art work can not ignore these facts. Understanding of these subtle happenings should also create easier understanding of such works as the American Indian Totem pole and the Africa so called "primitive" sculpture. There can be political art work today which should be more serious than the newspaper cartoons.

The main point here is development of projective powers through newspaper material, photographic or written, to strengthen transformation capabilities.

"We should be prepared to become amphibians, the new media requires us to" as Terry Ryan once told his audience in Montreal as he delivered his paper entitled "Technology and Survival". Citing a tadpole he said that "When he (tadpole) changes his culture from water to land biologists are so impressed they don't call it change; they call it metamorphosis. It is no less than alteration of existence".

If we are amphibians we share in two or more worlds depending on our capabilities. We retain our child's unrestricted curiosity and function as new adults in the 20th Century, at the same time living and creating like dreamers for the unknown future. Ours are live dreams. We also live in the past in trying to understand our history for encouragement.

In this chapter on the emphatic means of expression we remember not only the Beardsleys and the Lindsays but also the generally accepted artists like Degas, Gauguin and Toulouse-Lautrec. We then use the minds of surrealists if we want to become visionaries in the 20th Century. Lautrec and Degas were not

dancers, in fact Lautrec was an alcoholic, but they knew what was going on and where and went there to get it. Today we have it easier, we have newspapers.

W E E K T H R E E

The Bulbous Form.

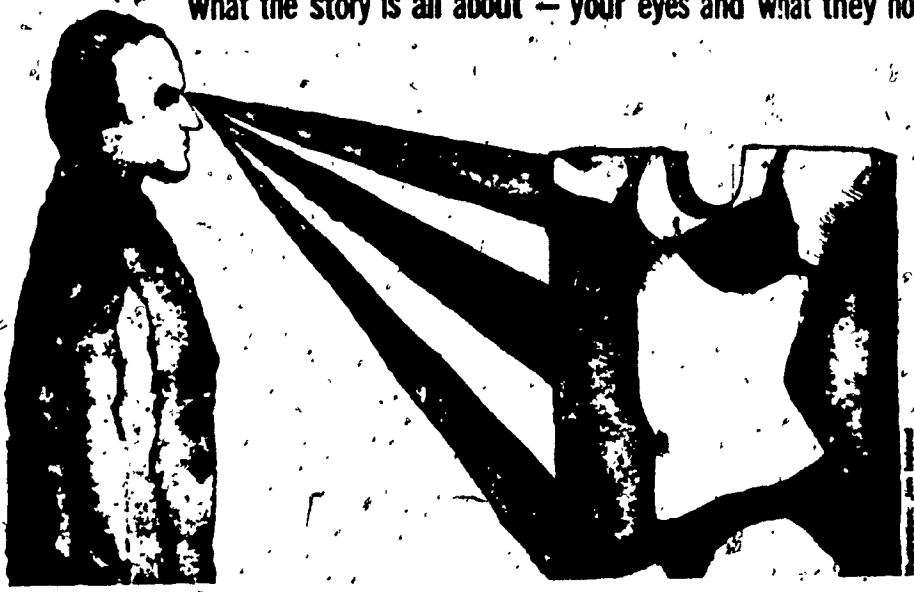
A Bloated Transformation

"What are you looking at?" was the heading for a Montreal Star article which described research work by Drs. E. Llewellyn Thomas and Norman Mackworth. These two doctors were looking into "things that command an eyes attention - fixations that usually last for less than half a second." The paper went on: "Thomas has found out that when a group of young men had their eyes exposed to photographs of pretty girls, they were drawn to what he calls 'the curved edges of the female form! Which may not be the most astonishing news you ever heard though it raises the questions: what about the pretty face; what about the expensive hair do?"

Yes, what about them and in fact what about several other things; the bosom for instance? Most likely the type of dress his "pretty girls" were wearing did not boost this part, which can also be boosted by lack of dress. This is our subject of investigation in this section, the bulbous form in life, natural, artificial and artistic. We again keep our motto - always start by making acquaintance with the taboo. We now climb higher this human

WHAT ARE YOU LOOKING AT?

You were looking at a headline, and now you are looking at a few lines of explanatory type. The speed at which you're absorbing all this shows how adaptable your eyes are. And that's what the story is all about — your eyes and what they notice





Painting, by Batoni (1708-1787).



body ladder to the female breasts. We can move quite fast if we take note of Dr. Thomas' scientific discovery. He tells us that "the most common eye movement is the saccade - the fast jump the eye makes as it moves from fixating one part of a scene to fixating the next". Dr. Thomas claims that this lasts only a fraction of a second.

"People differ. Some object to the fan dancer, and others to the fun".

Elizabeth W. Spalding in
Bardstown, Kentucky Stardard.

If Dr. Thomas subjects' eyes did not move that fast or at all from the curves, this would probably confirm that he had incomplete stimulant in the form of the "pretty girls" for his experiment.

"Steady, now. Is this Art?"

In the above heading Montreal Star was referring to the work of NETCO or N.E. Thing Co., of Vancouver whose president is artist turned artist-bussiness man, Iain Baxter. The Star wondered whether Baxter is putting on the whole world, or simply teaching it to look for beauty in the weirdest ways for, "whatever the company produces - the inflatable fashions --- are one example - appears to be out-

rageous, creative and almost always unique."

The company prefers to call these fashions wearables. They are minimal sculpture. They extend the body. They are objects that are worn.

The idea of absorbing the human bulbous form and creating new inflated objects did not originate during the 20th Century but in the Palaeolithic or Old Stone Age which lasted from 40,000 B.C. until 10,000 B.C. The "mamiform", is well illustrated in this age.

Palaeolithic Man was not interested in art for art's sake. His mentality was similar to that of the African sculptor of some years ago or the Australian aborigines today, whose paintings are part of an elaborate ritual, accompanied by mime and dancing, associated with birth, death, fertility and the warding-off of evil spirits.

The widely publicised statuette "The Venus of Willendorf" gives us a fairly good idea of this era's personification of the "mamiform" sentiment in the form of tiny figures of women carved either from stone or from mammoth ivory, or sometimes moulded in clay and ash. We are told that these figures, flatteringly called venuses by

Archaeologists "do not conform to our idea of beauty; they stress woman's sexual and reproductive functions and minimize her head and legs. They show her with heavy breasts, a protruding belly and wide hips...They show woman as a symbol of fertility" Referring to some of the above figures which have been found, Discovering Art Magazine tells us that "only two of more than 60 figures of women have any indication of facial features, and only two of them appear to be wearing a garment or girdle". It goes on to say that "these figures have been found over a much wider area than the cave paintings. They are the earliest examples of a fertility cult typical of all primitive societies which in Neolithic times produced hundreds of female figures in south-eastern Europe.

These female figures did not wear "a garment or girdle", the figures themselves were bloated for a purpose emanating from beliefs. The 20th Century Baxter says of his wearables: "They extend the body". He says of one large Inflatable Wearable, "It destroys the girl's form, but still you know what's under there. These things command a lot of space; at a big opening or a formal ball a girl would become the main attraction - she would instantly take over the whole place."

I have always observed that a woman is always trying and is always filled with a triumphant joy if she can "take over the whole plate" in this sense. She has devised many strategies to achieve this type of victory, the bosom being one, and the subject of this chapter.

This strategy has been employed not only during the Palaeolithic Age and the 20th Century but throughout man's civilization over the centuries. Artists have always kept abreast as well as being ahead of the situation.

The earliest reinforced exposed pair of breasts is perhaps the famous faience statuette of the Earth Goddess with a snake in either hand and an animal or bird on her headdress found in the sanctuary, Knossos in Crete. It dates back to Middle Minoan III, 1600 - 1580 B.C. According to Historians, by the time the fertility worshipping Minoans, established their civilization on the island of Crete the original primitive string or leather thong which was worn around the waist had been expanded into colourful tightly laced bodice that left the breasts - the symbol of fertility - fully exposed. This pop-top Cretan Creation is the ancient prototype of all the various kinds of waist

cinchers members of the fair sex have worn to accentuate their natural curves.

The Greeks created the chiton, a one-piece garment that is generally considered to be the ancient forerunner of all later slips and undershirts. Its earliest styles were slung from one shoulder and left one breast exposed.

The Kikuyu of Kenya had the "Nguo" or later "Chuka" which was also slung over one shoulder and exposed the breast. Some of the older generation types still wear it today and the young generation has tried to revive it as national dress, the only major difference being that it is now designed to cover the breasts. The Greek Chiton featured a side slit that earned even the austere Spartan women a reputation as displayers of thighs. The Kikuyu "Nguo" was open from top to bottom on one side. The Masai men of Kenya who wear the same type of dress today are the displayers of not just the thighs but the buttocks and more! A tourist attraction!

The Kicky Greek Chiton was girded with a shifty waistband called the "zona" - a name that gave us the English zone, now used in conjunction with such appropriate descriptives as torrid, temperata, figid, speed, no-parking and

erogenous.

Roman bosoms were generally supported by a linen underband called a "strophium" or "mamillare". But Messalina, the sexually insatiable wife of the Emperor Claudius, wore a linen corset of her own design which punched in the waist and thrust the breast outward. Since then fashion has copied Messalina's come-hither corset in various forms.

It is in Provincial Roman art that we see exaggerated use of female breasts. This is well illustrated in the statue of Artemis of Ephesus in Bronze and alabaster, second century A.D. It displays multiple breasts which symbolise fertility and appear in later representations of Nature.

The modern architects are placing their buildings on stilts and long stalks. The Colombians made unique double spouted vases standing on three shapely female breasts. The "mamiform" tripod supports are typically Central American in origin while the double spout is common to Peru where it was invented to obtain an even flow of water or wine. Today we open our beer cans in a similar manner. Because of its essentially rounded form pottery has rendered itself useful in the universal inter-

pretation of human, animal and bird form.

William Iversen tells us, "From cors', the old French word for body, came the English corset - which, at first, seemed to refer to a tightly laced bodice that boosted the bosom half out of the neckline, to provide a display of cleavage that helped men of all ranks and degrees survive the Dark Ages." He tells us that in France, cleavage was given broad exposure by the low-swooping necklines of Louis XIII's Austrian wife, Anne, and also that "the deeply intriguing cleft became a cross between a miniature carry-all and a hardy in-and-out box.

Notes, keys, watches, handkerchiefs and nosegays all were likely to be dropped down the well, inviting playful search and seizure by nimble-fingered gallants.

"These days you see the bosom of a woman more easily and sooner than the face" a wide-eyed journalist noted in 1795. The French also introduced short corsets which pushed the bosoms "up to the chin" and aristocratic cleavage was made available to all by the 1803 invention of a "divorce corset" with a patented padded-steel plate what held up-thrust breasts apart.

Our Kenya women, ladies of the twilight and bar maids especially, may not be familiar with this French invention but they have certainly discovered the carry-all bag by themselves. But there does not seem to exist any breed of the French type gallants.

England did not miss the fun, especially during the rule of Charles II, busked-up bosoms bobbed and hiplets winked in and out of frilly necklines, just as they did, at the court of France's Louis IV.

American Colonial Cleavage was firmly supported by stays or busks, of wholebone and wood, some of which may be seen in the collection of heirloom corsetry now preserved at Williamsburgh, Virginia.

Russia was not left behind in this bulbous game. Russian-born Mrs. Ida Rosenthal went into the business of manufacturing brassiers in 1922. Years of fitting and design resulted in a cupped "uplift bra" which was marketed under the now familiar name Maidenform.

In the late Forties and Fifties the "Outlaw" bra, calculated to make the most of every last micro-millimeter of mammary allure, extended the uplift principle to the point where the breasts resembled the nose cones on ballistic missiles. This was the American Look. "A good bra is a beauty must," the British readers of Good Taste were told.

Then came 1964 and Rudi Gernreich who in a way took us back to the Paleolithic age with his topless. The customers somehow veiled it with the No-Bra-Bra - a see-through booster. Now they are taking it off again.

While all this is going on, back in studios and construction sites architects, designers and artists are busy creating new bulbous (mamminform?) forms.

Not long ago, in 1968 a young lady, Francine Gottfried, 21, managed to recharge the batteries of from 5,000 to 10,000 people on New York's Wall Street, mostly people belonging to the New York Stock Exchange who just had to relax from their responsibility of handling millions of dollars. It was the bulbous form that caused the unbelievable street jam for several days and the 43-25-37 Francine had to be rescued from the mob by police. Still, as Time put it "Francine's stock continued to rise: she was besieged by inquiries from TV shows, agents and film studios". Many readers got their mementos from newspapers.

I also remember one American campaign lapel button complete with photograph and "Jeannette Franklin - For President," which the lady wore, not so much

on her lapel, but over one breast on a dark dress that had a low-swooping neckline displaying the age-old cleavage. Flatteringly enough this appeared on a magazine page that also displayed the words "Women Power".

We have come to generally accept the bulbous form in the Eastern Moslem architecture coupled with their phallic towers. We can in fact leave aside objects like game balls, billiard balls and sexy recorder mouth pieces and concentrate on the "mammi-form" architecture, furniture and dress. What suddenly comes to mind is the bulbous nuclear power station near Bombay in the Indian Ocean (featured in Time, May 11, 1970); I could not but compare it with the famous Indian cave sculpture with its rounded bloated breasts that I had just seen in the island across the sea from the station.

The papers have also shown us the Soviet satellite tracking ship which was stationed in Cuba and carried huge spheres that concealed electronic gear of Kosmonaut Vladimir Komarov. Then there was that flying saucer shaped Swedish weekend cottage costing \$10,000.

Perhaps the most ambitious bulbous form after

Fuckminster Fuller's dome at Montreal's Expo 67, was the cancelled U.S. pavilion for Expo 70 in Osaka, Japan, which would have consisted of four double-walled inflated semi-spheres up in the air. "Until now," said Sam Brody, one of the architects, "air structures have been rather humpish affairs on the ground. We wanted to introduce the airborne silhouette".

At the same Expo 70 the Fuji Group pavilion was constructed of huge "air beams" which inflated a structure more than 20 stories in height.

We are also familiar with inflated bulbous-form plastic furniture. Gallery Watatu in Nairobi displays bulbous objects made out of fabric materials containing millions of light stereofam balls - bulbous form making bulbous form. They are meant for relaxing on.

"The world is round" is the caption on Scala magazine from Germany and refers to pictures of environment, which include furnished rooms, airport runways, escalators, aeroplanes and sheer enclosure mesh all turned curiously spherical when seen through the eye of a fish - a "fish eye" lens innovation. It makes you think of Alice in Wonderland or the most recent hollywood production of Alex in Wonderland, and why not?

Beach Wear Un"wearables"

Apparently it is not only Iain Baxter and his N.E. Thing Co. that has produced inflated "wearables". In Montreal Don Chapman once staged a fashion show of fur made beach-wear. The items were made like bulbous houses. There was even imitation of brick wall. "Who said that fur fabrics are winter wear only?" queried the Montreal Star, "why not have pile fabric beach cover-alls, bikinis and while you are at it - a fur covered car to match?"

Some of Chapman's creations showed that perhaps he was not all together joking. One of the house-look garments which resembled very much an igloo or a Kenya Masai dung hut was called "Kariglu". It was a cone shaped garment "recommended to keep one warm on the beach. There is room inside for a collapsible stool".

Perhaps it does not sound so absurd now for me to say I am looking at a race horse when in actual fact it is a lady's suspender garters in front of me. I shall go further and say that if it is all right to have a dress to match your house, brick-walls and all, it probably fine to have a hat that matches your breast or your big toe. Exercise in such directions would certainly produce startling new ideas

In costume design. Costume balls will then be among the best shows in the year.

"The Sculptured Look"

We have the "house look" and the "inflated look" in garments on one hand and we have on the other hand architects who have produced large buildings, in America for one, which "contribute significant statements to a vital new vocabulary in U.S. architecture that is called the 'sculptured look.'" Architect Charles Deaton who has produced fantastic bulbous form buildings says, "I can reason with a cube but I cannot cherish one." Deaton finds his talents best served by the globular roofs and sweeping curvilinear forms that characterise latest works like the Key Savings and Loan Building in Englewood, Colorado. He begins projects like this in a trully sculptural fashion: he makes clay models which he hollows out until he is satisfied that a structurally sound concept of sculptured form has been achieved.

"They look great in colour" That is what one Agfa Color advertisement produced in Nairobi says. You stop to think what "they" stands for, the boy's face and the girl's face in the picture or the blown up breasts which show the cleavage or just

photographs done in AgfaColor in general. Somehow the look of those breasts establishes itself in the centre - you begin seeing them in colour, you have got the message anyhow.

The same agency produced a prize winner which sells bolts and nuts. The company, which sells machinery, equipment and tools again used the bulbous form in the shape of a girl's firm shapely breasts. The caption says: "A pair of 170mm Cygnuses (with nuts and washers)". Whatever Cygnuses stands for is not very important as long as we see the two short metal bolts complete with nuts and washers turned into jewellery hanging neatly in the natural cleavage created by those young firm chapely breasts. This set-up is so important that the rest of the girl is not shown, just that close-up. This advertisement has since produced some correspondence in a Nairobi newspaper. It shows people do notice and infact study the admen creations. You don't have to agree with them to notice them and use them.

"The best choice in sight" is the caption on a photograph which shows a girl mixing her breasts, covered this time, with 100 W light bulbs she is meant to sell. In other quarters the American girl scouts were waging war against a contraceptive

sales poster that showed a gleefully pregnant "Girl Scout", and the familiar motto: BE PREPARED.

"Wedding of the year," and two big pipes have wed. It is a full page ad to boost a pipe plant sales. Their (pipes) coming together echoes the cleavage we have talked about all along.

While fashion innovators are going as far as incorporating mirrors and other objects on the brassier designers are introducing new bulbous design in accessories like lamps. One such design is by an Italian. It does not surprise me.

In East Africa where gourds grow in plenty and are used in many forms, from marriage rituals to making of musical instruments, and girls have been topless for many generations the bulbous form should be a great source of inspiration. It often does. As late as end of 1969, His Excellency, President Kenyatta of Kenya was pictured joining young topless Kuria traditional dancers at his Gatundu home. In late 1970 a Nairobi paper featured full page "Cilla Salama, a young Kenyan pitched in fierce battle for African culture in swinging, permissive London. She was pictured bare breasted. Not much later, in late 1971 students from Nairobi School of Journalism were pictured while they "really got into grips with

the finer points of modern sculpture when they visited Vienna's Museum of Modern Arts, during a study trip to Austria." They were fondling the over life size bulbous statue of a woman.

"Painter, Musician, Poet, Sculptor, Actor, Playwright, Film Director are all looking for ways to jump into their neighbour's shoes - or at least running three-legged races with them."

Sir Roland Penrose, Chairman,
Institute of Contemporary Arts
in London.

This is true, and in this type of world woman is generally the focal point - the motif. She has been used as a whole or in parts as we are trying to do here. Except perhaps among African tribes where covering costume has not existed for very long, there has always been an excuse to uncover the female bosom over the ages. The mother and child theme proved very popular, even in Church Art work. As long as the baby Christ is breast-feeding or any other infant for that matter, the "nursing mother" can show her charms. If this is not the case then let the intentionally designed costume drop off accidentally. Or perhaps if the lady is designed to doze off then the bulbous forms can show without her intention. The more daring have painted or sculpted these forms on wide

awake smiling ladies just like in the booster costumes we saw earlier on. These artists called a spade a spade. The lady (statue) in the Justice Department is completely nude on one side, just like the old Kikuyu lady. What has the breast got to do with giving a murderer a fair trial you might ask?

Even the surrealist Joan Miro in his 1925 "Birth of the World", dripped and swabbed paint onto burlap, then added a star and two balloon-headed figures. Gido Molinari used actual light bulbs in his 12ft sculpture "Voyelle."

"Storm over the 'obscene figures' at youth club".

- Daily Mirror, July 5, 1965.

This is perhaps the most amusing episode I have come across in my mammarial encounters. In the sculptures "the girls have holes in place of bosoms, and the boys have pear-shaped holes instead of stomachs". One councillor wanted the figures pulled down. He said: "The message seems to be that the modern young lady requires falsies and that the modern young man has no guts." The councillor is some sort of artist, though wrong, in his statement. The sculptures, stayed, saved by the mayor's casting vote.

This was not before a Miss Evelyn Bardet who lives opposite the youth centre said: "The figures are crude, grotesque and indecent". The mayor called this silly and went on to say: "They would be much more indecent if the bosoms of the girls were really there."

The Newspaper developed the story further. It produced a cartoon which showed the councillor walking alongside the youth centre wall that displayed the original controversial sculptures alongside another obviously depicting the Councillor with a hole in the head. The caption quotes the gentleman walking along with the Councillor as saying "About those sculptures you criticized -- we've just put one up of you."

Artists have always suffered numerous criticism of Councillor James O'Keefe's type. The best thing is to ignore it, sort of turn one's senses off.

My thesis of free-association and transformation which would then create very different things from the motif on hand does not entirely exclude representations, in this case of the female bulbous form, more or less the way it is displayed and boosted by the carrier, the subject. There are artists

who would be more capable of following this line. Some have done it successfully already. Look at Pop Artist Tom Wesselman for instance, he believes that the female nude is a subject to which an artist can devote his full attention. To prove his thesis, Chicago's Museum of Contemporary Art put on view 23 of Wesselmann's pictures dedicated to "the Great American Nude".

The show's inventory included: 36 painted toe nails, 13 breasts, eleven legs and eight pairs of lips; he added for good measure six oranges, three cigarettes, two radios, two pop bottles, one toilet seat, one hero sandwich, one glass of milk, one volkswagen and one lemon. Altogether, the lot amply illustrates that as Director Jan van der Marek observed, "Wesselmann shows woman as the consumer, both consuming and being consumed".

"I am confronted more and more, by the strange, complex and fascinating riddle of ambiguity. No one is what he seems to be. I am obsessed by parables, riddles, codes, analogies, symbols, signs, and ideas which begin: what if...?"

That is what Californian Van Stussy says of himself, and which enquiring artist would not? Sussy for years has portrayed animals and men caught in a box,

"naked muscular forms that are sometimes bowed in resignation or despair sometimes tensely flexed against their prison." But even more surprising are such conceptions as She and Me; in which Stussy's bearded face is superimposed on a nude figure, with Stussy's glasses substituting for the breasts.

What is in a bulbous form?

The contents can be physical and real in the general sense. A Masai gourd full of milk, a breast full of milk or a sack of beans. It can also have void (or Gas?). It may be solid steel like the ball bearing or be an air bubble that just disappears. It can be sponge that you can s-q-u-e-e-e-e-z- e. It can be a feeling, angry, joyous, empty, sensuous or otherwise. Whatever its physical characteristics, it challenges and affects us in many forms from tactile to imaginative. 'Seeing' one we both want to be in as well as around it simultaneously. Wondering what is in it we actually place ourselves inside it - we want to satisfy ourselves. This is a projective exercise. Next time you pass by a vegetable stall, turn yourself into a cabbage, an onion or an apple. Next time you see twelve policemen on parade, turn them into a dozen eggs and next time in class

visualize the girls' bosoms as so many pairs of
hourglasses. For those of us who insist to
see the female bosom as the bosom and nothing
but the bosom, good luck.



Daily Nation, Tues. Nov. 11, 1969.



PRESIDENT KENYATTA presents **President** when he joined
K. U. C. traditional dancers of the **Kenya** team.

Crown





Great
stereo systems
don't
have to
cost
an arm

and a leg

 A high-contrast, black and white photograph of a woman sitting on a chair. She is wearing a light-colored, ruffled dress. She is looking towards the camera. The text "Great stereo systems don't have to cost an arm" is on the left, and "and a leg" is on the right.




WICKED FOUR STORIES AND BOMBERS
Why not all kingdom come?



LEON BRIDGEMAN (LEFT) WITH One of three husbands with Mary, competing in London
during 1920s with Claude and Joseph Legrand both top-flight performers



U.S. AIRWAYS UNION
The Airlines are coming.



"I can't hear the music."

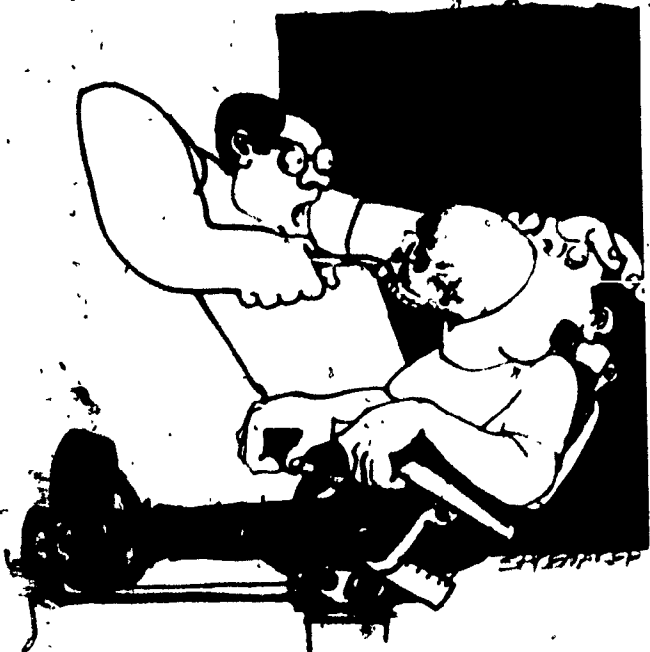


**The best choice
in sight.**

A bright new combination in
tattoo lighting ... more value
than ever from Woodstock.

See yours / Extra Life

Woodstock





EXPO '70
the year of Japan

AIR-INDIA

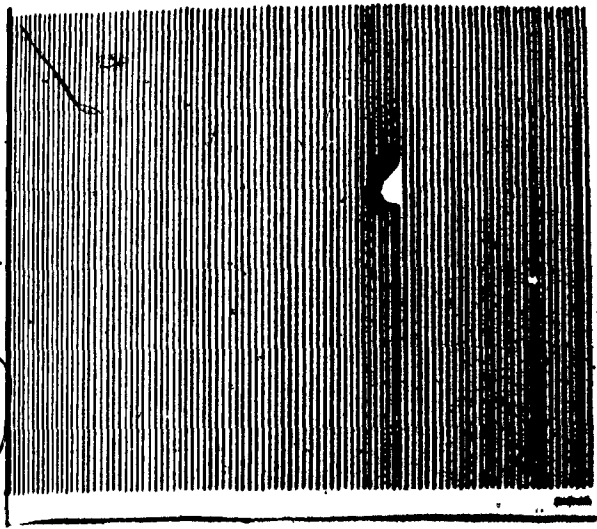


Graded honey per pound; ar-

THESE gourds contain Air-India honey. Besides water, honey is put in the

linked with the Thib Salwari Army Farmers' Training Ce tre where honey is put in ju



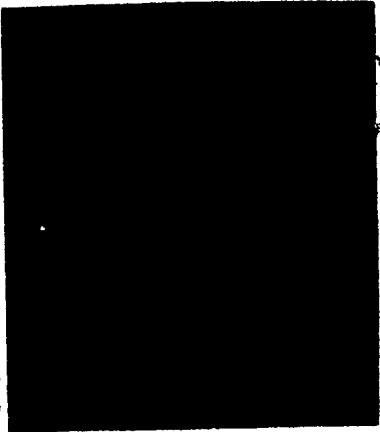


Storm over the 'obscene figures' at youth club

THE paper figures designed for a town's 200,000 youth centers have caused a storm. For in the sculpture the girls have holes in places of breasts, and the boys have pear-shaped holes instead of testicles.

Senator John O'Connell says he will introduce a bill to prohibit the sale of such figures in the town. He says the figures are "obscene" and "immoral." He says the figures are "designed to lead the youth to a life of crime."

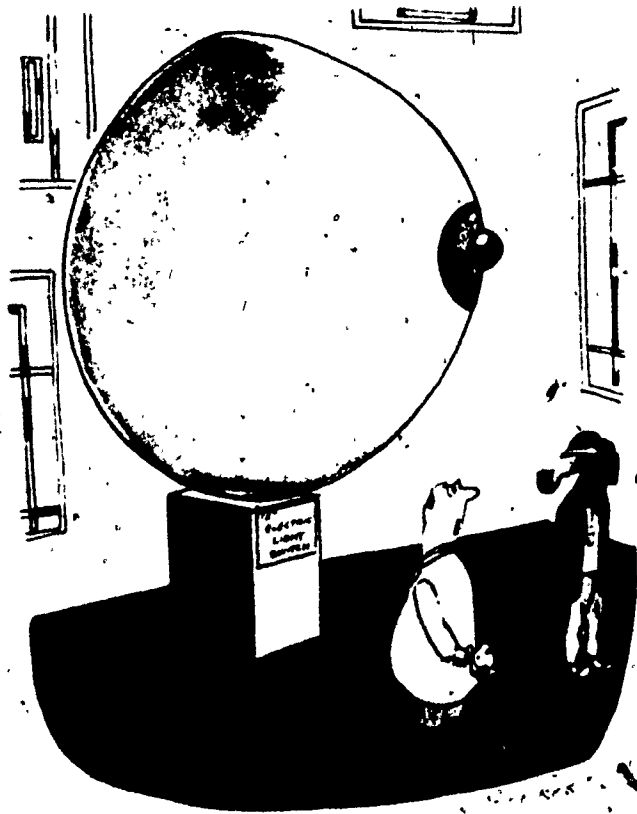
HOSPITAL BED IS OFFERED TO A DEAD MAN



The scene of the youth-club girls and sculpture boys.



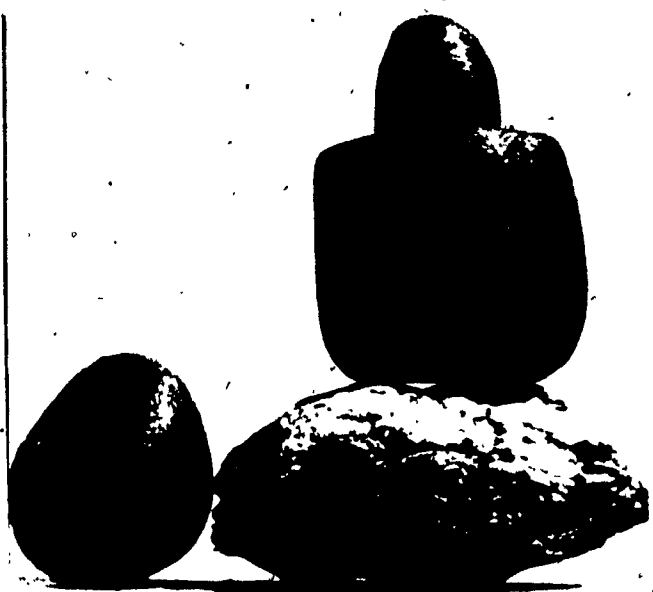
"About those sculptures you criticized... we've just put one up of you"



"Who the hell do you think you're kidding, Gubowitz?"

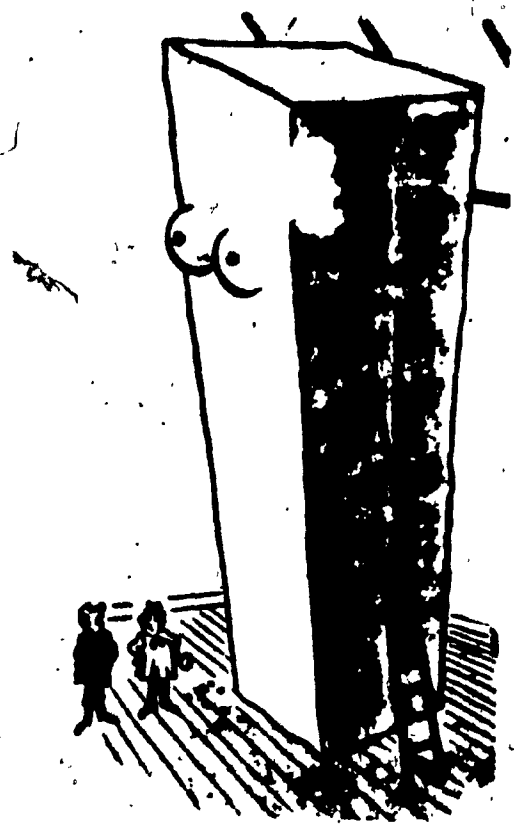




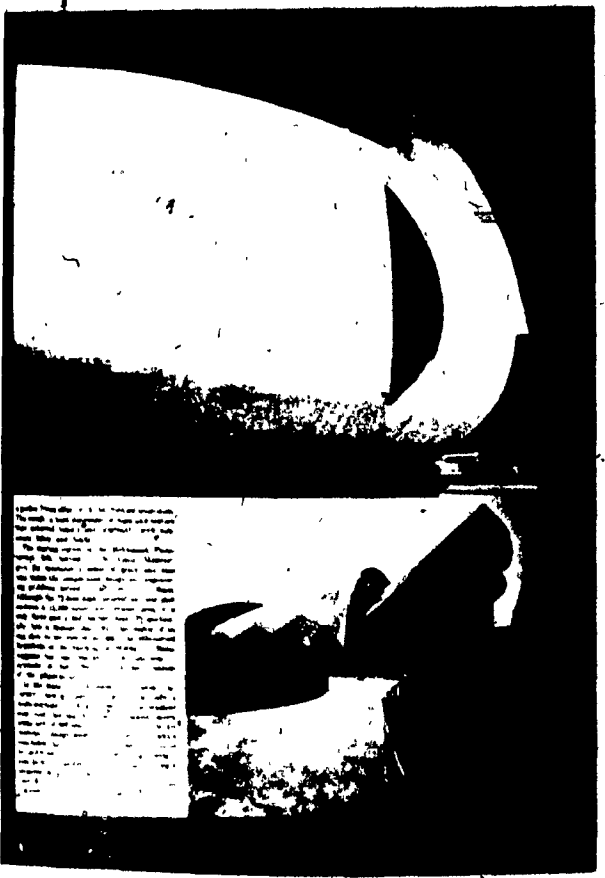




NEW NUCLEAR REACTOR... (The text is mostly illegible due to high contrast and graininess.)



"What's it going to be?"

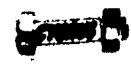


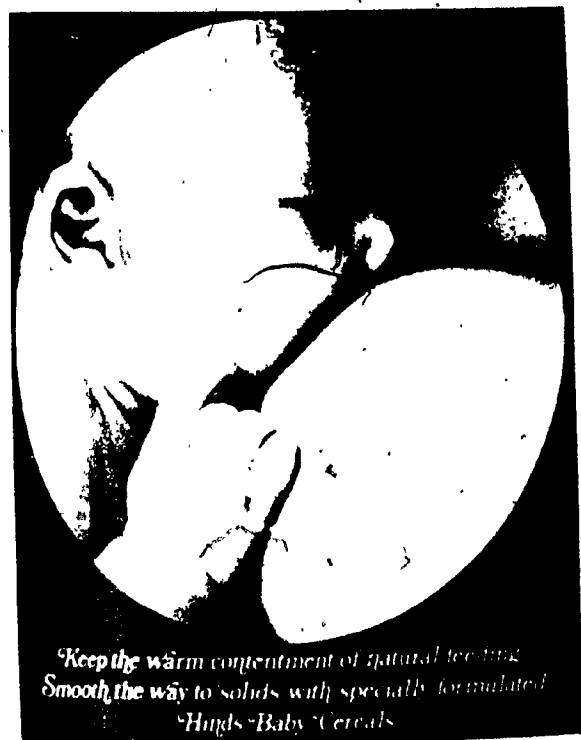
A pair of 170 mm Cygnuses

...the... (The text is mostly illegible due to high contrast and graininess.)



CYGNUS CO LTD





*Keep the warm contentment of natural teething
Smooth the way to solids with specially formulated
Huggs-Baby Cereals*



© 1975 Huggs-Baby Cereals, Inc. The natural way to introduce your baby to solids is with Huggs-Baby Cereals. They are specially formulated to be easy to digest and are a perfect first food. Huggs-Baby Cereals are available in a variety of flavors and are a healthy, nutritious choice for your baby. For more information, contact your local Huggs-Baby Cereals distributor.

W E E K F O U R

Fingers and Hands

Eyes and Faces

"They Find Beauty in the Dark".

"Seventeen-year-old Nancy, blond and pretty was standing before a Rodin sculpture, obviously enthralled. 'Have you ever seen anything so beautiful?' she murmured. She might have been any perceptive girl viewing great art. But there was a difference. Nancy is blind, she was "seeing" Rodin's "The Hand" entirely with her finger tips."

The above appeared in Reader's Digest and it is part of public appeal for funds for the blind.

It is a good reintroduction to our hands and faces.

Everything we do we use our fingers (hands) and

faces. Stop and think when, if ever, you did not

use these two at all today. Stop again now and

visualize yourself without them. You might think

I am being absurd, but this is a free-association

game. It stretches your mind. Once you get the

hang of it, it can be great fun. After we have

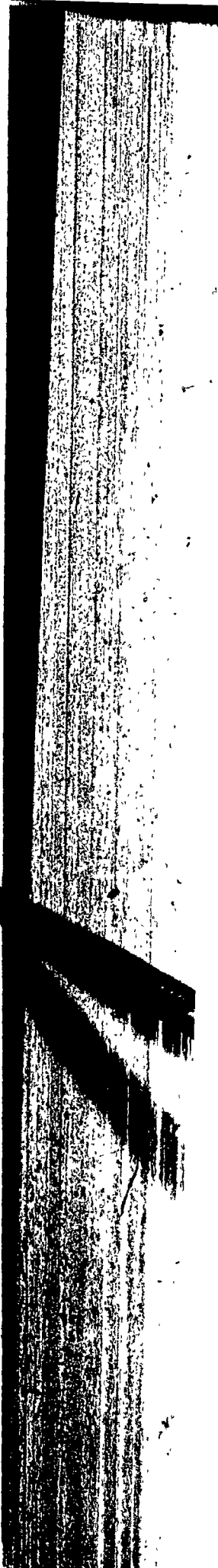
established a dialogue I sometimes introduce these

games to my students. I ask them, for instance,

to visualize themselves cut in two as if by a

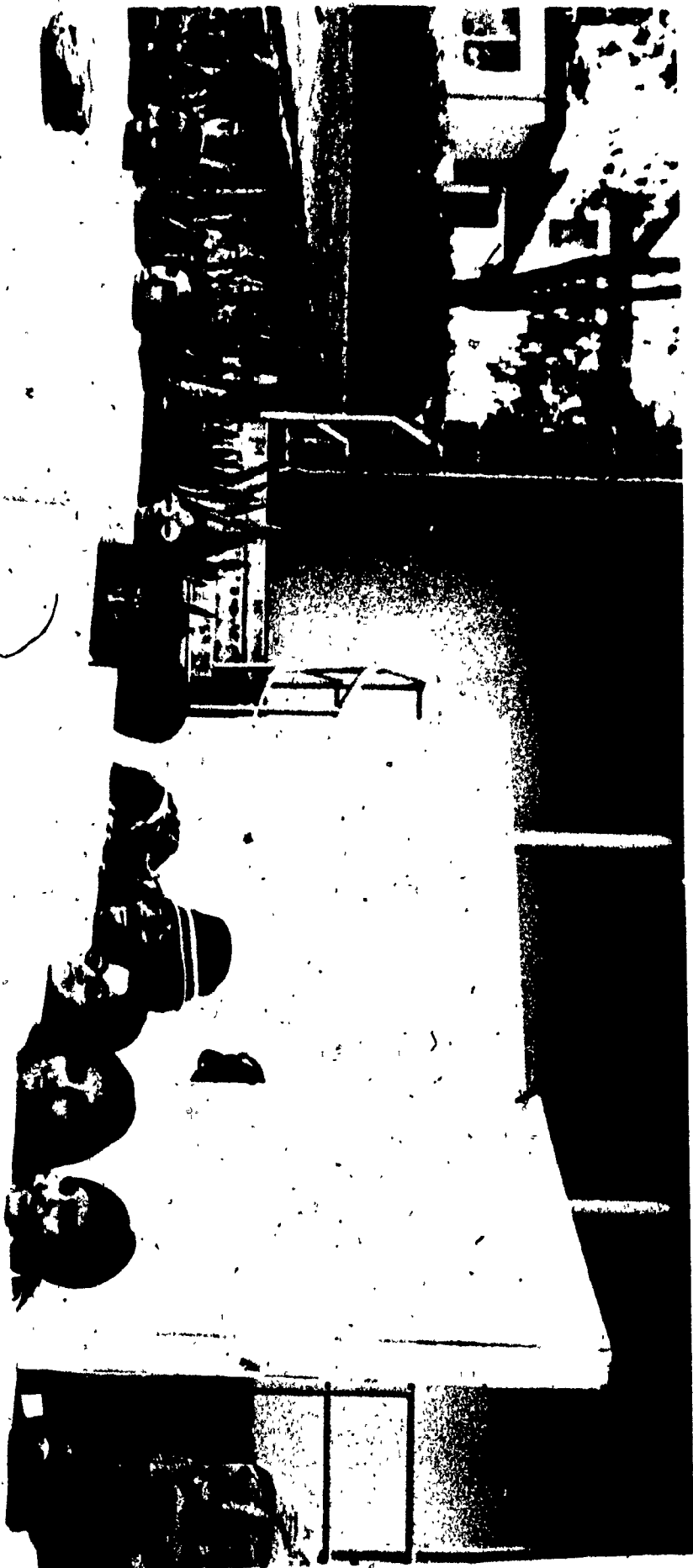
sharp circular saw, right through the waist

ending with two alive waist cross sections.





5





Warrendale

HANDS UP!
if you like this jewellery



New music director **Bombay** 'I won't be planting bombs in the building'



Every day should be passed as if it were to be our last.

PUBLIUS SYRUS
Muzim 6 33

With this sort of experience, they realise the importance of making a sculpture that is contained and does not look unfinished or uncomfortably cut with a band saw. They also learn to see themselves as something else and not only as John, Esther or Mwaniki.

Development of this manner of exploration also helps them to produce work that you can feel without touching - touching through the eye.

Newspapers and magazines are full of fingers and faces. Mere typography can be tiring. Ads make much use of the two. One ran through Nairobi newspapers not long ago. A dark ground, very dark, with only two eye pupils popping out of darkness. Caption? "Things that go BUMP! in the night." They were advertising alarms system service.

Then there is the Trans-Canada Telephone System's "Finger Talk". The girl in the picture has one finger on her lips (ssh) and another on button of a telephone that uses punch cards. She is sending data to a distant computer.

"First love"

"AIR INDIA with love" says another ad. The sari clad girl has her hands together and her face poised

in the gesture that is used both for courteous greeting and for prayer.

Bang! Comes another one carried on back of a student demonstrator. It is the black power clenched fist.

The upright finger with four strings tied onto it tells you "Remember", and it is reminding you of points to remember in buying a particular camera.

Most hair sprays say "look, but don't touch"... and the full page picture shows the girl's head inside a barbed wire cage. Figure it out.

There is a "devaluation" sale of woollen cloth at Ben Berke Ltd and they tell you with a small cartoon: "No Kidding, we'd like to pull some British Wool over your eyes."

We have all heard "Hands Up.." at one time or another and we know it can be a sign of joy, hope or utter terror depending on what needs our hands up at the time. It could mean jackpot or a hangman's noose depending on what the hand goes up for. We also hear "I dare not show my face..." which can again be simply precautionary like a lady who has not yet applied make-up, or utter fear of one who had messed things up.

We use hands and faces everywhere and to do everything from eating to love-making. It is an interesting and amusing exercise to make and compare itineraries of use of hands and faces in different places, occupations and functions.

What uses hands more and in what fashion, religion or politics, sex or cursing, seducing, killing or curing? How do you feel without proper hands like a cat or a dog.

Can you get your face not to display any emotions. Don't laugh or smile or grimace for a day, a week, a month. You begin to wonder even before you start. How will you be able to tell your friends from your enemies, whether you are welcome or not if no one uses his face and hand. - No one betrays himself?

What other parts of our bodies do our hands touch or point at. When you are face to face with a person of the opposite sex can you point your finger at any part of that person's anatomy or would you rather steal a glance at some parts and "look" guilty? What are you trying to do when you refuse to look at somebody? When we wave a hello to a person passing at a distance do we put on a murderous face and, when we mean murder do we make the same gesture with our hands? Why do we like clowns, perhaps

because they use their faces and hands the way we would very much like to? Watching them we can feel our own sort of stretching. In movies, among other things we watch actors' faces and hands for communication. Watching their faces we can feel where they are putting their feet.

"Oops!"

"Four men who hitched a ride in a truck during a rainstorm in Jakarta, Indonesia, were seriously injured when they leapt out while the truck was moving at a brisk pace. Their hasty exit was caused by seeing a hand emerge from a coffin the truck was carrying. The driver had forgotten to tell his passengers that his assistant was taking a nap in the empty coffin behind, and the assistant put his hand out to see if it was still raining."

Movie makers have used this idea a great deal.

Hands and faces pop out of sand or the snow.

Faces appear slowly in the dark. Somehow we like to be frightened now and then, it is a pleasure.

It is like eating strong Indian curry.

In accordance with all these things our womenfolk, and to some extent men too apply face make-up in general and more specially for rituals and dance.

Out of all this mask creation arises. A colleague of mine once said: "Men are, by and large, attracted by women with large pupils and large eyes. Seeing the eyes of such women they see from them "interest-in-me" and accordingly see such women as taking notice of and having interest in them. Much of the eye make-up of women to-day is geared toward creating the large - appealing - interested-in-you eye effects and impressions. All this is based on the understanding that the pupils of the eyes are indicators of motivation".

In a way we do refuse to hear something. And we do so without; of necessity, having to shut our ears. It is impossible to consciously refuse to see something without having to shut our eyes or change the direction of our vision.

"...Captain Watson's 8-year old daughter introduced me to "Face Talk", a language we perfected during many happy breakfasts together...each letter is spelled out by a special twist of the face, but it is marvelously secretive ... and it is absolutely soundless".

Anonymous.

In Oslo, Norway, the Digest tells us that the government has ruled that colleges must not reject teenagers merely because they have long hair or beards. This

ruling came about after a student had been refused admission until he cut some of his hair and beard so teachers "could see the expressions on his face".

One important thing we do with our hands is to touch. We love our hands and we fear them at the same time; they can bring us great sensations and also plunge us deep into trouble, just like our mouths. Dr. August F. Coppola, a professor of comparative literature at California State once spent ten days blindfolded, on a summer grant, touching everything out of sight. The experience opened his eyes to the sensations lying just beyond the finger tips, in a culture that has one of its prominent commandments, "Don't touch."

It could well be these taboos that have led artists to produce pictures and sculptures with hands and fingers strategically and unmistakably placed to draw special attention to other taboo parts of the human body. Here it helps to think back to the chapter on Concentration point. Ad men, movie makers and cartographers use this 'gimmick' to pep up displays. Manets' Olympia, 1863, Titian's Venus of Urbino, 1538 and the recent Wonder Bra advertisement which makes the illustrated girdle say "we care about the shape you're in" are all appealing through their fingers.

Somehow when there are no visual effects a lot of taboo material seems to pass societal censorship. Perhaps that is why we have more books than paintings or sculptures.

Frank Lowe in his humorous Montreal Star article mentioned earlier and entitled "The Facts of life aren't fun anymore" says: "Just the other day, for instance, I got a glimpse of what is to come with our stepped-up sex education: A little girl was clutching at herself and a little boy, with that glint in his eye that even five-year old males get before they have been brainwashed, giggled and asked:

"What's the matter with you?"

The little girl replied, coldly and smugly.

"I have a scratchy vagina".

Books may be banned, movies may be censored, but newspapers are tricky things to keep up with, they contain far too much and they change too frequently. They make the best textbook if one finds himself guidelines.

Dr. August F. Coppola mentioned above also convened what was billed as the First International Tactile Sculpture Symposium which drew 15 artists psychologists and teachers to discuss such things as the impor-

tance of touch to emotion and art. The exhibits were public. The "labyrinth" was the main feature: "the visitor pushed through a many-layered curtain of black vinyl and entered a pitch-black world. His only guide was his sense of touch. Through tubes and rubbery barricades, up and down gradients past something that felt like an oscillating fur muff, the visitor groped his way. Just before emerging again into the light, he was engulfed, not unpleasantly, by a water-filled plastic mattress with a temperature about the same as his own".

Responses?

"Fearful," "Sexy."

One young woman resurfaced from the darkness in the buff, clutching her garments. "It's too much of an experience in there," she said matter-of-factly "I didn't understand why I was wearing these clothes".

The symposium was designed to demonstrate that "ours is a touch-starved society."

This touch taboo is not so prominent among Latin people and although things have changed somehow, it was practically inexistent among African sculptures. The Makonde of East Africa already mentioned have everything happening in their pile ebony sculptures from humans copulating to snake swallowing.

Tourists are now buying the pieces as curiosities like they once did in West and Central Africa, but there is a great deal of myths and beliefs behind these rituals.

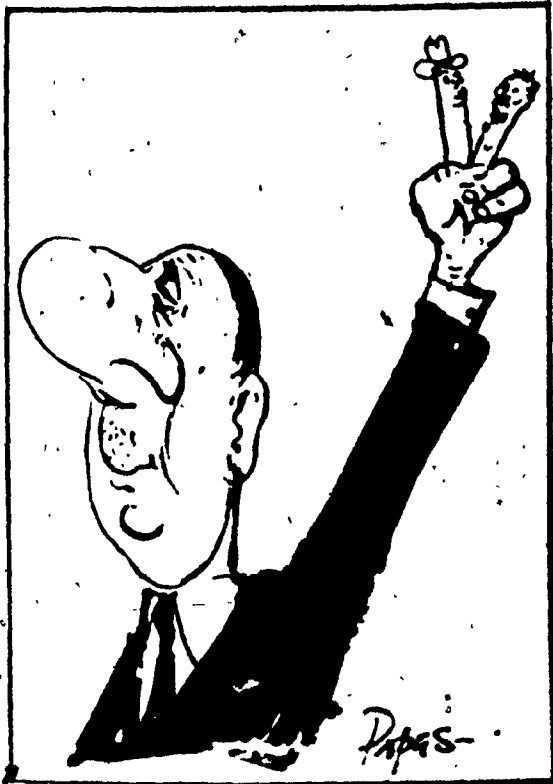
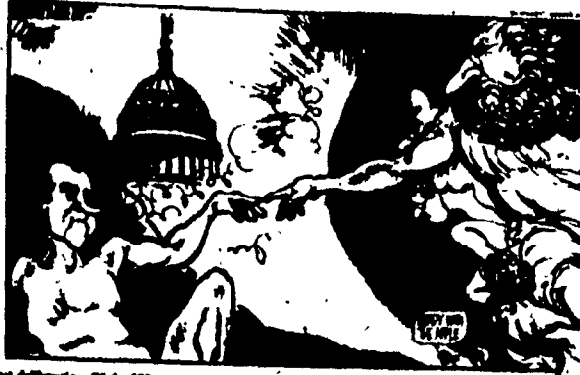
"We have before us the beautiful old things we've never seen at all, and when we do at last see them--- we simply recognise them. What experience does is merely to confirm and concentrate our confident dream."

Henry James - Four meetings,
1877.

I believe it is because of this touch taboo that the artist has not expressed himself as much by use of the hand as he has by the use of the face. We seem to prefer to touch through the face. We do get a surrealist or a pop artist who makes a finger stick out of the ocean or out of the car junk yard or to go farther back in history, there is an isolated hand like the ivory arm from the Barberini tomb in Palestrina, Seventh Century B.C, an example of Etruscan carving in ivory which is regarded as "unusual and graceful object", by historians.

"The guess who" game is significant. It shows that we also try to swap use of our senses. A blind-foled person will touch more easily. He has got an excuse. We even go further than that; we try to

WEDNESDAY OCTOBER 22 1968

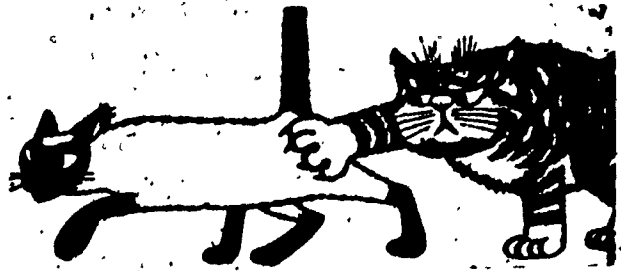


CARTOONIST'S VIEW OF DE GAULLE



ALFRED HITCHCOCK
A head in London

UP, MAN!



Peggy Moffitt



Selgen, February 1968. *[Name]*'s inhumanity to man.




FROM PAGE 14
protectionist. They sometimes
can't afford to pay for
primitive, but they react, after
all, to economic factors. One
has to be careful, though, that
one does not...

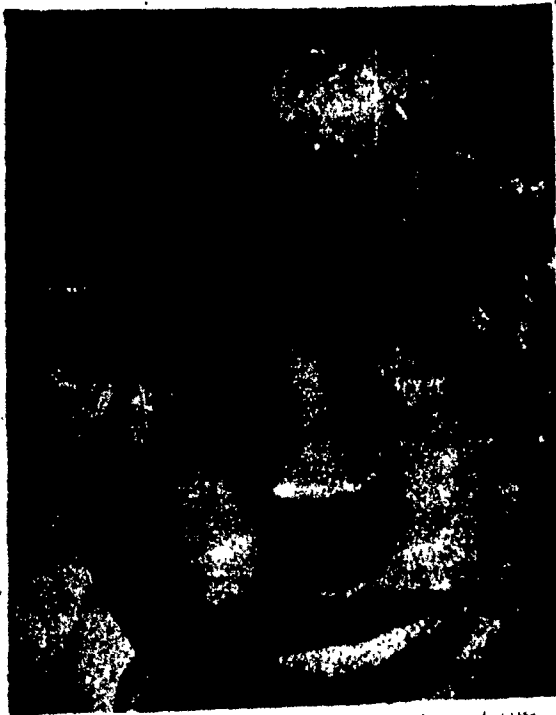
“

**Things that go BUMP!
in the night**

Could mean that an unwelcome visitor is hiding in the
dark, or that he is attacking the family hearthstone.
Is your protection adequate?
If it is not, then it's time you thought of CHLORO. Take
advantage of the FREE CONFIDENTIAL SURVEY -
you'll find that CHLORO protection costs less than
you think.

CHLORO SECURITY MEANS PEACE OF MIND

 **Business Equipment And Methods
(Safety & Security Ltd.)
P.O. Box 20227, Houston, Tex 77270
P.O. Box 1070, Houston, Tex 77255**



PLASTER POWER: Model displays the newest thing in eye make-up
the
lashes made with artificial flower petals, and with real hair! They're hand
made by Eylure and to last into bloom it takes two years, one for above and one
for underneath. The cost is over \$12 per pair of lashes.



AMBASSADOR BUSH
The idea is to get the votes.



NIXON GESTURING
Symbolic of the mood . . .



FISCHETTI CARTOON
. . . at every level.

SILVIO DE SILVA



AFRICANISATION OF THE THEATRE



The picture shows a modern drama arrangement being performed at the National Theatre School in Harare.

touch without the sight or the hands. To understand this watch a dancing person close his eyes and really dance. I cannot explain it but it is another kind of touch and although the dancer's hands and facial expressions "give away" some of the experience, it is really only the dancer who knows the total experience. This type of consideration and enquiry would probably help us understand more some of the masks especially the African ones, that are often called grotesque by art historians. The mask may not be that frightening perhaps not at all, if it is meant, and manages to get you into the act and the total experience.

Newspapers and magazines are full of people, full of hands and faces. It is easy to go handmania or facemania. At one time I was all hands and fingers as I went for days getting together "political" hands and fingers and their gestures. I used to believe that it was a particularly Kikuyu habit to automatically place a finger on the lips when one is deep in thought, not anymore. Papers of the world and meeting other peoples have taught me that it is a universal, almost, thing. I always remember the first time a girl scratched the inside of my hand sort of secretively with a unique glint in her eyes. It was nice but it was expected to

mean more than that. Now I know. One director stopped a show because Petula Clark touched Harry Belafonte while they were singing.

"Painted with normal eyes, a figure can wander off the canvas," John D. Graham observed. He evidently felt that the viewer's attention could not be held for long by a figure that had nothing more remarkable than eyes like his own. To make sure this would not happen with his portraits, he endowed his enigmatic paintings of doll-like figures with eyes that are anything but normal. Some have eyes that are crossed. Some are wall-eyed. Some figures have one eye socket empty, and not a few come with a third eye in the middle of their foreheads, or still other eyes in shoulders or thighs.

Since hands and eyes are used to touch as I have already said, is it not logical then to have eyes everywhere they are needed?

"PM at Okanagan helm, near Halifax --- after 'turtling' through submariner's sweater."

It was the Montreal Star which caught P.M. Trudeau while he was not able to see a thing around him. He was putting on a turtle neck sweater and was at that moment at the mercy of the photographer and anyone else around. We tend to ignore these

moments but they trigger our imagination creatively. Perhaps this is another way that the masks for various rituals and costume parties have come about.

Another covered (helpless?) face, this time in Time magazine shows "Fellini's head in a white plastic bucket in 'The Clowns'". This brings to mind hats that most of us wear. Eyes under a hat will often give different effects. By the same token a person who meets you after a long time might remove his glasses if he thinks you do not recognize him. A harrassed housewife will wear her dark glasses to the supermarket, that way people "don't" see her. In a contrary sense the glasses are being used like make-up.

Then there is a swinger who will wear a dress with the design of a face for the front side - try to imagine where the various facial features are located. Another makes stylized smiling faces for everything; one becomes a smiling handbag and she wears one right on her buttock!

Another shows Alfred Hitchcock carrying a head in his arm in London. It is his own head, in plastic. Knowing who Hitchcock is this does not surprise us. We are aware that our hands and faces are always there, and now the point is to try and use them

beyond themselves as it were. Newspapers give you a good world cross-section for this theme. The other place is the street. As you walk along cover each head you meet with a paper bag in your imagination. Remove the hands and arms for ten minutes from the crowds in a department store.

Stand at a street corner and blindfold all the drivers for one minute during the rush hour. If you are the type who consults fortune tellers, do go see them but substitute their revelations with your own. If you are good enough in this game you might paint pictures that people might not buy but will talk about, at least for the time being, which may be your life time. A hypnotist might call you a bad subject because her eyes will have no effect on you. If you want more fun, take your newspaper when you go to a psychiatrist, you will drive him mad.





AN EXCLUSIVE INTERVIEW WITH GOD



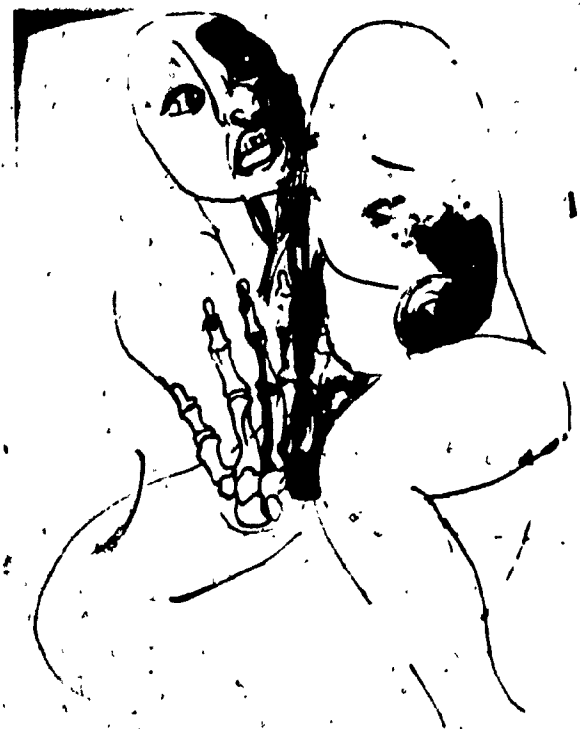
blind
been
ka and
e first
of art."
(which
land in
on to
ancient
granite,
nals, a
Guinea
e stat-
n 16th
h cen-
marble
to be
and all
as tex-

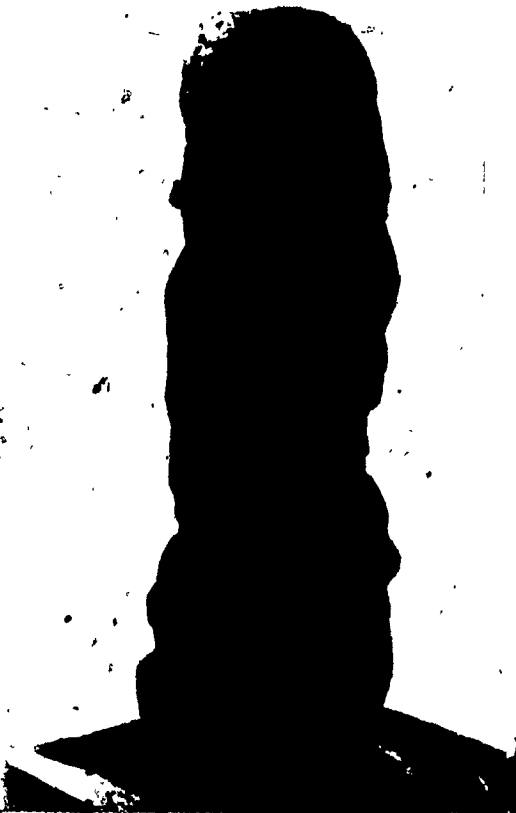
ice all
ag (and
always
I were
ke ad-
In San
show's
d after
inn- on
all, mu-
se with
uching.
etween
people
num of-
d come
to be



BLIND GIRL & STATUE
Hands like butterflies

years
then
so, be
donn
caus-
ically
love
sion
cour-
tern
when
sions
is just
Ge
ward
ded v
by a
ferre-
eral j
oil th
a mu-
and i
acqui-
and P
a cfc
never
jeerin
Fo
in his
decor
hou-
ford's
219),
came
lectu
also





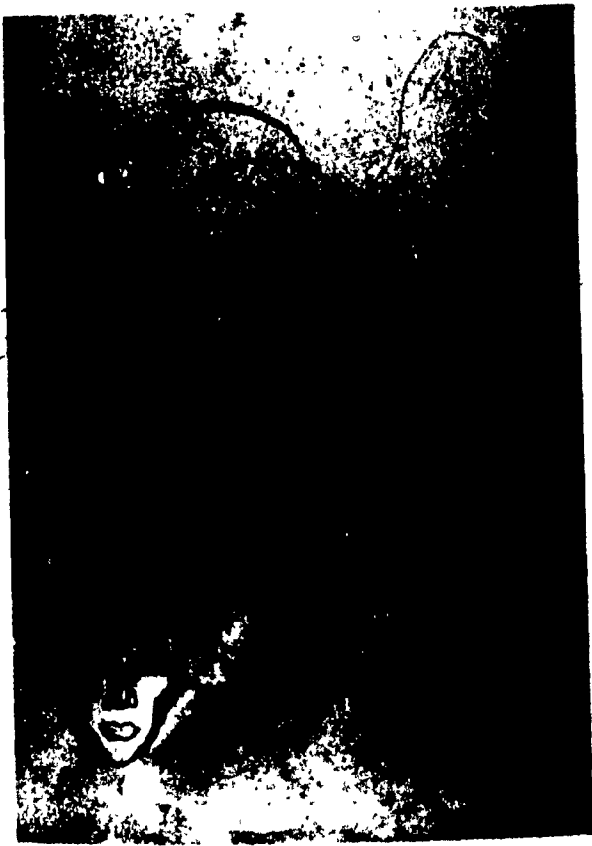


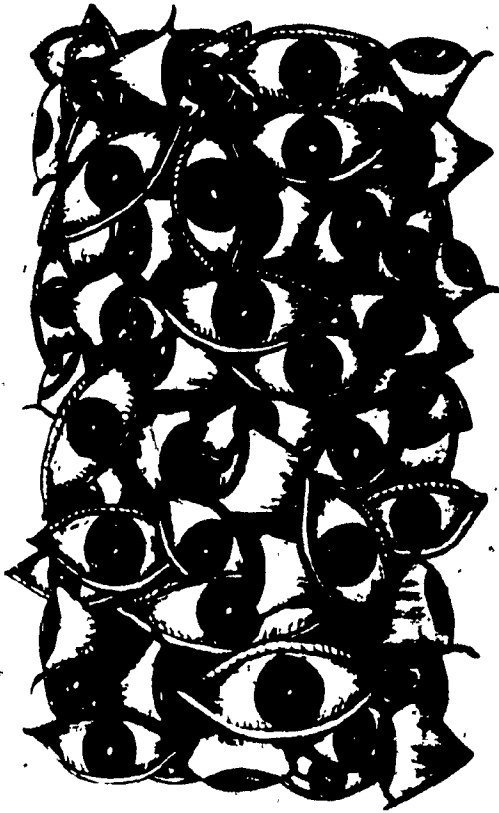


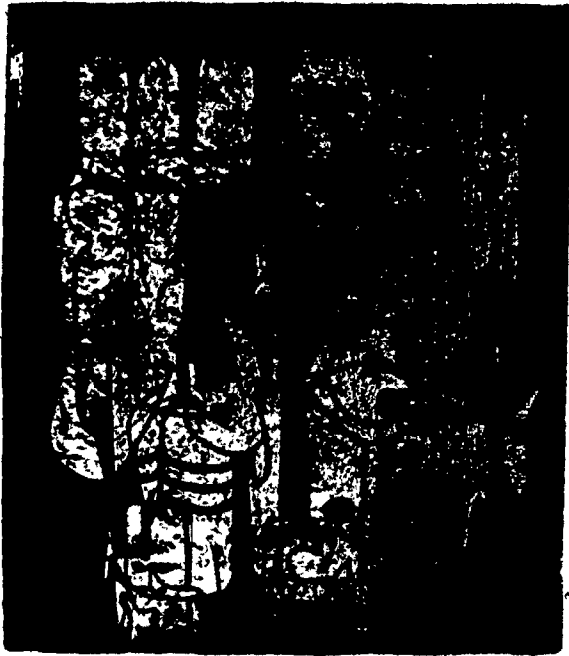
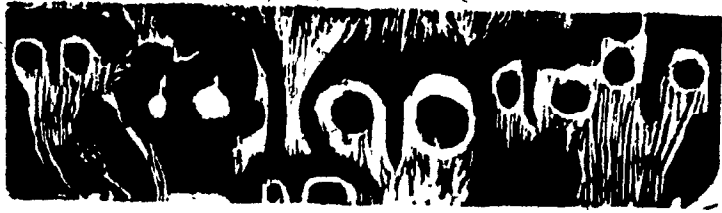


WAP-NO-A-FACE (left) and his assistant, Retao-Av-ow-eh II of Pash-Van
in a scene from an Apin-Sapate in the Menapshayan







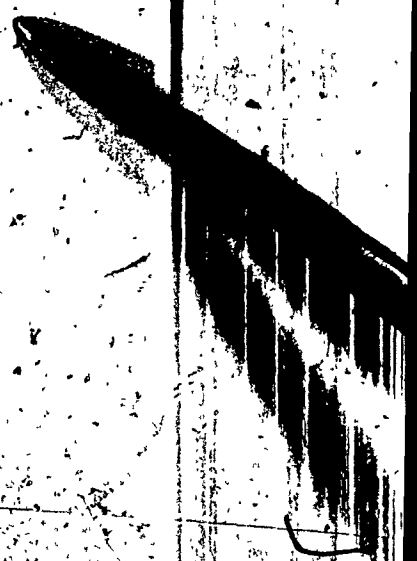


... ..













W E E K F I V E

Ballet and other Dances and Sports

When one Canadian professor got a Canadian Council Grant to do a study of Burlesque during his sabbatical there was some criticism. One criticism came from a priest over the radio. On another occasion a priest gave evidence in favour of an African dance group that had been arrested and taken to court for performing topless African dances to a packed house at Place des Arts in Montreal. Across the Atlantic in England the police were shutting down a painting exhibition staged by a priest who painted nude models. It was called obscene although the priest, who had studied art before joining priesthood, had other explanations for his enterprise. His explanation was not very far from that of the early Christian critics in whose view, "undergarments of any sort were sinfully vain and unnatural." We are told that the temptations of nude and scantily clad flesh were, in fact, welcomed as a means of strengthening one's powers of sexual denial and that "members of some groups slept with the prettiest persons, that their continence might triumph".

Music, dance, sport and various rituals, religious



**WE ARE
MUSIC!**

CFMX 1470



MARCIA MAYRE & EGON MADSSEN IN TWO ATTITUDES FROM CARMEN

or otherwise give us a very good chance to get very close and intimate with the other person. On the whole this mode of expression has societal approval which makes it much easier for the performers.

In a dance you can touch and even fondle what you might be shy to look at, point at or touch under other circumstances, parts like the concentration point, the bulbous form or the face. Here we are looking at one form of expression that combines all the motifs that are the subject of this discussion. This is the safety valve. This theme involves all our senses simultaneously.

Listening to a piece of music, we do "see" places, occasions and events in our minds' eye with fantastic clarity. We even see them in color. And even see ourselves there, romping around, talking, laughing, loving, and sometimes even dying. As the music ends these pictures may fade away, or stay on long after the time has ended. If these were not the experiences we gain from music, music would hardly be worth listening to.

What then is it that we actually do listen to? Is it the instrument? The sounds? Ourselves and the pictures we make in our minds? Which of these is music? It is perhaps all these at the

same time.

Besides politics, newspapers and magazines give us a lot of information on entertainment in the form of dance, sport and cinema. They always carry long and short illustrated features on the subjects. Cartoons and jokes, are a sport and entertainment in their own right. As it was indicated above, sport and dance is a wonderful exercise to show in a visual form some of the things that people generally pretend not to be really involved in. It is also a pleasant and profitable exercise for the newspapers to print and reproduce these happenings in the form of photographs or cartoons. Reporters and press photographers are always available at dance and concert halls, at religions, rituals, (many of which involve dancing and chanting), at processions, on the beaches, on sports grounds (where they don't miss the cheer leaders) and they are even invited to parties with instructions to take something for the newspaper. They are in fact everywhere anything is considered to be entertaining. Even riots and demonstrations, which are a form of entertainment, attract the press people. They are invited to preview films so they can pass it on

to the consumer, the filmgoer who includes you and me. Even politicians use women and dance as stepping stones. We see all this happening in the newspapers.

They give us wonderful pictures of orchestras with the conductors waving that stick that is the extension of his musical hand and ear. Sometimes I have amused myself by visualizing a group of organized ants being conducted by a humblebee! Then there are the instruments that are among some of the best forms that a sensitive craftsman has produced. It's no wonder that when Playboy magazine gave us a portfolio of body paintings, for the "Musician" they painted a seated nude girl's back to resemble the cello. Perhaps it is the cello that resembles the woman.

Some of the intimate postures that we see reproduced, and many of these we have actually experience personally, could be turned into totally different happenings or experiences by a mere substitution of the human performances for other things. This is why we find it amusing and entertaining to see animals do certain tricks that are basically and by habit human as any of us who has seen to the circus knows.

An artist with a newspaper can do many of such things in his backyard.

Ballet is visually publicized a great deal through the press. This is understandable because what goes on in this exhibition is not very easy to put into words. It is a naughtily sensual game all through, in costume, make-up and performance. I don't believe that even the "living theatre" was going much further by stripping in public. If one is looking for material regarding the "concentration point" "the balbous form" and "the hands and faces" a ballet performance has it. African dances may not have been studied or publicized so much but they are a tremendous contribution. Kenya has recently opened a modern native village "Bomas of Kenya" in Nairobi where this cultural heritage will be practiced, modernised and preserved.

The Dancing Nun

While the African dancer was twitching, swivelling and thrusting the crotch, the breast and the buttock a nun in America was saying her prayers through ballet. To give a picture of what I mean I reproduce the report, less the photograph, the way it appeared in the press.

"In the midst of an ecumenical service in Stanford University's Memorial Chapel last week, a petite female figure, dressed in a long white robe, leaped out of the foyer into the centre aisle. She began to dance toward the altar, her arms gracefully beckoning the 1,400 Protestants and Roman Catholics in attendance to join her in worship. By the altar, she performed a symbolic offertory. Later, she danced a joyous finale entitled God Is Light, then twirled daintily back up the aisle and slipped out of the church door.

The lady in white was Sister Tina Bernal, 22, who may well be the nation's only dancing nun. After five years as a professional dancer with the San Francisco Ballet Company, which she joined at age 13, she entered the Society of the Religious of the Sacred Heart in 1964. Although Sister Tina spends most of her time studying theology, her superiors have lately allowed her to dance at experimental worship services. She is not allowed to wear ballet costumes. So she performs in a white version of Sacred Heart's traditional black habit - the order wears both colors - because, as she puts it, "white celebrates life."

To Sister Tina, liturgical dancing symbolizes man's oneness with God. Says she: "Sacred dance is the unity of man in action before God. I am a community when I dance." She also feels that religious dancing helps emphasize the sacredness of the human body. Recently, she began teaching ballet to other sisters in the order, and foresees the day when they will be able to join her in dancing as well as reciting prayers." The so called "old fashioned" dances are perhaps the most intimate things performed in public and for the public. Watching these happenings is like being in an art gallery, doing them is like painting the pictures - some sort of action painting on spot. In a dance and in some games you really meet your partner.

"If we go on our way and meet a man who has advanced towards us and has also gone on his way, we know only our part of the way, not his - his we experience only in the meeting..."

Marcel Buber.

Italians have coined a phrase for the slow dance in which the partners embrace, the lights are subdued and the music cooperates while the dancers

hardly move round the hall the way it used to be. The literal translation of the phrase is "the dance of the brick", the partners do everything on top of one floor tile or brick.

Now we have got the "frug" but essentially things have not changed; we still get our associations. We are touching more through the eye and the activated air. We take it in many doses, all at the same time. Even the musician now joins the act. It is no longer left entirely to the conductor. Everyone is now performer and conductor. - As Carl Rogers once put it, "what is most Personal is most general."

There are two sides to this dance happening, the person himself and his personal feeling and also the music producers effect on the dancers role. Marcuse has told us that the machine seems to instil some drugging rhythm in the operator. He claims that "interdependent motions performed by a group of persons which follow a rythmic pattern yield satisfaction quite apart from what is being accomplished by the motions". In music and dance the two are complementaries and for better results in association one should always be aware of both even from a newspaper still photograph.

It has been discovered that some of H. Rousseau's famous primitive jungle scenes were taken from pin-up photographs and very figurative photographs in a zoo.

Since games are designed to stimulate a person's total self it is understandable then that they should and often do, touch our joyous as well as irritable cords. It sounds like strange logic that we should feel uplifted by being hurt, frightened or irritated but it is true as far as music, dance and other sports are concerned. Do you ever ask why people go to see horror movies. Artistic expression in "macabre" subject matter is as valid as the old sweet portraits. Henry Miller has told us of himself: "Not only have I never felt the least desire to conserve, bolster up or buttress anything but I might say that I have always looked upon decay as being just wonderful and rich an expression of life as growth."

The fact that we often need to be hurt to be happy is supported by the fact that we often go through great pain and exertion to acquire perfection in the sports. Boxing or wrestling are not entirely painless sports, yet they are done and they play to packed houses. Training for many.

sports is a tortuous process. The sports page in a newspaper and magazines is popular with many people. We like watching good guys and bad guys on the screen or reading about them in the press. We like the fake ones on the screen because we substitute ourselves and somehow the scenes become real. We do the same thing when we read contest reports or see pictures in the newspaper. We can even condone murder in this respect.

"Can I really permit another person to be hostile towards me? Can I accept his anger as a real and legitimate part of himself? Can I accept him when he views life and its problems in a way quite different from mine?"

C. Rogers.

Costume is complementary to movement and body form in dance and other games. The lingerie that we talked about earlier is absolutely essential in Ballet, skating, tennis, burlesque and other such entertainments. What would cheer leaders, go go girls and strippers accomplish without these accessories. What would be interesting on the beaches? I once knew a girl in Montreal who was badly straining her eyes watching American football on television. She confided that she would never miss a game and that the greatest attraction

was the players' bottoms. "Don't you see, look at them just look at them!" she said to me without moving her eyes an inch from the television set.

My intention here is not to turn people into some eccentrics but to point out that one can by associating, create other games, artistic games. The more fun you get out of it imaginatively the better. This way there will perhaps never be a dull game.

I have already mentioned substituting other objects or animals for ballet dancers. In doing this you retain the movements and the music if you can. It is also possible to turn groups of soccer, tennis and basketball players into dancers. You can create numerous new dances. Just eliminate balls and rackets and nets and goal posts. For a start it is a game you can play without paper or other materials; you draw in your mind. You rearrange things to create a new environment. It is something like turning the sound off on a TV set. You create a new ^{silent} silent environment. We do other things that are almost similar, like making animals talk like human beings or making little children or even infants speak with the wit of wise adults. It is no wonder then that Walt Disney cartoons and some comic strips are so popular. The

technique becomes a little bit more complex when applied to sculpture or painting but it can be done. The first thing is to be able to make new association using any subject matter. With this kind of knowledge and freedom you will then be able to step into the street and turn the town upside down, pleasantly. You will be able to dance the cha cha cha in a morgue, on canvas, with a piece of marble or with chunks of steel. You will be an inventor turning old accepted things into strange new things. You will be helping to create a new vocabulary. You will in a way be that wise witty innovative child - nothing wrong with that since the world is changing so fast.

"They (children) needed a word, they thought, for the place where the cloth goes when it wears into a hole; and one for the ending of roads which you never see but wonder about, and one for the silence that comes that is silenter than the silence before it; and one for what you are feeling when you are obliged to say polite things you do not mean."

Hughes Mearns.



PARIS & MONJOUR
... Casa Lema





CANCAN: One of the 32 acts just right of the St. Leonard number taking their scheduled on separate run-ins done by Valer's Glover. More than 300 looked on.



RO

AMERICAN dance stars Clyde Morgan and his wife, Corie Thomas, who have been in Miami for the past two weeks will be putting on two sensational shows. The first will





PENNSYLVANIA DANCERS IN CEREMONY
Compendium of cacophonies



STATION STATION... (The text is extremely faint and illegible, appearing to be a list of names or a descriptive list.)



An unidentified Yukon soccer player tries to head the ball in one of the opening matches at the



...has a transfer of love for the ...
... in ...

JANE FONDA



SEE
BARBARELLA
DO HER THING!

...A.S. MANGOLI MARRONE. NAVID MERRIMOS. ...7. ...771.



...s and hippies pla



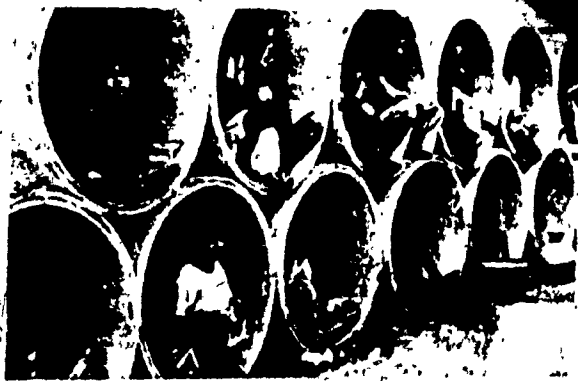
Piles and Ladders

"Just Died".

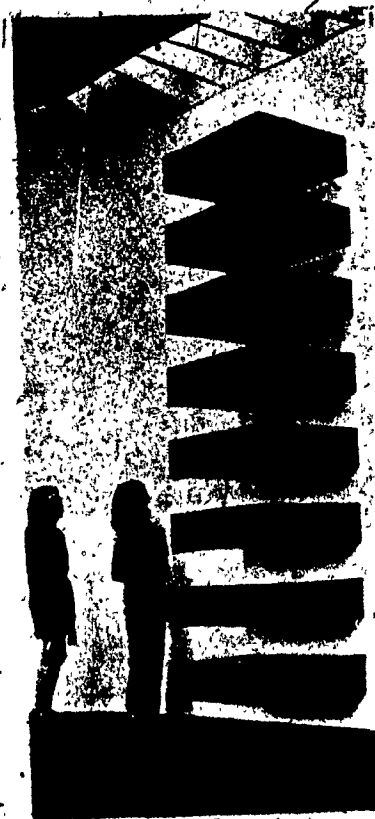
These two words are written in big letters on the side of an old abandoned car on the side of a road. They are quite appropriate and they should actually apply to all the cars stacked together on this old ground. This appeared on illustrated complaint in the Montreal Star about "what we're doing to our land". Most people regard these piles of old vehicles and machinery as an eyesore.

From Denmark in a little booklet on "Art in Architecture and Townscape" we are shown how this country has managed to cope with similar eyesores along their highways. A wall runs between the highway and the old piles. On this wall artists have been employed to use their paint and give the eyes travelling along the road something more interesting to see. The solutions are varied and fascinating. They range from abstract shapes, traffic signs, flags and athletics to a picture of a man taking a nap. Ironically, there is even a figure of a bikinied woman diving.

Readers Digest gives us among its humorous photographs in "Caught by the Camera" a picture of

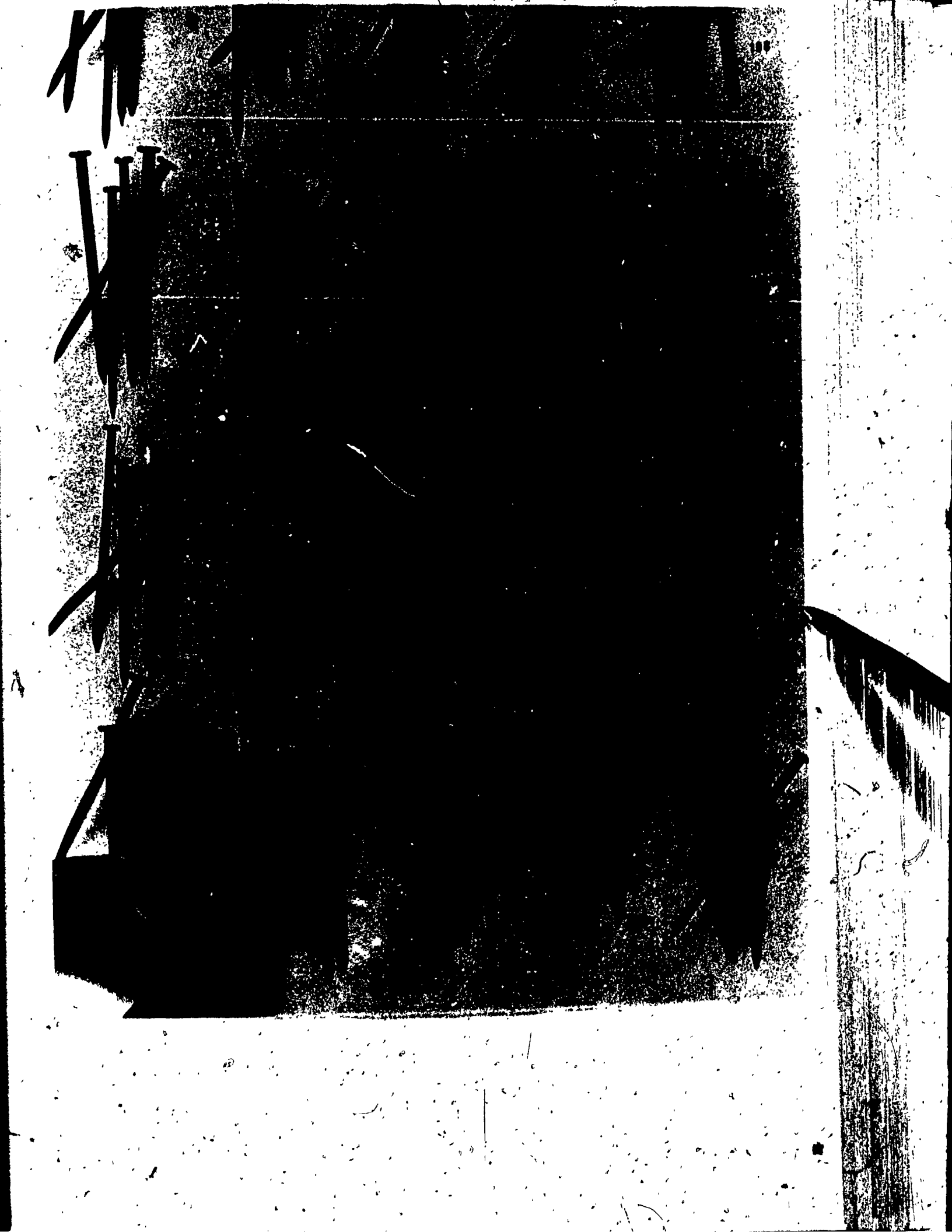


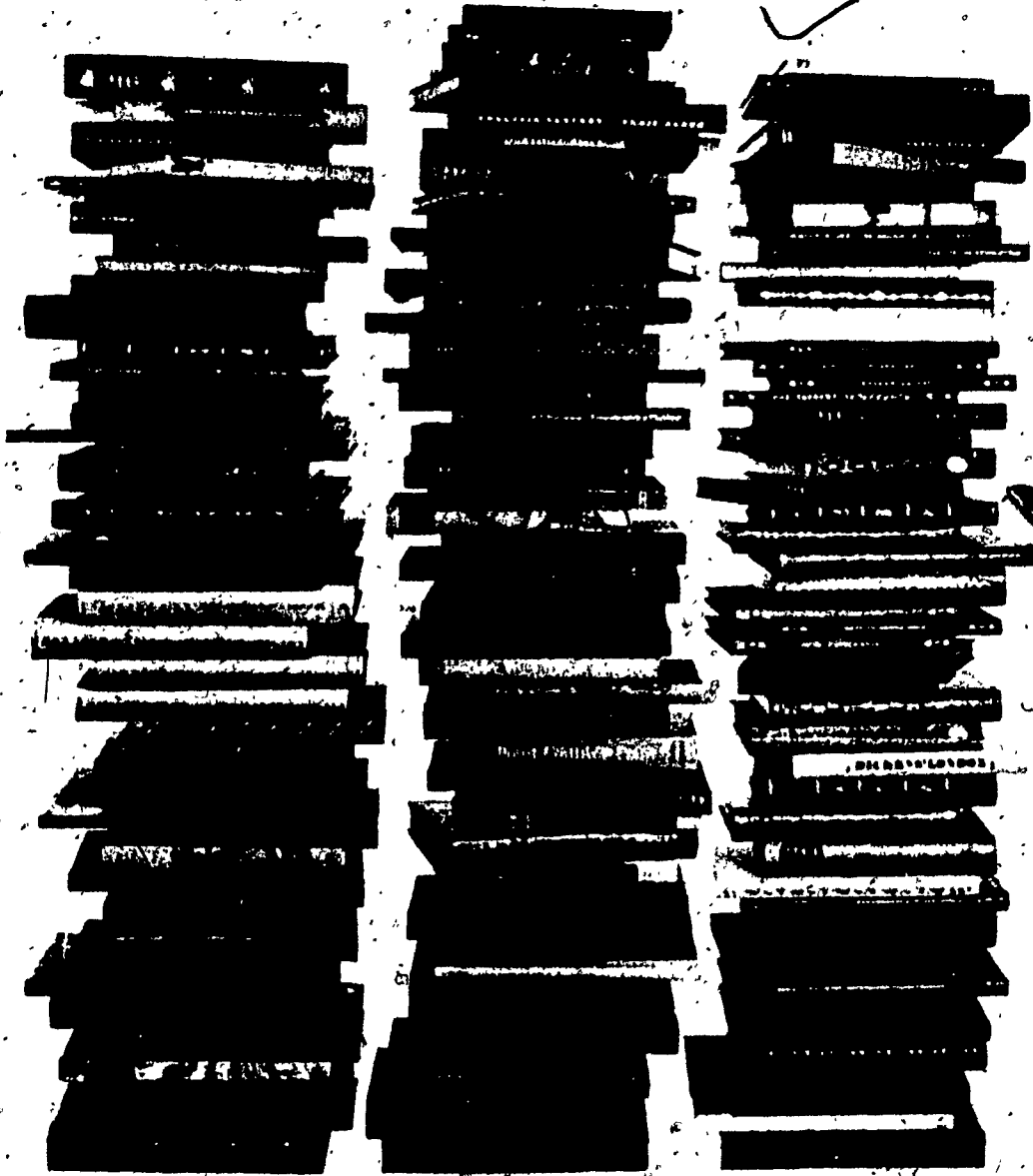
Profughi pakistani affamati e acclamati in vecchia, futura India. Il colera li sta decimando



JUDE'S STACKED BONES (1968) AT THE MUSEUM OF MODERN ART
 A Ponder's life of obscurity.







FOLIO. 21

actor Preben Mahrt in Copenhagen being rescued by three men as he is about to sail off with some 4,000 balloons, as a result of a bet on the number of toy balloons it would take to lift a man from the ground. There we have an inflated (bulbous?) type of pile.

The coastal city of Genova in Italy saved its marine life by dumping old discarded vehicles in the sea. One kind of pile, "an eyesore" was turned into another kind of pile, a habitable environment for the fish.

If you have not got any promotion in your job for a long time, I suppose you would then know what ladders mean. Did anyone else use you to get to the top? We have also heard of abstract religious ladders to heaven. Movie makers have given us creations like the Room at the Top" and "Up the Down Staircase."

Passing through a fruit and vegetable market you hear a greengrocer desperately tell his assistant "No, no, no, don't put those together, please". It means as it does in life in general, that you just cannot make one pile of everything, there are rules and priorities. In an abstract sense we

sometimes say, "He put all his eggs in one basket" or "what a mess he's in." We also know what the picture is when a fight starts on a soccer ground or a fire starts in a crowded cinema. We also know that we can avoid ill feelings, remarks and glares if we keep our place in the line at the bus stop or the post office. By the same token we understand what it means when the artist in an art gallery says, "I would rather have that one up there above this one, they show better." There are priorities in the piles or ladders here. The shopkeeper employs similar visual logic while displaying his wares.

When we say "it doesn't add up" it indicates our awareness of something wrong with an expected type of pile or something missing from the logical ladder. We also talk of a "missing link." Boy scouts in the bush trace things or each other by means of progressive code signs. We have learned in speech and music to arrange words, letters and figures in piles and sequences, logical or illogical to create poetry or other fascinating effects.

"Mad we! I tay-huh
wee! Dna wee! Dna wee!
Law vuh we! Mad
zloof! Mad zloof!
Mad zloof!"

"Damn you! I hate you!
And you! And you!
And you! Damn fools!
Damn fools! Damn Fools!

Hughes Mearns.

At first, that is before we read the translation, the above words by Mearns do not make sense; we have not learned that language, we are not familiar with that arrangement of the alphabet, we have no such vocabulary. Until we have learned it it remains Mearns habit of reading the sounds of a word backwards. To us the above is a disorganised pile of meaningless "words" or sounds. Mearns tells us that he does not know when the habit began but he remembers in school the words of irritated teachers fell backward in his mind and there they were silently vocalized. He says that his lips, "may have moved but I knew better than to speak aloud."

I have observed a similar thing in Nairobi where we have for a long time had the menace of the young "parking boys" who wait around city streets to show you empty parking spaces you can see anyhow. Drivers are terrorised by these youngsters and so they tip them for fear of having their tyres deflated or the cars damaged if they left without appreciating such service from the

poor folks.

These boys know that city people don't like them. They are also on the look out for the police who arrest them. For protection from these two menaces they speak to each other in this backward word sound. When a police constable is spotted a quick "backward" signal is sent out along the line and the game of athletics begins which clears the street until the police officer leaves the area. They use the same language to malign motorists. I had a go at this manner of speech when I was small and so I can follow some of their discussions. It is fascinating to hear them call motorists names including myself.

Unique Piles

Among the old Kikuyu of Kenya a big dung heap within a homestead was not just a heap of dirt. It was a symbol of wealth just like parking a Rolls Royce in ones drive today. Wealth in those days was measured by how much livestock and wives one had, so the dung from the sheep and goats and even from cattle had to be preserved in a big pile, the bigger the heap the wealthier the person.

There are other unique heaps and piles, like mass graves, orgies and rubble resulting from earthquakes, hurricanes, flooding and war. There are some very common ones like crowds and multiple motor accidents. Derailed trains show an aspect of ladders turned into piles.

It is mainly the unique piles and ladders that are very obvious in newspapers. But there are others that are more subtle and which we are likely to miss if we have not trained ourselves to spot motifs in newspapers for projective exercises. Some of these appear on the fashion page.

The ladder design is commonly used in female costume in a number of variations. There is the one which employs swirling layers of material that lead you along to specific points of special significance, like the "concentration point", the navel or the bosom. Swirls or horizontal pleats are steps that you use to get to the various landings. They take the form of a flower whose petals you can "pluck" to get to the core, the seat of the seeds.

In these designs we have organised piles that are made to look very neat by use of the ladder progression.

These designs are achieved in a number of ways

apart from the straight - forward pleating of the material. Transparency is used for some of the steps in the ladder. Normally this transparency will occur on strategic points like the tummy, which exposes the navel and on the thighs. This cover-expose design plays sensuous games with the viewers. Perhaps even more common design of this "cover-expose" nature is the one that does not use translucent or transparent material but uses the wearers exposed skin. The Indian sari is a good example; tight and hugging on the buttocks, nothing on the tummy and back, loose at top exposing breasts, which are closely modelled by a special bra. No tight girdles under the soft piles of the sari so that when the wearer walks it is quite easy to see what her body is doing under there.

Perpendicular pleat piles are also employed for a similar kind emphasis on certain aspects of the figure.

There is also colour that is employed to lead you up steps and make you rest where it is necessary, a much more abstract kind of allure but it works, just like the fish with a coloured fly lure. It is no wonder that most of the womens' fashions are designed by men.

One design that has successfully combined colour and the ladder idea is the tunic-pant ensemble. The often laced or embroidered parts giving the idea of a "showing slip", or even better, underwear, just peeping out of the tunic gives the eye only one step to make before arriving. I don't understand why it should be called a tunic-pant ensemble instead of tunic-pant devil. When certain colours are employed here, for the pants, the temptation is greater. There are some colours that are fast cool conductors like the mauve. Bright orange or red could be self-defeating, they are too fast.

These peekaboo tunic-pants give the idea of a tail of some animal sticking out of a burrow. I cannot imagine a soul that would not be moved by such a sight. When we encounter such things we always want to find out what the rest of the animal is like. Different types of tails would evoke different ideas and reactions. Different types of ladders and piles would evoke different reactions; some will need touching with the eye while others will demand actual touch and feel. We have some like the cancan ruffled petticoats that are meant for throwing about in the air - the multiple layers

cover to raise curiosity and in a moment they open to tease.

These new designs have simplified courting manouvres and given the sex game easier rules. We have come a long way from the Elizabethan England where it has been claimed that "the seduction of a fully clothed Elizabethan charmer must have involved skills similar to those required for dismantling a circus tent". In those days women wore metal corsets and layers of petticoats and skirts which stood stiffly out of the waist. Now we have soft piles and almost abstract ladders which make sure we do not lose our way and miss our destination.

Newspapers and magazines contain other materials which also give the idea of heaps and ladders. One has only to get into the habit of picking them out, I can pick out a few at random.

Six plump and rosy tomatoes are piled up to form a red column standing on the word Before. Next to this is a bottle of catsup standing on the word After. The Bata Shoe Company sent out its Christmas greetings in the form of a map of Kenya which was made out of human figures standing shoulder to shoulder. This complemented their commercial slogan "Partners in Progress with the Development

of Kenya".

Crowds are a familiar kind of pile. Two years ago Time Magazine used for its cover crowds of people squeezing through a maze, "The Welfare Maze" they called it.

A Trade Supplement photograph shows a worker in Nairobi carrying a pile of suitcases almost as tall as he is - some interesting ambiguity created by the visual effects and apparent weight. A similar idea is conveyed by a picture of a souvenir hawker at Man and His World Fair in Montreal carrying stacks of hats. Back in Nairobi the Sunday Nation tells us "This is no way to keep Coffee" with a picture of stacks of badly stored bags of Coffee. An Italian newspaper carries a tragic but curiously interesting picture of Pakistani refugees in India sitting up in stacked culverts, their temporary home. Even days of the week have been turned into something simple and amusing, the ladder idea is used; Monday to Friday inclusive are steps going up. Saturday is tumbling down as if from a cliff, right down to the bottom. Sunday passes along the horizontal space of three days without any change until Monday comes along and starts again "up the steps." It reminds one of Louis Armstrong's song, Nobody Knows the Troubles I See and also remains a symbol of modern working man's week.

"Neatly-penned nonsense nets student an 'A'"

Letters of the alphabet, figures, words, any script material you care to take apart and rearrange can bring about strange new things. (The computer can paint your portrait with numbers. A small pamphlet which announced the third edition of "The Alphabet, A Key to the History of Mankind" appropriately used stacked letters from the alphabet for its cover. Another pamphlet, "Folio 21" used three neat piles of books. There are the Eastern Languages calligraphy that is more attractive to those of us who cannot read it. It means that we see it as fascinating, intriguing decorative piles. It is like looking at a well composed drawing.

Hughes Mearns gives us 12 words placed exactly as the little girl of ten wished to have them, "but they have astonishing effect:

Some day
Some day
Jane shall
Have, she
Hopes,
Rainbows
For her
Skipping
Ropes."

And now here is the "Neatly-penned nonsense" that netted a grade 12 student an 'A', he received an "A" for his efforts, because the essay was neatly written:

Collector clip is unified to the case of the valve to give collector current the instinct of devaluation that is needed for a sound economy.

Not only is T1-22 the correct bias configuration... under normal volume levels, Governor George Wallace is a treat to listen to.

With the collector bias of .4 ma, the chair which I sit on vibrates constantly because of the Indian reservation...

But if .7 is applied to the bald patch of the head, smoke appears and .8 current is done. With this in mind the sound of 69 Hz is unbearable in the nerve cells. The burning desire of the measured valve equals the beat of hose emitter plus sco which is 0 about ground!

We should not forget jewellery which is also often worn in tiers or piles for the purpose of indicating and emphasizing strategic locations.

These cover a wide range of materials and designs and are drawn from nature or they may be abstract and are also a history of cultural heritage of people who wear them.

Newspapers and magazines also give us pictures and stories of other types of piles we ought to note just as much as we do human attire and make-up. These are the animal and bird coverings which are also used for seduction and protection from enemies. In such cases the cameleon changes colour

as it walks along, the porcupine and hedgehog have piles of quills and others like some skunks and snakes have striped ladders for camouflage.

We have so far skimmed over different kinds of piles that would be found if one cared to go through a pile of newspapers. They are both natural, accidental and man-made heaps and ladders. If we follow the procedure outlined earlier for dealing with newspaper motifs we shall not fail to create artistic piles out of the heaps discussed here. There are other artists whose work could be interpreted through this idiom. Renato Guttuso in his "La Spiaggia", (the beach) seems to be taking one aspect of human heaps with an artistic genius. Any one who has been to a crowded beach knows what this means. Calder's balance game uses objects that seem to stand for stepping stones in a free travel through space. Good mobiles make it easy to walk in abstract-space. Arnaldo Pomodoro's "Porta Barbarica" is made of steps of horizontal motifs. We have the towering construction by West Germany's Thomas Lenk which reminds one of the ladders to heaven in its layers upon layers put together like a spreading pack of cards. Don Judd's "Stacked boxes" make you walk up the wall. Germany's Kurt Schwitters gave us a radical invention of

environmental art. His merzban (or Merz-house) in Hannover was the first great work of its kind, integrating assemblage, painting and architecture. Its convolutions reached through two floors and four rooms of Schwitters's home, with a separate offshoot in the attic. Schwitters worked on the Merzban for 18 years, and it was still unfurnished when he was forced into exile in 1937.

Perhaps the biggest pile of all happened at Man and His world in Montreal when Swedish Ewert Karlsson was awarded the Sixth International Salon of cartoons \$5,000 grand-prize. Mr. Karlsson, an artist at the Stockholm newspaper Aftonbladet, won out over 412 entries with his caricature of Mao Tse-tung, complete with a jacket design and dragon's tail of tiny Red Guards.

It was also in Montreal, at Expo 67, that an architect put up the "Habitat," a most ingenious pile-ladder architectural achievement. Another architect, John M. Johansen has given us another fascinating pile in the form of Oklahoma City's Mummies theatre. Johansen designed it in terms of distinct units, blocks of raw concrete with brightly painted steel cladding, connected by tubes and catwalks. What he seeks is "a kind of slang..."

I want my things to look brash and incisive and immediate. They should respond to what people actually need, the way slang and jargon respond to quick needs in communication." The creation is in fact an exquisitely human building in its scale, organization and intriguing unpredictabilities. Johansen's motto is: "Don't build for the ages; let the ages build for you." As a matter of fact Johansen's Mummers Theatre is open to change, the pile can be made bigger without sacrificing design. If the director discovers the need for, say, a library, he can build a new unit for it and link it to the original building with a new people-tube at any convenient point.

While we are still on architectural design I should mention the Eastern Temples particularly the Indian ones. Not only plain intricate masonry is used but some of these enormous temples rise high up in tier after tier of organised piles of figures, gods and animals. The relief sculpture follows suit. Relief work of this type is found in many other countries and dates back hundreds of years. The column of Trajan, Rome, AD 113, has a shaft 12 feet 2 inches in diameter, decorated with a spiral band three and a half feet wide and 800 feet long covered with relief. Sculpture describing Trajan's war

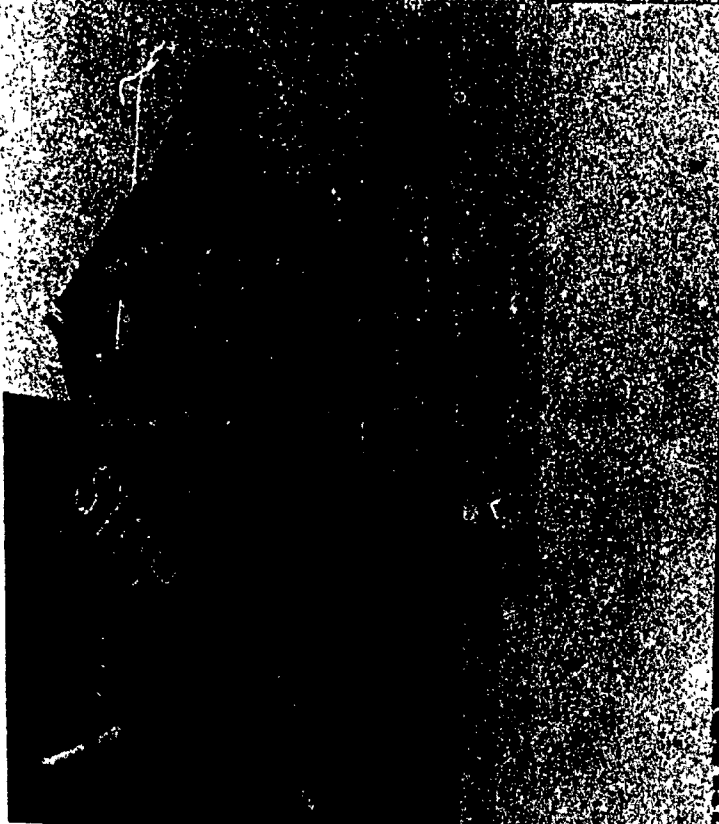
against the Dacians in Eastern Europe. The design unwinds as a scroll to a plinth at the top which supported a colossal statue of Trajan, now replaced by St. Peter. The scenes contain 2,500 figures and were originally picked out with painting, gilding and metal work. It is interesting to note the resemblance of modern ladder design fashion mentioned earlier to the Trajan Column. There is another important column of a similar design, the column of Marcus Aurelius, Rome AD 173-193. The spirals of relief sculpture represent this emperor's wars against the Germans and Sarmatians. The scenes are more confused and less well composed than those on Trajan's column. Deep cutting with a trepan intensifies the atmosphere of violence reflected in the strained faces.

In Sumnerian art we see historical and cultural events depicted ^{on} the standards, again in tiers of people, carriages and animals arranged in a progressive order.

In the art of South East Asia we find intricate designs which use the pile and ladder motif. We have good examples in the relief work from Bayon Angkor. In the Khmer art, 12th - 13th centuries, the subjects depicted by the Bayon reliefs range

from grand mythological and religious stories to simple scenes of everyday life. The problem of perspective is avoided by placing one element of design immediately above another.

More recently we have seen other piles from world famous artists like Picasso in his Quernrica and the various Op artists who produce shifting ladders that play games with our eyes and minds. Whether it is Ben Shahn drawing an "orchestra" with neither the musical instruments nor players or the hippie with his psychadellic art, the idea is common, piles or ladders of objects, colours and ideas. It is all in the projective mind.



... de ... en ...
... de ...
... de ...

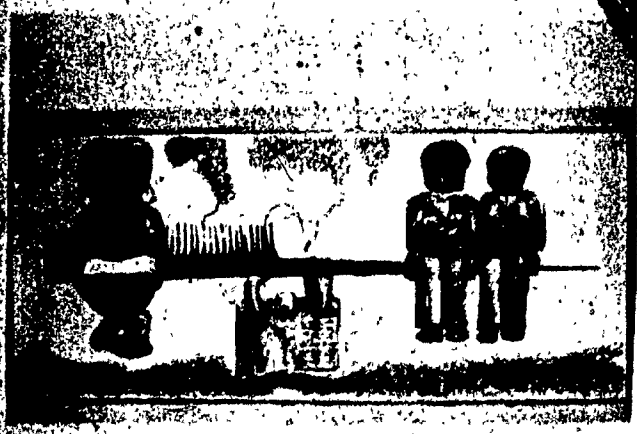


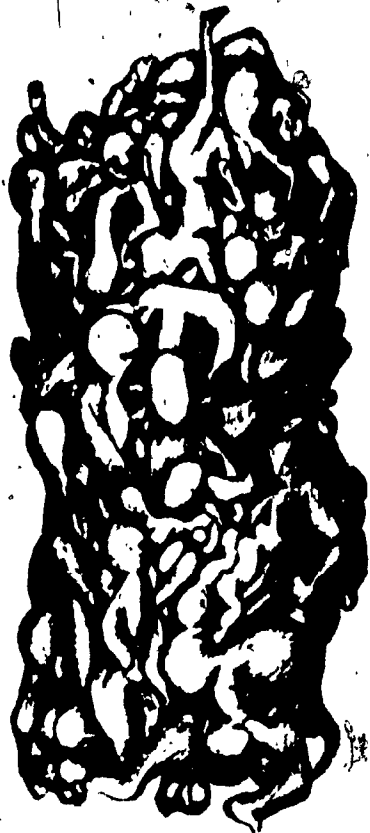
... red dress over pants.

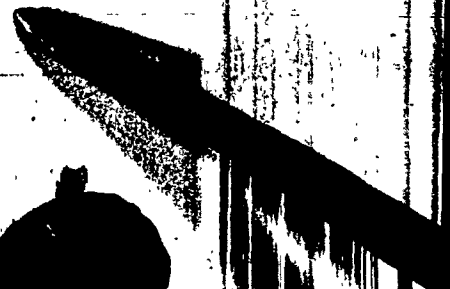
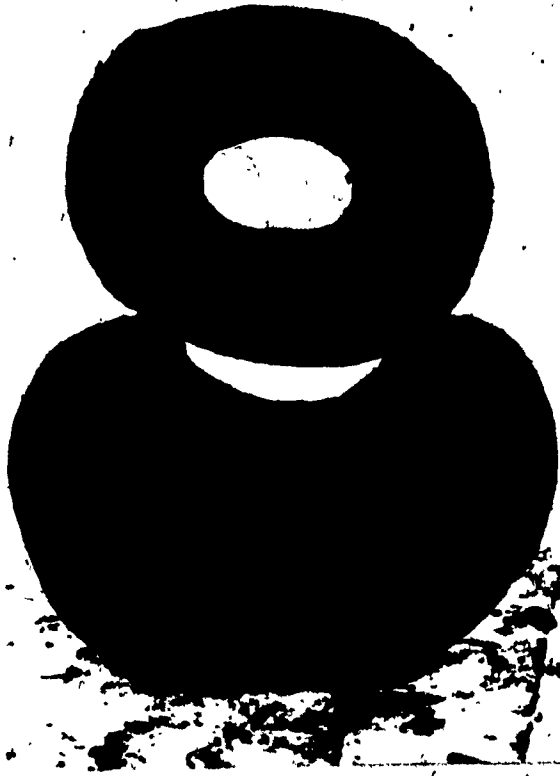


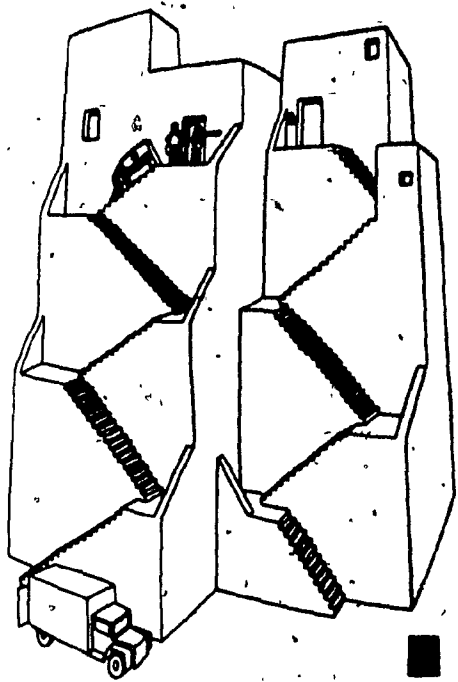
It is man's destiny to ponder
on the void of existence and
as a by-product of his understand-
ing, to create a new life.

C. J. HARRISON

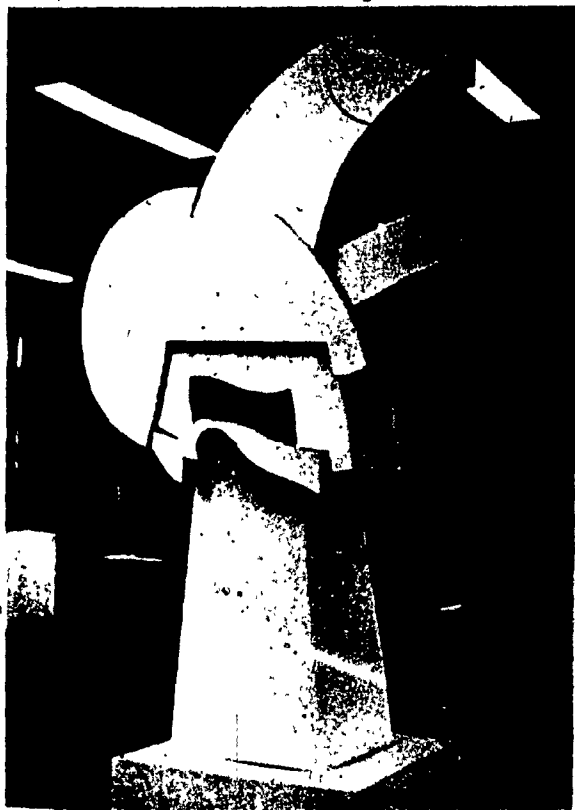
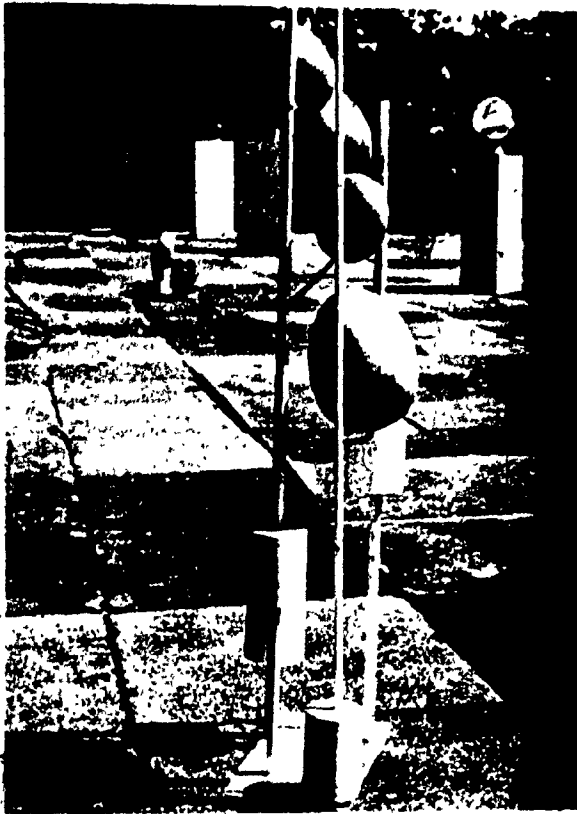






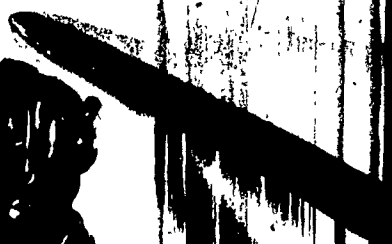
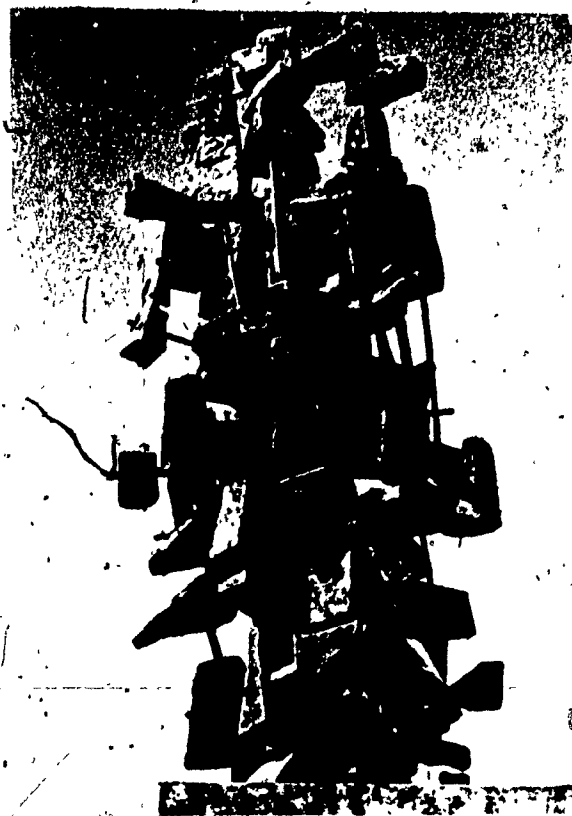


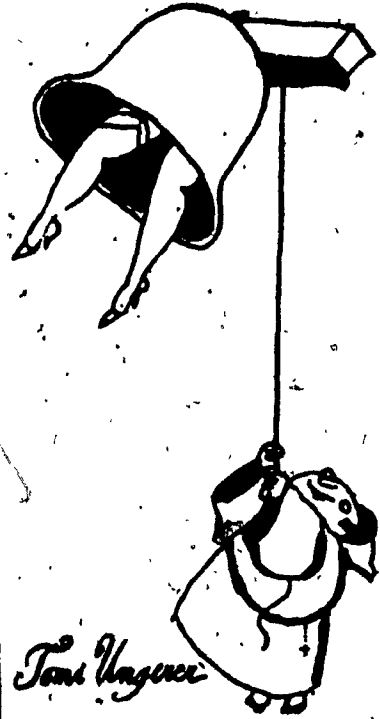
120 / Pochod de Pochod

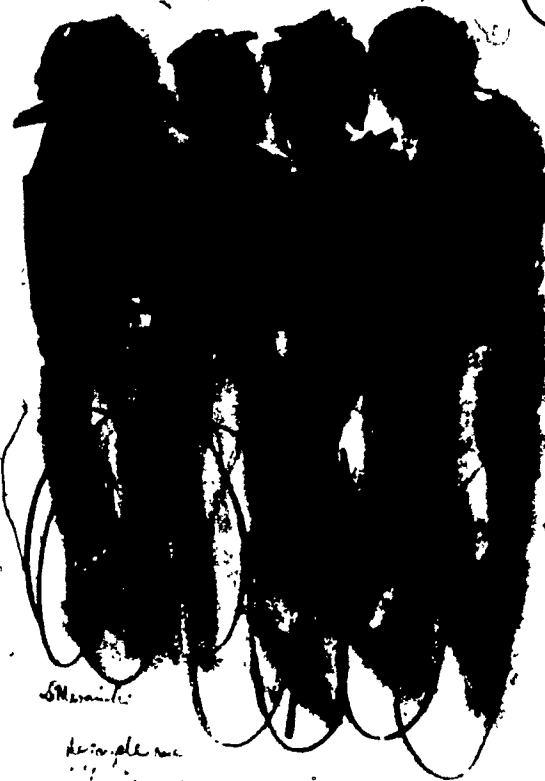


OLLANDIA CITY & MOUNTAIN BY THE SEA. The picture shows the city of Ollandia, which is a beautiful town on the coast.



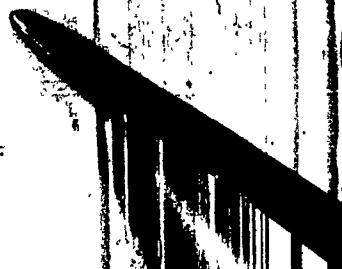
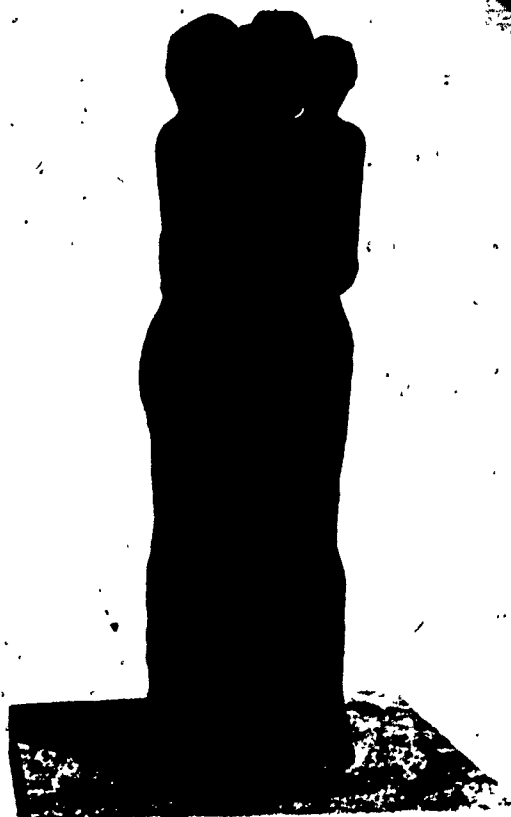
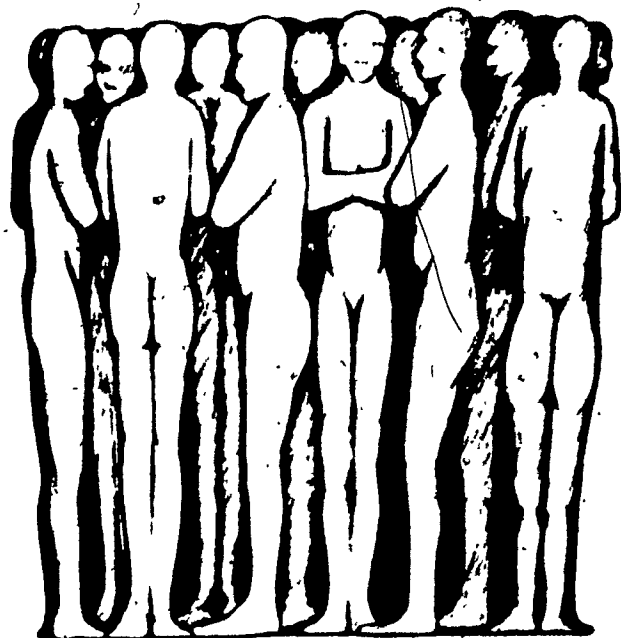


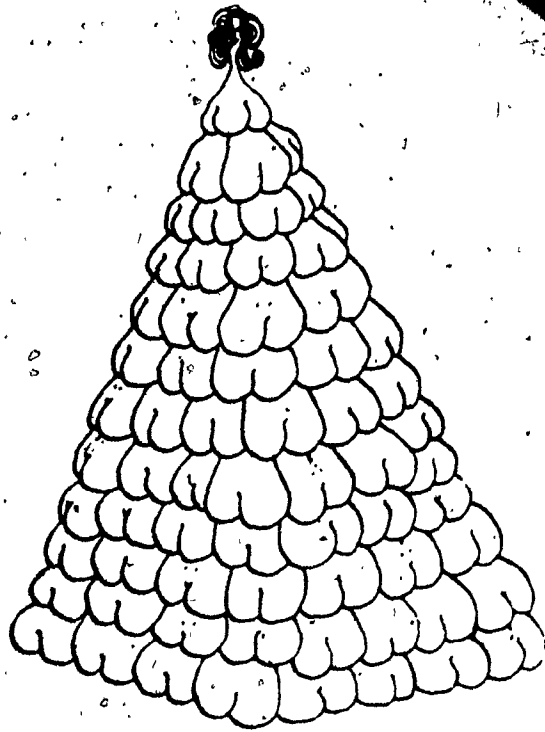
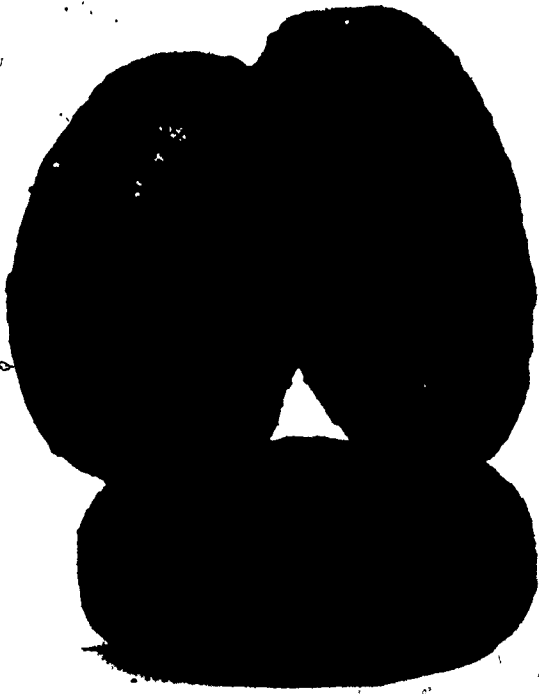




6/23/50

As in photo
1/1/50
1/1/50
1/1/50









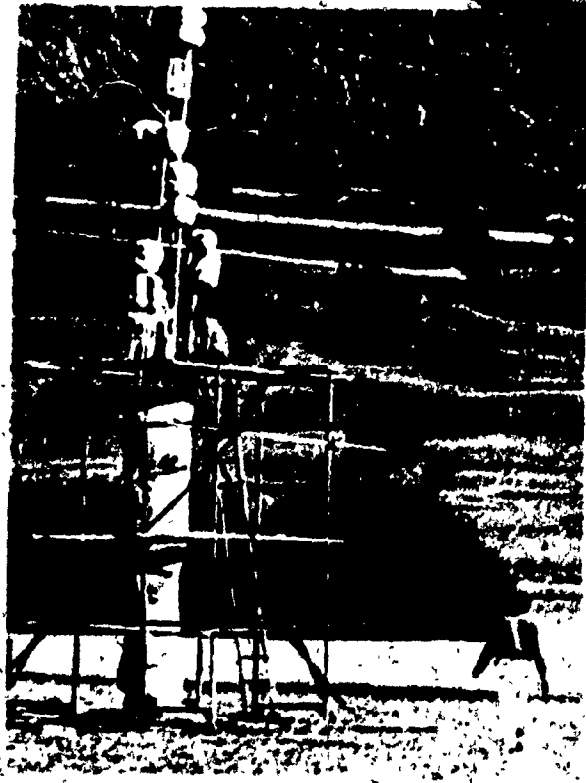
'KIKUYU « ANAAE » ON A WAR FOOTING







'LA FOLIE DES GRANDEURS'





The best: Swedish caricaturist Ewert Karlsson was awarded the Sixth International Sale of Cartoons \$5,000 grand prize yesterday at Man and His World. Mr. Karlsson

won an art of the Stockholm news paper Aftonbladet, won out over 412 entries with this caricature of Mao Tse Tung complete with a jacket design and dragon's tail of tiny Red Guards.





W E E K S E V E N

Fluff, Fuzz Fringe and Ruffle

"Fluff and puff and Teddy
bear fur...
That's what rainwear's
made of."

Montreal Star, August 1969

Miss Marjelle Fleury had designed the women wear referred to above and she herself said: "At first I was a little hesitant because I thought a raincoat is a rain coat and that's it. But when I thought about it more, I realized a rain coat can be many things, can go many places, because fabrics are so varied and adaptable." Let us see some more.

"Seriously, would you wear a purple felt dress decorated with whooping great pink and poison-green flower?

On an orange cape and mini dress tizzied up with ostrich feathers?

You would? Not seriously but for fun?

That's what the designers of these felt clothes are banking on.

They have four designers from your countries -"

This one was by Doyle Klyn women's editor in Weekend Magazine. What she was wondering about



DELEGATES SAMPLING MIAMI BEACH NIGHT LIFE.



La femme est sa bannière LACROIX

Ne en 1944
A debuté dans l'Or a nuit
au moment de sa renaissance
de reconstruction
Capable de tout
y compris de mieux
Cette jeunesse délicate
n'a rien a voir
avec ce que a été public
de lui jusqu'à ce jour



YVES ST. LAURENT SEE-THROUGH
Ostrich on the hip.



THE MANAGEMENT
WISHES
ALL THEIR PATRONS
A MERRY CHRISTMAS

SOMBRERO

NIGHT CLUB, QUIZAR STREET.

Asstained by all in town.

MISS MARY ANNE

Exhibing International Stripper.

AND ADDED ATTRACTION:
LIMBO AND FIRE EATING WONDER,
HARRISON JUNIOR.

SPEND YOUR XMAS WEEKEND HERE.

AT THE CLUB THAT
OFFERS SO MUCH.

was all illustrated in colour.

"Feminine fancy favors ruffles. Pink is feminine. So are ruffles, lace eyelet embroidery, white daisy appliques, and big satin bows. And feminine is what most women want to be at home... With few exceptions, she (designer) stressed a feminine look in every garment. And the audience loved it."

Montreal Star, July 1969.

I may not be sure or be able to explain in words what "feminine" means but when I see a sheepskin on the floor by my bed my feet are happy. It is a pleasure to get into and out of bed in order to step on the fluffy rug. They can keep the marble tiles for the church and the city hall. I also want to touch and caress a snugly well kept cat, I know nothing looks worse than fur on a bag of bones, somehow the two don't go together.

Fluff, fuzzy material invites touch visually and physically. Fur does not improve things on a woman whose features give the idea of a tough grasshopper.

"Looking pampered is back in style, so...
Float Through Summer.

As cool as an ice cream cone and twice as pretty.
Maggie Reeves designed this

raspberry ripple dress in tier after tier of floaty, hard-to-crease L'Organze. The jewelled belt adds a touch of the pampered heiress.

Total look is pure froth".

Montreal Star.

I reproduce some of these things at length because the language used to describe the objects illustrated in these articles is special to the motifs we are dealing with. It helps us to get the feel and the Fluffy, Fuss, Fringe, Ruffle is a "feel" game. As it is commonly the case in fashion ideas can be carried to a ridiculous extent. Ostrich and other feathers have been modelled in hand and feet jewellery and Boyle Klyn did not flinch in describing the collection: "Fine feathers and sparkling sequins are used for some of the most flashy bits of nonsense on the fashion scene." Things of this kind may be nonsense on the fashion scene but they are useful informative as well as critical and reformative on human society. Jean Tinguely's "useless machines" were serving a similar purpose at Expo 67 in Montreal. Occasionally the unusual fashion may be for entirely functional purpose like sport or a mask while facing a firing squad.

James Robinson's attire is more on the light side.

"COOL, MAN, COOL:

James Robinson's, employed at a building project in Washington, is no hippy, but he is hip to the current heat wave in the U.S. capital. To keep a cool head in the 90 degree temperature, he packed his construction helmet with excelsior, in which bricks had been packed when shipped."

Montreal Star, June 1969.

Perhaps it is not fair to attach any relevance between packing a brick and packing a head, to keep it "cool". If you wish to make such comparisons it is quite in order - association is the game we are playing.

Fringes, tussles and ruffles have something akin to the see-through fashions. They flatter like palm leaves giving glimpses of what is or might be behind. It is a kind of peekaboo game. Fluffy, fuzzy materials like ostrich feathers are soft and invite that kind of touch as already mentioned but all these aspects of design play a sensuous game. This is one big explanation for their continued use in show business. When women wear them at home or in streets they are carrying a piece of show business in a real sense, by which I mean they are actually seductive - no acting, they mean it.

"Manhattan ladies have been all atwitter about Yves St. Laurent peekaboo dress that was such a stopper in the Paris fall fashion shows. Last week they saw it in the flesh at Alexander's couture-copy show. Out came the model preening prettily in a floor-length drift of sheer black chiffon, with only a ruff of ostrich feathers around the hip to save it from moving out of the controversial category into the condemned. For customers who want the concoction, Alexander's was ready to supply a cop-out body stocking that would make the dress perfectly proper."

Time Magazine.

I have in this section referred the reader to a large selection of newspaper material which might be a little frightening to some. I do not mean that everytime you see your wife, your sister, or your girl friend hugging and kissing a cat you immediately think she is looking for someon to hold and pet her. It also doesnt necessarily mean that when the daughter in the house cottons her hair she is preparing to elope into a sensuous world. These things may well be true but what I mean to point out here is what wooly softness can mean in animals, human beings and also in plants. The same thing goes for fringes and ruffles whether they are made of the softer material like raffia, tough or soft fabric or cold metal. Even palm trees have evoked romantic feelings. When we begin acquiring more of the abstract meaning,

seeing the more symbolic aspect of these materials and design, then we are able to introduce transformations of our own. We can then look at a cloud, smoke, froth and even fog and smog and create another world.

"Sometimes the fog can be seen rolling in from the distance like a quickened vaporous glacier. More often it comes from nowhere-- not from the horizon or the ground or the sky. Starting with a mist a light congenial interference to the eye, it thickens like bacteria in a friendly broth. It gathers on itself into the most undisciplined shapes that are destroyed as soon as they are formed. It pushes and tumbles along, or else it hangs like a dead thing, homogeneous and untroubled. And when it goes the nature of its dissolution is as secret as its coming."

"Made of next to nothing, it can be felt but not touched, breathed but not tasted. It is colorless yet opaque. Made of nothing, it silences the lubricated props of a thousand planes..."

"The vague silhouette in the apartment house window is Clytemnestra waiting. There's no end. However the fog impairs the outer vision, the mind's eye it opens wide."

Anonymous.

With such experience you will be able to find the fluffy fuzzy idiom in most common things like brooms and dusters and in most ordinary environment, like dusty roads and cement factories. You might

even draw something out of the most boring barlesque shows. You may even start sending rabbits and sheep as greetings instead of Christmas cards in the hope of spreading this gospel of sensitivity. In the family there might, I say might, not be any quarrel if "he" replaces the photograph of the mother-in-law with a framed piece of cotton - one is more soft and peaceful than the other. After all it is only a symbolic gesture and:

"Man speaks with many tongues,
tongues of language, of art,
of action; but the spirit is one."

Martin Duber

The present theme seems to evoke a lot of touch in abstract as well as physical sense, so it becomes a bit of a touchy motif. This could explain the apparent scarcity of art work related to it, but such work exists, sometimes somehow hard to detect, but it is there. We have to become aware of other materials other than ostrich feathers, wool and lace that are employed for the fluffy, fuzzy symbolism although I must admit that one artist has produced a cup-saucer and spoon covered with furry skin.

Perhaps one of the most enterprising artists in this direction has been Japanese Yayoi Kusama.

She has used hundreds of rubber

phalli to produce things like Phallic sofa, Armchair, Boats and even used mirrors to multiply and magnify the effects of the Endless Love Room. Her own New York studio is a collection of these objects.

Harry Bertola has used music wire, brass, bronze, copper and nickel to give us fine forms in a repeat design which suggest lush, dense texture. The visual effect is like peering through tall grass. This is similar to raffia-work used as costume.

Claire Falkenstein by using copper tubing, a multitude of small forms with an original function completely different from art are welded into a controlled geometrical sphere. It is like a weaverbird's nest done in metal instead of grass. F.X. Lalanne's "Le moutons" is almost similar to Falkenstein's Sphere, the difference being that woolly material is used to produce the crowded white sheep with only four of their black heads showing. The compositions are based also on the pile idea discussed earlier. Foam and smoke have also been employed in sculptural expression. This is how David Medalla has given us "Cloud Canyons". One does not have to be a sheep farmer, bear hunter,

ostrich catcher or cotton grower to have the fluffy, fuzzy experience - it is all in the newspaper which might, if need be, be coupled with a bit of girl watching.



HAIR.







Kilgaya dancing boys





W E E K E I G H T

"Move to the Rear"

"Sure, deck your lower limbs in pants; Youb's are the limbs, my sweeting. You look devine as you advance - Have you seen yourself retreating?"

Ogden Nash (1930's

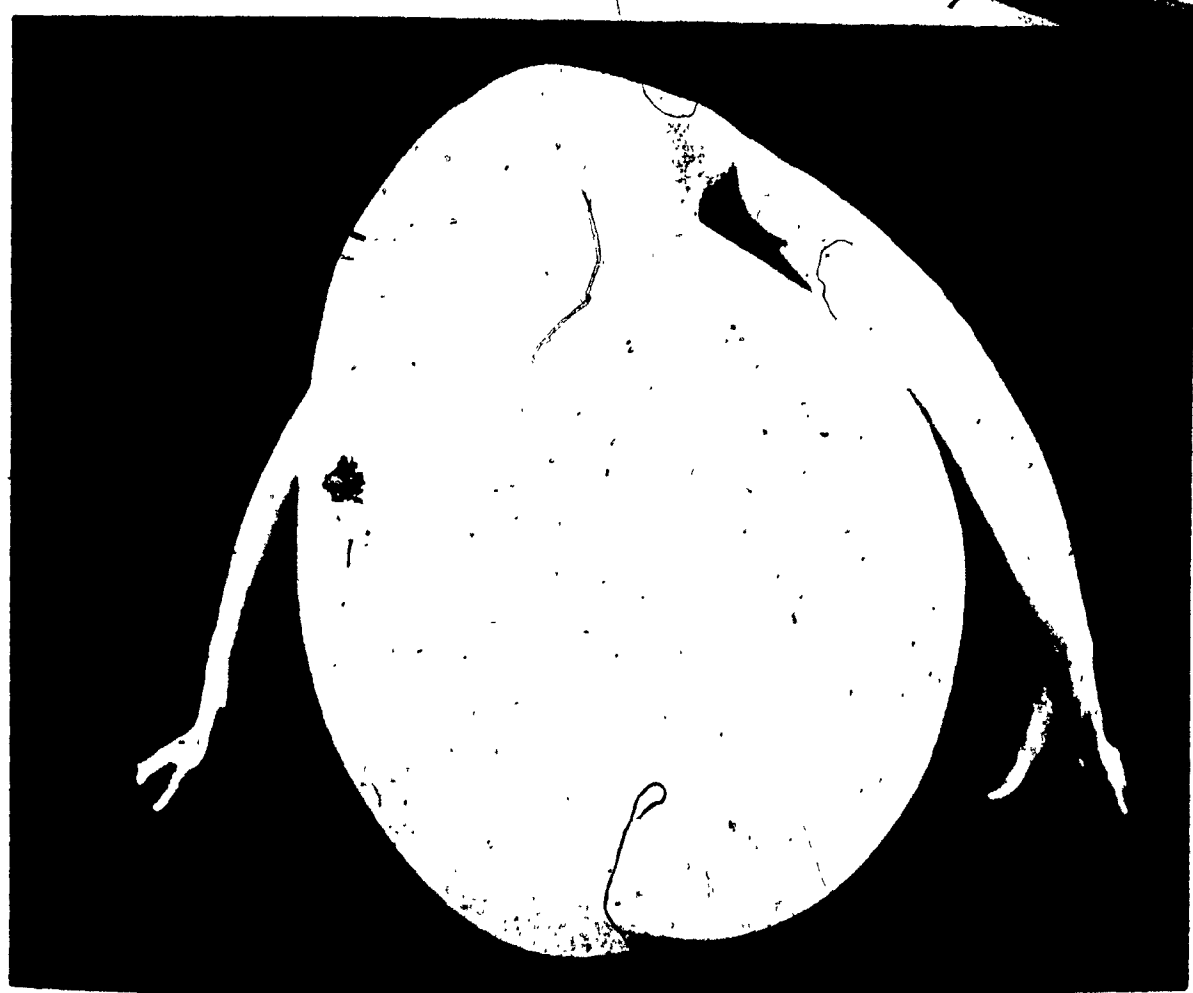
"Women have claimed another record in their fight for female spremacy. A recent study of body dimentions shows that women have an average seat breadth of 14.4 inches to the mere 14 inches recorded by the average man"

Montreal Star, 1968.

From the above hints you can see I have actually moved to the rear, another nice place to be since we are not handling a mule but a human being, particularly the female. You may say that I have got a one-track mind - but it is the newspapers and also people themselves. Faces and hands draw a great deal of our attension because they are more versatile in sending out signals. Feelings, emotions and even thoughts are given out through facial expressions or the lack of them and movements of the fingers and hands. They are quicker ready made information acquiring and transmitting centres. They work very fast.



L. MAZZINI





Like a good sculpture, a skier should be viewed from all angles, especially when donning her skis.



KARAMO-ONG TRIBESMEN IN THE STREETS OF MOGADISHU
Clinging to their backward feet.

BELOW: Gorgeous Helen Gray across Anna Zimm-
man could be described as being beautiful from top
to toe, except that she is headless. It is quite
obviously a trick of the camera, her appearance for
UPI photographer seems to be getting "head" when it
comes to take pictures in Aunt's garden in France.



We generally meet people from the front.

For quieter, cool, leisurely exploration one goes to the rear, the back of a person or activities. We look for a quiet spot at the back in a public place from where we can watch things go by. Sometimes when we are not very bright we look for the back seat in a classroom or conference. We go to the back when we do not want to be involved. Heinous crimes are committed from the back - we speak of "a stab in the back." We should be inquisitive about the back because nearly everything goes on there, pleasant things, bad things, sad things, cruel things and even dirty things. We should thus take a pile of newspapers to our back yard and there at leisure scrutinize every page including the back page.

Why do we generally shrink from paying attention to the back, of people I mean? Perhaps because we fear getting caught, spying as it were? Then why do we cast a side glance or stare at people's faces. What is repellant about the rear? We may not say it aloud but I think there is some sense of dirt attached to this section besides spying. It is some "dirt" that sends away and attracts at the same time, it is not real dirt, it is

mainly in the mind, helped by all the phrases like "fuck my ass." The dilemma comes because we have other phrases like "scratch my back darling" and "scratch or pat my back and I shall scratch yours."

Animals are more honest and straightforward about the importance of the derriere than we humans. A dog's acquaintance is not complete until he has gone round and sniffed the seat. It will be the day when the guys and dolls will be permitted to complete the handshake ritual with a kiss on the lips and a pat on the bottom, even on the street. Why should American women travel all the way to Rome to have their bottoms pinched?

Bare backs and bare bottoms, bottomless as the latter is called today, are one thing but covered bottoms are quite another. Let us take a short overview of the accessories which have been attached to the derriere. We can start with the primitive "botomless" or uncovered bottom when the only attire was a string or leather thong around the waist. This string's first apronlike appendages hung not in front but behind - to protect the seated buttocks from the damp and chilly ground.

The Masai men of Kenya still display their thigh and buttock to this day. Then much later came the buttressed derriere. Towards the middle of the 14th century, the tightly laced dames of the English moat-and-drawbridge set created a new sensation by padding out their hips with a curious kind of improvised bustle. This is where fanny-falsies started in the form of foptails.

A spanish innovation was introduced into Elizabethan England by way of France in the form of a wrap-around bustle of whalebone hoops in the shape of a giant salami, which women wore under their "petty coates." This was the English farthingale which was "known in lower-class parlance as a bumroll, by virtue of its intimate contact with milady's bum or that portien of the anatomy that monks, monarch and milady herself formerly called her arse." It is now obvious that "bum" and "ass" are completely decent words. We are told that doors had to be widened and special farthingale chairs were made to accommodate these body floaters, which eventually grew to a width of four feet.

In the America of 1820's where it was difficult to tolerate "decent" women wearing underdrawers individual "pantalet" legs were introduced.

They could be tied above the knee. More "moral" than drawers, in that they lacked a seat. Not much later, in England we are told of the skirts that "expanded along with the Empire and petticoats were puffed out by means of pneumatic tubes with a nozzle for the insertion of a bellows!" Iain Baxter's inflated "wearables" does not seem to have been that new after all. It is as a matter of fact revealed by the Ladies' Companion that these English women wore 14 petticoats "in evening dress. They go to a ball standing up in their carriages." Many types of boosters were used to draw attention to milady's backside in the 19th century. There was the big assist from an undercover put-on that was known, variously, as a dress improver, a tournure, a berth and a bustle. Shaped like a bumblebee's bum and somewhat resembling the jump seat on a modern motorcycle, the early models were made of a variety of cloth materials, built on a frame of wire mesh. The bustle grew to be one of the outstanding underthings of the 19th century. Chairs were designed with a space at the back above the seat to allow for the passage of the bustle. Queen Victoria had one that carried a music box that played the National Anthem whenever the wearer sat down - a self-defeating gesture, in that she had "immediately to rise again, and everyone else with her."

By the beginning of World War Two the American women had found and stuck to the elasticized girdle - "despite the fact that it obliterated the natural cleavage of the nates and produced a 'uniform posterior bulge' that one post - World War Two critic called the 'mono-buttock.'

The difference between public relations and publicity? A woman who wears a subtle perfume is using public relations, whereas a woman who wears clothes a size too small is employing publicity. Both can be effective.

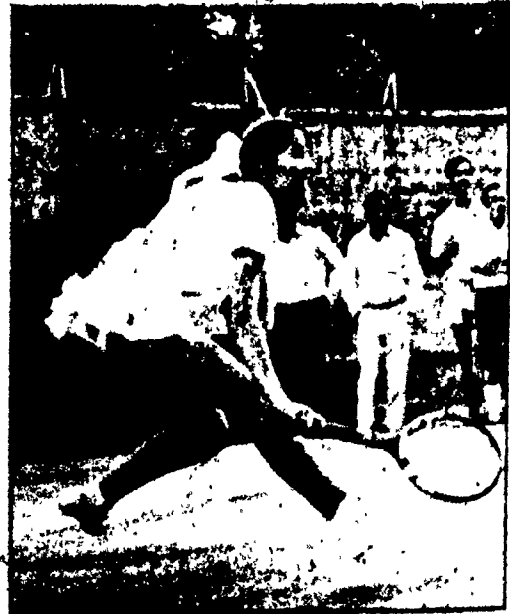
Ray A. Abrahamson in The Commerce Journal.

It was in 1949 that Georgeus Gussie Moran flaunted "briefs with white lace-showing" at the staid Wimbledon tournament. In so doing she started a fad for decorative derrieres that made the Wimbledon matches a carnival of sightly underpants. Players vied to outdo one another with briefs of shocking pink and 18 - kt. gold, as spectators struggled to keep their eyes on the ball. Leopard skin, mink trimming and even a confederate flag had bedecked the lady competitors' bottoms by the time Wimbledon officials called a halt to the fancy-pants era in 1962. I don't know what goes on at Wimbledon today but from my observations both on newspapers and on the sports field the above display still goes on. As I mentioned



Nation Magazine

**J. MUINDI
WATCHES AN
AMERICAN
BALL GAME
IN DEEPEST
CAIROBI**



FIFTY-two-year-old Nairobi schoolteacher George O'Keefe ... and one of the better singles titles at the Coast Open tennis championships in the final at Mombasa Sports Club on Friday. He beat Ann Clark in the final.

before press photographers are always present at these meetings. Their pictures seem to be always taken when the ladies are taking that wonderful swing for the ball in the air or low near the ground. Even in these pictures it is difficult to keep eyes on the ball, which is never reproduced anyway.

A new wonderful dance can be developed from advertising and tennis - playing newspaper material put together in our projective technique. Tennis costume is accepted as it is but try removing every bit of clothing, shoes and rackets from these acrobatic figures. Remove the tennis court too and leave just the spectators watching the new players or replace them with something else. Compose something out of a collection of such "dancing" figures. What do you get?

"The tail-end of a revolution," says one illustrated advertisement. The revolution is the F28. A short and medium haul jet that carries 65 passengers. At 530 m.p.h. This tail end looks very much like an enlarged tail tip of a grasshopper or locust. Not that I ever enlarged one but having observed one I can well imagine how an aircraft would be designed out of it.

This is the kind of game we should play 24 hours without exertion, relating commercial designs to natural organic and inorganic objects and processes that we have observed. It can be a very creative pass time. We can do it sitting down in one place through newspapers. You will make interesting connections that the original designers and manufacturers never thought of consciously. You will also discover fantastic associative relations in these designs which you never observed or thought about before. You might find out that a tail light assembly of one model of Taunus car has the prototype in the human female genitalia. The old Italian Vespa scooter is really a "vespa" or wasp. When you open your morning newspaper and see the Afro-American slogan "Black is beautiful" murmur to yourself "Back is beautiful" without political implication. We have heard analogies like "he or she has got a face like the back of a bus." When we go to work or to school we see many types of vehicles front and rear view. Let us not take this for granted anymore. We may feel very dull and unimaginative when we get up in the morning but I dare suggest that as soon as we get our morning paper and get into a bus or our own car another interesting day should begin. At school or work we are likely to go through a

tedious routine, so why not relax before we get there by taking a projective trip through the newspaper or turning car rear designs into village store fronts. Manufacturers realize that motor cars are often seen from the front and from the back, otherwise they would not spend so much giving them that appeal. Some people's faces would be much better if they looked like the back side of some car models.

"Wrap up your troubles -
and simply throw them away...
At 'pooh' time, instead
of the nappy becoming
soiled, the removable
liner does, and you
simply gather it up
and flush it away..."

Fair Lady.

Your guess might not be wrong. This is a Johnson & Johnson advertisement for baby nappy liners. The process is illustrated without flinching - it is only a baby. This is what we normally do, we make our children and animals do things that we want to show but we dare not get into the act ourselves. This is one reason, apart from their looks, models charge high fees. They are not shy about doing anything, almost anything, for a fee. Artists should not feel restricted in doing many things not necessarily for a fee but also for the sake of communication. No one has

raised a finger about the exploitation of children and infants by commercial makers although objection has been voiced on behalf of women models being used. In the latter they willingly sell themselves but children are used - I suppose they don't mind. They are used to sell rugs because they can playfully stick up their rump in the air head down feeling the carpet. This is not undignified because it is a child. They are made to climb up a stool to reach the switch nob of a big washing machine or cooker showing us from behind how their seats are dressed up in ruffles - they look like green salad. They are not discomfitted.

A script is worked up to explain why a little girl is undressed and her back-side shown in a mirror as she tries on her grandma's clothes and hat. The caption is "How to put it in writing," and it is an advertisement, believe it or not, for high quality writing paper on which the grandma will apparently "put it in writing" to someone explaining her discovery of the granddaughter's experiment. The back of a nude little girl and a pack of letter-writing paper is the whole story. It comes from John Dicknison, on Basildon Bond.

Grown-ups have their rear-view antics. "HANDS OFF"

inscribed on mini-skirted girls' bottoms (I understand the words appeared on the bosoms as well) found its way to Number 10 Downing Street merely to advise Mr. Wilson to keep his hands off the village of Thurleigh, one of the proposed sites for London's third airport. A local newspaper brought us this one in Nairobi. Do Playboy bunny girls wear that bustle or tail to keep hands off, for protection like the squirrel who turns his tail into a sunflower to confuse enemies?

Children strip or are made to in order to do adult's acts on newspapers. But there are roles that an adult just has to perform. Club Mediterranee in advertising its California Ski Resort shows you a nude girl posing on her skis as if she were modelling a bathing costume. Her nude back is there alright, with her bottom conveniently shielded by an accidental snow covered tree branch. An Italian newspaper advertising some skin medication shows a nude girl running into the sea. The water splash conveniently sends up a spray to shield the bottom, but it is there, nude. J.H. Minet & Co of Nairobi asks "How much time do you spend thinking about..." printed on a girls nude back stopping just above the midriff. The point continues where

the seat ought to be with "Investment and Tax-free savings." Cinzano tells you to "reach for a drop of the smooth stuff." This is to be found in a bottle of Cinzano resting on the small of the back of a woman lying face down. It is impossible not to see it is a woman even from the small slice of the back shown. Meantime children are still being undressed. Two nude girls are selling an Asahi Pentax camera and you are told, "Getting perfect exposures is child's play."

10c off a six pack.
It figures.

Montreal Star.

When dressed, adults are not so shy to advertise the back view. What "figures" (above) is the pack and the price but instead of bothering you with calculations the CocaCola Company has figured that visual communication via the girl's bikinied bottom is easier, more pleasant, and quicker. To make it even quicker the six pack is placed closer to the girls seat. I suppose research and experience has shown that it pays to show the relation of six bottles of soft drink with a woman's rump. If it is any easier for the reader to see the point, here is the rest of the advert in small print:

A little off now is right for you
Right enough to tempt you to the
taste of sugar-free Tab.
And with the help of Tab,
Your figure figures out right.

Montreal Star, 1969.

Olympia International tells you, "Easy to Take," meaning the portable typewriter, not the girls fag-end; she is cut off from just above her mini-skirted bottoms. I suppose it figures here as well as it does with the girl bending down slightly to put on a shoe with her hand. We see a lot of this around, a girl bending or squatting to pick up something she has dropped, another bending to complement a child while another just has to bend a little to see that little something in the shop-window. Utilising this gimmick one advertising Company sold a lot of used cars with the slogan "Mrs Brown's Second Car" by making the apparently middle class mini-skirted Mrs. Brown arrange something on the back-seat of her one door car while her feet were still on the street. In this position you can visualize what the used car seeker was made to view.

Seeing the Front Through the Back?

That is right and it is possible. The idea is used a lot in cinema where you are shown an exaggerated

rear view of a woman often with legs astride with a man looking from the front seen between the legs. Even Indian films use this back appeal trick. Perhaps the most exaggerated of this type is the one from an Italian magazine giving a list of recipes - a fat nude woman (there are many in Italy) sitting astride a chair the wrong way round. I suppose they could not get a model to do this one so they have used a sculptural relief. There is also a fat man in the relief but he is completely dressed. In real life it is not common to find a lady exhibiting her bare bottom in such a fashion, but women will use specially designed costume to exaggerate the same parts. Actress Streisand once appeared in Time Magazine with her seat showing through a see-through dress. In nearly all these cases where the back is exhibited the head turns round to the side indicating that, "I know you are looking, please do, I like it." The backless dress has never held very strong the main reason being that the wearer is unable to see the reactions in most cases. Although this dress allows real touch while dancing it is also self-defeating, in that the wearer risks being touched with icy or wet hands. With such drawbacks one wonders why some ladies still wear it - perhaps



The Munich Fashion Week used beat and pop music and gogo girls to bring in German youngsters who (according to the statistics) spend 20 thousand million marks every year - mostly on clothes. Amid plastic decorations and synthetic igloos there were printed leather pants from France, romantic spangled dresses from Vienna, plastic minidresses and tinkling gold sequins. Come along with us on a tour of this youthful Varsity Fair.



he girls

the bare back has something more important to the displayer than we imagine.

The jet set has come out with a design that emphasizes the back even more than the backless dress, the undershirt - but not as an undergarment. The shirts are violently coloured and decorated with cartoons, signs and symbols. Much more than other clothing; they are designed to convey the wearer's feelings. There is one with a half-peeled banana (at the back) pointing up with the caption "Just something to catch the eye..." and it does exactly that. The shirt stops half-way down the buttocks and the girl does not seem to be wearing any other clothing; in fact the advert goes on to say "ON WITH the wig, and off with the pants!" Now we know that she is advertising a wig. The range of symbols on the shirts is all encompassing. They range from life size breasts to "Jesus is my Lord." Tight jeans and hot pants have daisies, stars, hearts and hands painted on the wearer's bottom. A British postal striker demonstrates his poster of bottoms with "Don't let them sit on the Unions" request.

"Does your bathroom make you feel naked or nude?" is a caption in an advert for some modern bathroom you can live in, and again we are shown a nude woman

front and back. Does a fruit make you feel naked or nude or...? A two page Yugoslav newspaper gives television program summaries frequently interrupted by a pear that looks like a well-rounded woman's bottom.

"San Francisco - the city that launched the topless craze, then turned to "bottomless" to keep the crowds rolling-in, may soon allow nothing more spicy than touring African dance troupes."

Time Magazine.

I referred earlier to the tennis pants that started in 1949 and are still going strong in the derriere decoration and exposure game. I also mentioned the unique aspect of men's bottoms in American football and the girl I knew in Montreal who was crazy about them. She spoke as if speaking for most women who are football fans. This would not be surprising if we consider the number of women who go to watch not only football but other sports like wrestling. To gymnasts the back is as important as the front. Dances like ballet discussed earlier have a lot of back to offer. Shaking the bottom in women is an art not only in walking but in nearly all the modern dances. Modern does not apply to Africa or

the Arab world where no dance could possibly be done without the moving bottom. Asian dances too use it. Girdles to suppress the natural rear formation creating a "mono-buttock" never took root in Africa where sliming is looked at as a bad sign of starvation. Being a twiggy here means sickness, poverty and starvation.

Artists have been slow about the back or perhaps their works in this respect are not always placed in public view. This may have something to do with modern society's "dirty" or homosexual idea of the derriere. In fact the mainly four letter words which are indicative of this area are very sparingly used and only by the bolder types. Today's back or bottom has appeared mainly in poster-work and excessively in oral and written literature. Women as we have seen have been made to carry most of the burden by costume designers and cinema makers, but on the whole we still tend to suppress or hide the back. There is this fear of being found doing something from behind. Art work cherishing the back appears in Roman art in which we even have a cameo showing Augustus and Caesar in a homosexual intercourse. A 17th Century painting on silk from China demonstrates two women together using a double olisbos. One climbs the other very much,

the way chickens do. In a recent exhibition in Paris of the annual "Painters, Witness of Their Times" we were shown Mougins' sculpture of Brigitte Bardot walking on all fours.

Museums and other art circles are reluctant to show realistic rear-view artistic exploration which leaves examples mainly from the old masters who belonged to generations which loved a beautiful healthy back in a straight forward manner. These include artists like Ganguin, Seurat, Goya, Delacroix, J.B. Regnault and Ingress who have all given us representations of the human (mainly female) back. Some more modern ones like Picasso and Matisse have also had a go at it. Apart from these that give us the history everything today is in the newspaper. It is here that you meet the homosexual, the gogo dancer, the Italian ogler, the flagellator, the Ugandan "Mazina" dancer, the Indian Sari, the bottoms club, and the tight jeans with a smiling face stuck on the rump. It is here that you will find words and descriptions you never heard of before. You will also meet the commercial makers who make furniture talk sex, "pat our seats, pull our drawers."

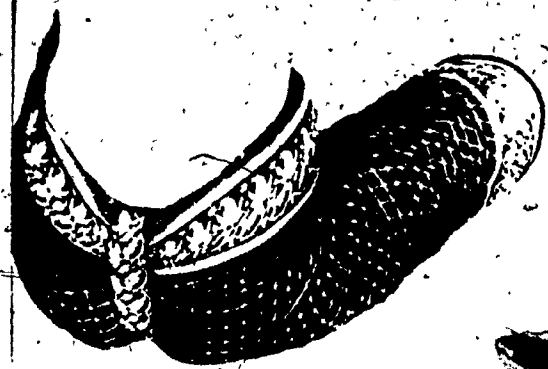
With such keen observation you may begin to appreciate animals' straight-forward treatment of the back. Your associations will flow when your friend tells

his girl to "sit on my lap" You will appreciate the difference between the strokes of the cane prescribed by judges to men only and the self imposed flagellation by women and others. All this may well be sources of inspiration to produce art work that has a lot of social content.



Les Agaricales
de Pacaplan

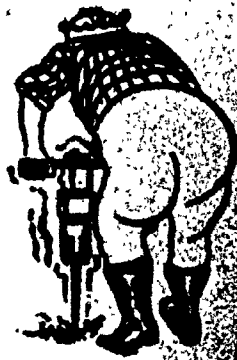
52 Les Agaricales



Handwritten scribble or signature in the bottom left corner.

Today the one who wears the pants chooses the Scotch





**BEHIND
SCHEDULE?**

**GET
AHEAD**

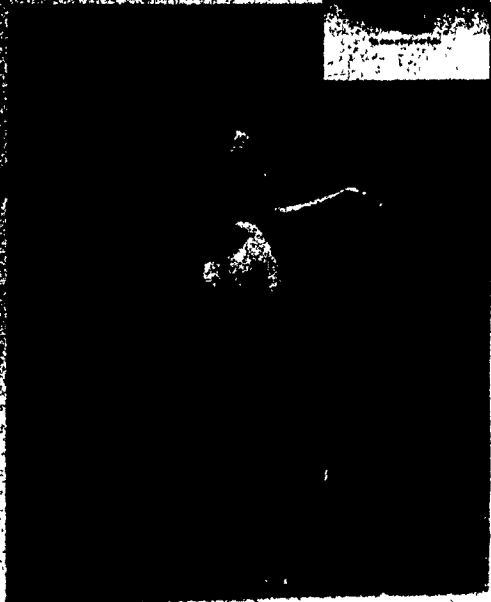
**HOLMAN COMPRESSORS
AND
A FULL RANGE OF
ACCESSORIES
AVAILABLE
FOR HIRE**

**"A
COCKEYED
MASTERPIECE
SEE IT
TWICE."**

GREEN WOODS
NEW ZEALAND



MASH



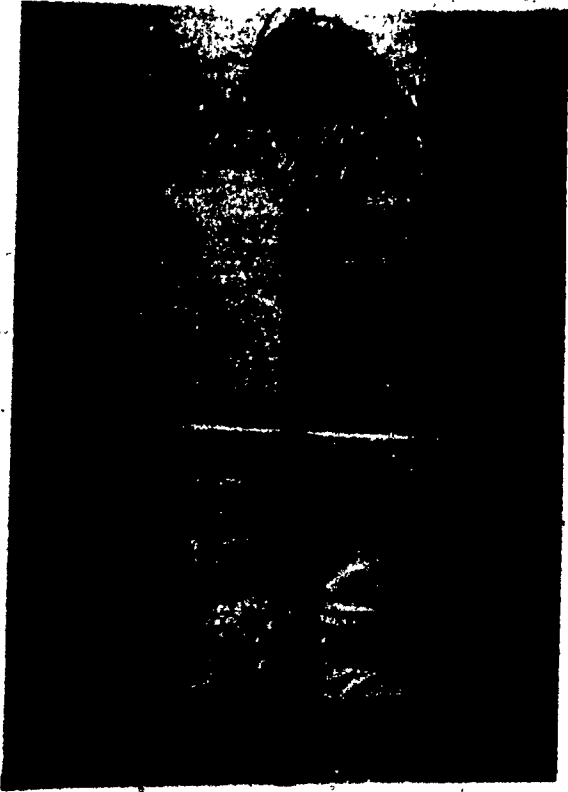
Registered in South of the "Coast"

LA
GOURMANDISE

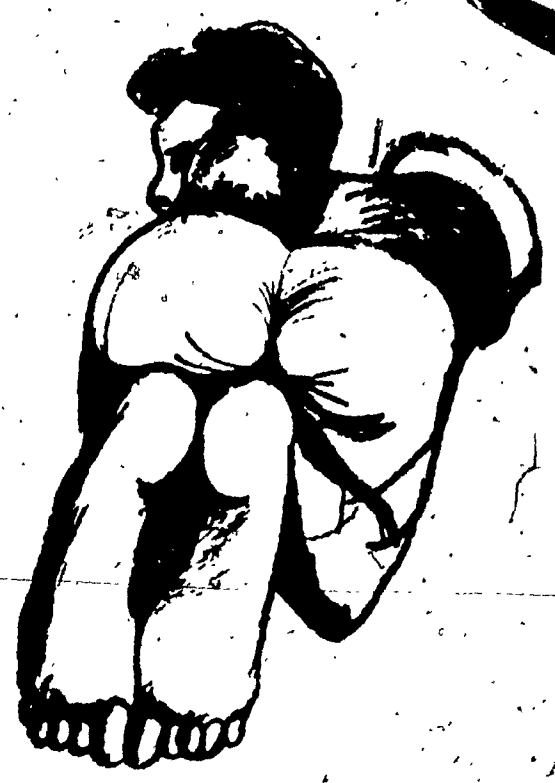


américain
SOCIÉTÉ

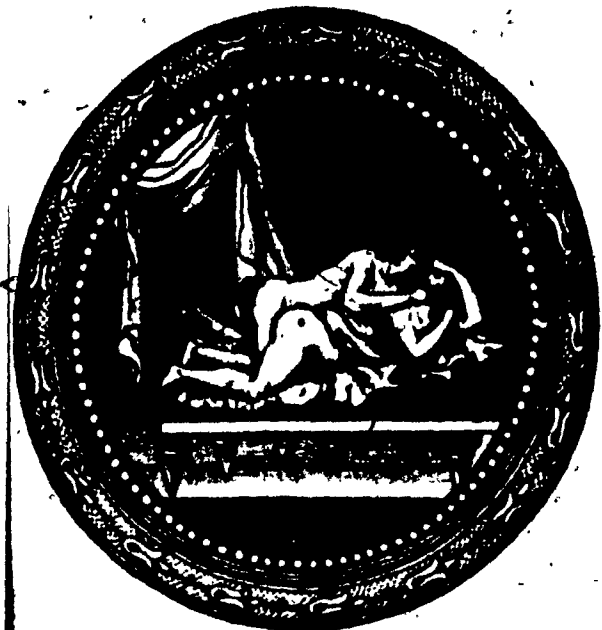
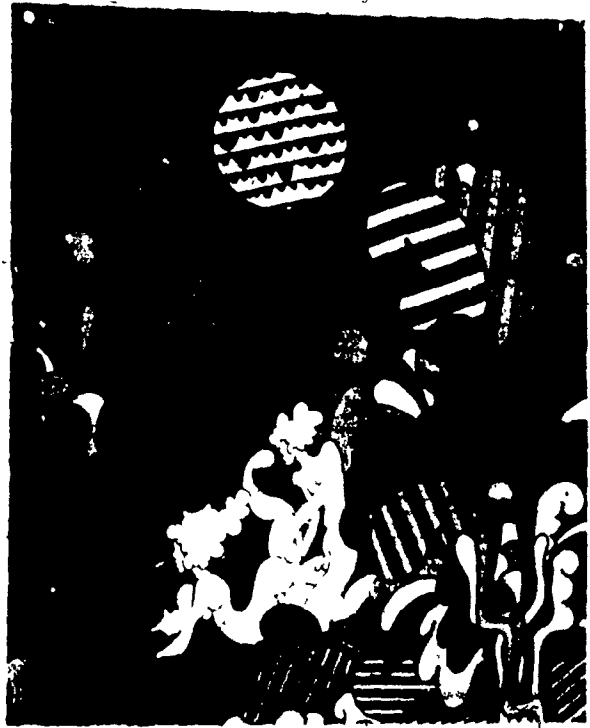












Argentina and Canal after a canoe published by Hancockville (after La Duce, History of Trinidad)





THE KANISOBALISSE





Chapelain-Midy: « Nu au tison balnéaire ».





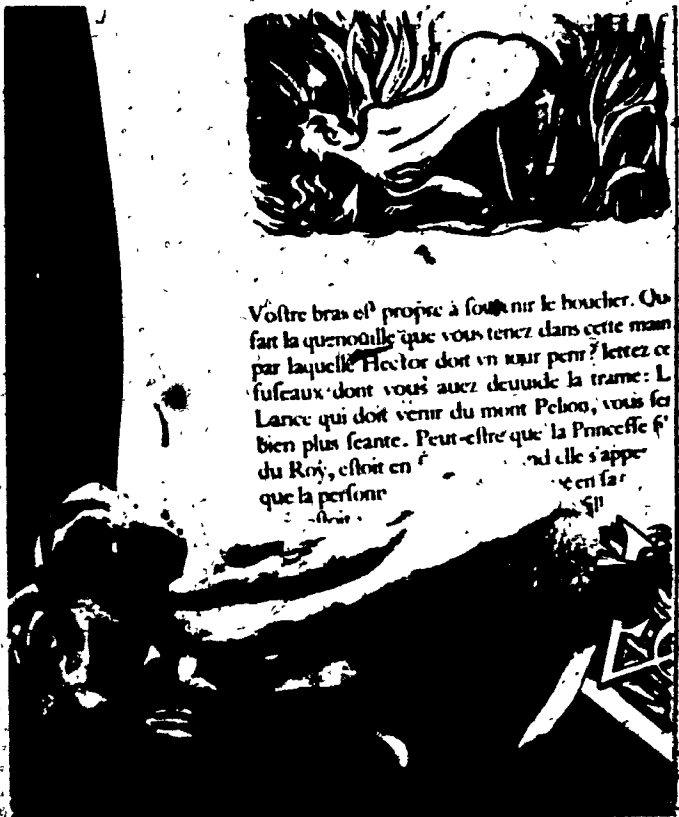


In profile, the quality of an African portrait. The hair is classic, elegant, curly, with two braided sections. Like the bracelet with beads of gold and white in the black body, the woman wears a necklace of black and white beads. The woman wears a necklace of black and white beads. She is a skilled weaver. She is a skilled weaver. She is a skilled weaver.

... and the ...



Vostre bras est propre à soutenir le boucher. Ou
fait la quenouille que vous tenez dans cette main
par laquelle Hector doit un jour perir? Lentez ce
fuscaux dont vous avez deuude la trame: Le
Lance qui doit venir du mont Pelion, vous ser
bien plus seante. Peut-estre que la Princeffe s'
du Roy, estoit en l'air, et qu'elle s'appe
que la person



THE WEEK AFTER

And Now What?

You shall no longer take things as second or third hand, nor look through the eyes of the dead, nor feed on the spectre of books.

You shall not look through my eyes either, nor take things from me.

You shall listen to all sides and filter them for yourself.

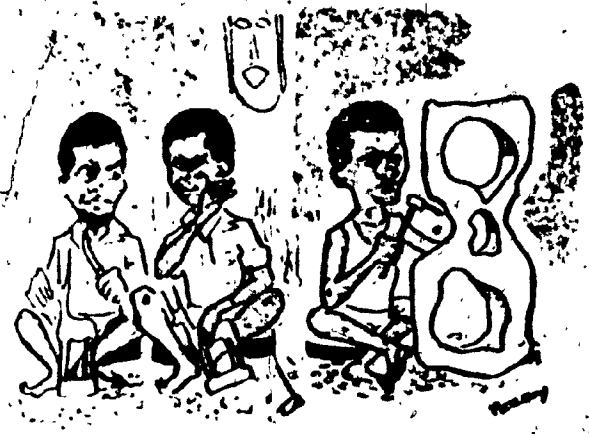
Walt Whitman.

And now what?

It is really up to you. What I have done during the previous weeks is to point out that teaching (learning) theme can be made from a common thing like a newspaper. Any other thing can be chosen as the ground to work on and you should start working on alternatives. Walt Disney has built an empire, a likeable empire, out of mainly simple ordinary themes that are creatively exploited.

It will not make much difference if you take for your working material "Fathers" the first day and "Erotic insects" the second day followed by "the blind" on another day. I have sometimes worked with my more advanced students on ideas like "being inside an orange, an egg," in the fire or

Per goes to the art gallery



LOVE AND HATE IN THE CONFLICT!



"I was in the New valley. I was with some American Marines. They had called in an air strike. I got up, just a little way, barely my head off the ground. I thought, to make a quick shot I was using a M16 and I remember thinking I should have used the M16, so I kept my head down, when I was hit. Shots in the middle of my chest. I felt it clearly and I died immediately."

"I, while the young lady talked, have been listening," Karl said. "We are thirty-two people. None of the thirty-two people, is there anyone who died in 1967?"

"I," said a man, tall, thin, black.

"Michael, I was walking on North Michigan. It was raining. I decided I'd have me a beer and it stopped. There was a hot point, so I sat it over there."

**BIG DADDY SAYS YES,
BIG DADDY SAYS NO**

under a ton of stone pebbles." The results were startling. The main idea is to encourage research and use of anything, I say anything, that can come in contact with our senses or imagination and to cultivate unlimited power of association. One should have a lot of patience while doing such projects because many mistakes due to experimentation are bound to occur in the beginning. One should always be ready to change or accept changes in thinking and subject matter without notice.

"perfection consists not in doing extraordinary things but in doing ordinary things extraordinarily well.

Antoine Armand.

The problems one is bound to encounter in this kind of exercise are varied and sometimes very personal. Do not expect to line up students like bottles and go "whoosh" with a bucket of information expecting all of them to fill. People have different bottle necks. You may find

"Teachers do not change minds, or therapists personalities; they change the worlds in which students and patients live."

B.F. Skinner.

that you will have to find materials from newspapers

or whatever other sources you choose to create varied environments to solve one particular problem. You should make it possible for the group to find alternatives. The newspaper with its varied bulks of raw material is very useful. You will have to put the students in the bucket and allow them to fill.

I do not want to sound overly pessimistic in pointing out some of the difficulties one could encounter in this kind of project. I have experimented with some of these ideas with my own students in Nairobi and my experience is that on the whole they work. The novelty alone in these innovations is stimulating enough to go a long way. But this is one group or groups in one country and I cannot guarantee identical results in every country although there seems to be every possibility that most things would have something in common with other cultures. Newspapers themselves handle similar material all over the world, only the colouring, the spicing, might change a little due to different cultural backgrounds. In this respect I feel that Terry Rayan summed it up very well while delivering a paper in Montreal:

"A thing can be real in one

culture and very unreal in another. This does not mean that it is one or the other. It means it is both.

Something can be true in one culture and false in another. Again it is neither true nor false; it is both.

To avoid breakdown you must abandon the comforting notion that anything is real. It is only real to you and might not be real tomorrow."

You should also feel optimistic in undertaking this kind of experimentation because it is becoming increasingly obvious that the newspapers, industry and cinema welcome new ideas, especially when they use their materials. Your ideas might sound like something out of this world but if you intend to experiment and boost the saucepan to an artistic image the saucepan industry will co-operate. Newspapers would be just too glad to have it used as a textbook. In Kenya alone I have seen a good deal of this kind of co-operation like the tobacco company sponsoring the development of Swahili as a National language while destroying the Nations lungs, the main shoe company giving out scores of shoes to the country's athletes hoping by this gesture to sell many more or the brewery supporting sports meetings while you know very well you cannot play football properly while you are drunk. The side effects should not

hinder the creative use of material - each side is getting something out of the deal.

Today we have to work hand in hand with industry. It has much to offer and it is a big challenge to art. We have to devise means of education that use industry and supply to the industrialised society. You could say that the cave-man had his simple "industry" - his art has shown us how he used it. Things have changed, which means we shall continuously be creating new symbols and new images employing innumerable means to achieve our goals.

"In ancient Egypt the figure 1 was represented by a vertical line, 10 by a horseshoe, 100 by a corkscrew, 10,000 by a pointing figure, 100,000 by a jumping frog - and 1,000,000 by a man with an astonished look on his face."

Leander, England.

"The method of our time is to use not a single but multiple models for exploration - the technique of the suspended judgement is the discovery of the 20th Century as the technique of invention was the discovery of the 19th."

M. McLuhan.

Whatever you choose as your motif at any time you will find that you will have to work with other groups that would otherwise be regarded as competitors, like the film industry or the photo-

graphics. Other sectors like the literature are also exploring for new ideas and means of expression and grounds will overlap. Musicians are doing similar things. Audio-visual with the help of industry is the thing now. You probably know from a recent episode, the "Naked came the Stranger", that in many cases today it is not so much what you have but how you utilize it. Mike McGrady who originated the idea and co-ordinated the group of journalists who had to contribute the various chapters of the above novel has said that "some of the chapters were much too good and I had to work like hell to make them bad enough to use."

If you are going to direct and co-ordinate a programme based on the use and transformation of very simple or taboo material it is very important that you first try to get acquainted fairly well with the nature of the project, set yourself the type of problems and see how they can be solved before you

hand similar ones out to other groups. Don't get carried away by any exciting bits that you overlook dangers that could be inherent in the overall exercise. Over-motivation can also cause trouble in solving simple problems.

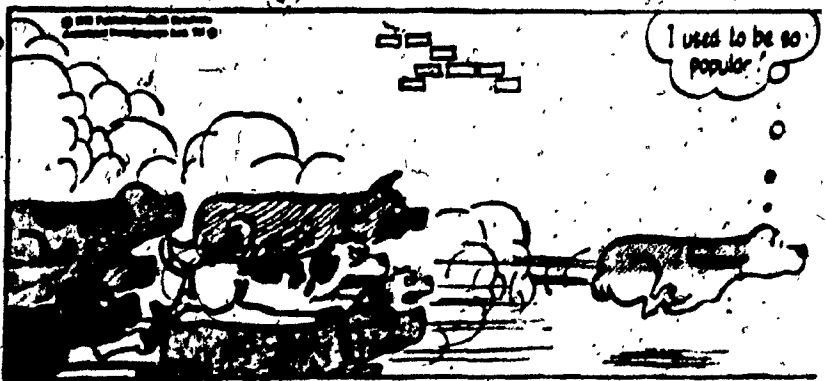
"It is quite possible for a girl to wear a bikini without realizing its erotic effect on males."

Martin Hoffman.

We are told that some Eskimo tribes have over 15 words for snow. Each of these words describes a particular form snow can take. Each form has certain properties - and certain hazards. Martin Buber talks of numerous ways of looking at a tree ranging from botanical to artistic and mathematical, yet the tree remains one. The educator's job of giving not so much equal but due weight to so many aspects of one motif is not always a simple one although it can be very exciting. Be prepared to meet those who will only see the trees and not the forest and also the ones who will see the forest and not the trees. You should be equipped to work with both.

"To open myself to these sharply different feelings has been a deeply rewarding thing..."

3assét



"All of my professional life I have been going in directions which others thought were foolish, and about which I have had many doubts myself. But I have never regretted moving in directions which 'felt right', even though I have often felt lonely or foolish at the time."

Carl Rogers.

Surprises will also occur in some of the results of such methods. It will not always be possible to "place" the new products. This again should be welcomed, it could be a start for other projects, if only to house or use the new inventions. We are told that when the Greeks invented the elipse they did not know what use to put it into, this was done much later by other scientists. To put it a little more lightly: I do not see why the modern architects cannot design structures to take innovative furniture instead of this being done the other way round. If my suggestions could all work we would end up with a co-operative of artists, architects and engineers. I realize this is an up-hill battle because these professional groups tend to protect themselves in their little groups more for economic reasons than creative ones. The one that meets most frustrations is the artists because the others would rather steal ideas from him.

This set-up is beginning to break up and integration is gradually taking place in some areas as the unrealistic division between "Art" and "Design" begins to disappear. This means that the new innovations we bring into art education will be increasingly welcome. As art educators we have all got our part to play.

If you intend to use newspapers there is one hint I can give you here: never leave a newspaper that you lay your hands on, at the dentist's in the toilet, at the railway station, in the plane or from a package without creating a new mental image from some part of it. Even when you cannot do this remember that when it is used it is used; the sculptor makes his sculptures out of papier mache. Think of the sculptures.

B I B L I O G R A P H Y

Newspapers and Magazines, in particular:

The Montreal Star.

Time Magazine.

The Reader's Digest

Daily Nation (Nairobi, Kenya).

Sunday Nation (Nairobi, Kenya)

East African Standard (Nairobi, Kenya)

Sunday Post (Nairobi, Kenya).

and others in general including Women's Magazines wherever and whenever available.

- Stout, Anthony J. Modern Makonde
Sculpture. Nairobi: Kibo Art Gallery
Publications, 1966.
- Cagnolo, Fr. C. The Akikuyu. Nyeri, Kenya:
The Mission Printing School, 1933.
- Me inertzhagen, Colonel, R. Kenya Diary,
1902-1906. London: Cliver and Boyd, 1957.
- Barra, G. 1,000 Kikuyu Proverbs
second ed. London: Mcmillan and Co.
Ltd., 1960.
- Arnott, Kathleen. African Myths and Legends.
London: Oxford University Press, 1962.
- Cultermann, Udo. The New Sculpture.
London: Thames and Hudson, 1968.
- Segy, Ladislav. African Sculpture.
New York: Dover Publications, 1958.
- Leeson, Francis. Kama Shilpa, A study of
Indian Sculpture Depicting Love in
Action, 4th ed. Bombay: D.B. Taraporevala
Sons & Co. Private Ltd. 1962.
- Bosman, Anthony. Jerome Bosch. Belgique:
Marabout Universite, 1962.
- Tondrian, Julien. L'Occultisme. Belgique:
Marabout Universite, 1964.

Becker, Raymond de. The Other Face of Love.
London: Sphere Books Ltd. 1967.

Snyder, J.K. The Newspaper in the
Classroom. Montreal: Montreal Star.

Reader's Digest. Fun and Laughter. Montreal:
The Reader's Digest Association (Canada)
Ltd. 1968.

Canaday, John. Mainstreams of Modern Art.
London: Thames and Hudson, 1959.

Mailach Dona and Seiden Don. Direct Metal
Sculpture: Creative Techniques and
Appreciation. New York: Crown Publishers,
1966.

Christensen, Erwin O. Primitive Art. New York:
Bonanza Books, 1955.

Celant, Germano. Arte Povera. Milano:
Gabriele Mazzotta Ed. 1969.

Bruyere, La. Characters. Translation
by Jean Stewart, 1970. Middlesex,
England: Penguin Books, 1970.

Reader's Digest. Caught by the Camera.
Canada: The Reader's Digest Association
(Canada) Ltd. 1968.

Sausmarez, Maurice, de. Basic Design: the dynamics of visual form. London: Studio Vista, 1964

Fletcher, Alan.

Forbes, Colin.

Gill, Bob. Graphic Design. Visual Comparisons. London: Studio Books, 1963.

Painting and Sculpture of a Decade; 1954 - 1964.

London: The Calouste Gulbenkian Foundation, 1964.

Moore, Ruth. The Coil of Life. New York: Dell Publishing Co., Inc., 1961.

Kubie, Lawrence, S. Neurotic Distortion of the Creative Process. Toronto: Ambassador Books Ltd., 1967.

Berne Eric. Games People Play: The Psychology of Human Relations. New York: Grove Press Inc., 1967.

Ghiselin, Brewster. The Creative Process. A symposium. Toronto: Mentor Books, 1952

Huxley Aldous: Brave New World. London: Penguin Books, 1955.

Koestler, Arthur. The Act of Creation. London: Pan Books Ltd., 1964.

koestler, Arthur. The Ghost in the Machine. London: Pan Books Ltd., 1967.

Mearns, Hughes. Creative Power. The
Education of Youth in the Creative Arts.
2nd. ed. Revised. New York: Dover
Publications Inc. 1958.

Buber, Martin. I and Thou. 2nd. ed.
Translated by Ronald Gregor-Smith.
New York: Charles Scribner's Sons,
1958.

Marcuse, Herbert. One Dimensional Man. In
Studies in the Ideology of Advanced
Industrial Society. Boston: Beacon
Press, 1968.

Wilenski, R.H. The Meaning of Modern
Sculpture. Boston: Beacon Press, 1961

Herbert, Robert, L. ed. Modern Artists On Art.
Ten Unabridged Essays. New Jersey:
Brentice-Hall Inc., 1964.

Joyce, James. A Portrait of the Artist
as a Young Man. Middlesex, England:
Penguin Books, 1960.

Orwell, George. Nineteen Eighty-four.
Middlesex, England: Penguin Books, 1954.

Goffman, Erving. Asylums. New York: Anchor
Books, 1961.

Charbonnier, G. ed. Conversations with Claude
Levi-Strauss: Translated by John and
Doreen Weightman. London: Jonathan
Cape, 1969.

Fast, Julius. Body Language. London:
Pan Books Ltd., 1970.

Bruner, Jerome S. The Process of Education:
A searching discussion of school
Education Opening New Paths to Learning
and Teaching. New York: Vintage Books.

Caprio, Frank, S. Female Homosexuality:
A Modern Study of Lesbianism. New York:
Grove Press, Inc., 1962.

Fromm, Erich. Escape From Freedom.
New York: Avon Books, 1965.

Sprague, W.D. Sexual Rebellion in the
Sixties. New York: Lancer Books,
1965.

Gordon, Dale. Anal Eroticism. Cleveland,
Ohio: Classics Library, 1968.

Berton, Pierre, The Smug Minority. Toronto/
Montreal: McClelland and Stewart Ltd.,
1968.

Kinneman, Reade, L. The Call Girl Casebook.
California: Genell Corporation, 1965.

- Soong, Maying. The Art of Chinese Paper.
Folding. Surrey, England: Cedar Book,
1967.
- Cleland, John. Fanny Hill: Memoirs of a
Woman of Pleasure: with an Introduction
for Modern Readers by Peter Quennell.
New York: G.P. Putnam's Sons, 1963.
- Chapman, A.H. Put-offs and Come-ons:
Psychological Manoeuvres and Stratagems.
Great Britain: Corgi Books, 1970.
- Ford, Clellan S, and
Beach, Frank, A. Patterns of Sexual Behaviour.
London: Methuen University Paperbacks,
1965.
- Bornstein, Eli, Ed. The Structurist: Annual
Art Publication, No.3 Saskatoon:
University of Saskatchewan, 1963.
- Art in Architecture and
Townscape. Denmark: Presentation Books -
Ministry of Foreign Affairs - Copenhagen.
- Beier Ulli Contemporary Art in Africa.
London: Pall Mall Press, 1968.
- Raderer Melvin. A Modern Book of Esthetics,
3rd. Ed. New York: Holt Rinehart and
Winston, 1962.
- Strupeck, Jules. The Creation of Sculpture.
New York: Holt Rinehart and Winston, 1952.

Jung, Carl, G. Man and His Symbols.

London: Aldus Books, 1964.

Morgan, Clifford, T.

and King, Richard, A. Introduction to Psychology.

3rd. Ed. New York: McGraw Hill Book Co.,
1966.

Munroe, Ruth, L. Schools of Psycho-

analytic Thought. New York: The

Dryden Press Publishers. 1955.

Maurice Tuchman. A & T: A Report on the

Art and Technology Program of the Los

Angeles County Museum of Art (1967-

1971)

Arnheim, Rudolf. Art and Visual Perception.

London: Faber and Faber, 1954.

Powell, T.G.E. Prehistoric Art. London:

Thames and Hudson, 1966.

Langer, Susanne, K. Reflections on Art.

New York: Oxford University Press, 1961.

Waldberg, Patric. Surrealism. London:

Thames and Hudson, 1965.

Perls, Frederic,

Hufferline, Ralph, E.,

and Goodman Paul. Gestalt Therapy. New York;

Delta Books, 1951.

Leuzinger, Elsy. Art of the World: Africa.
London: Methuen, 1960.

Mueller, Robert, E. Inventive Man. New York:
Lancer Books, 1964.

Watts, Alan, W. The Way of Zen. New York:
Vintage Books, 1957.

Effel, Jean. ... e Dio Creò il cielo
e la Terra ... Torino: Piero Gribaudo
Editore, 1969.

Meyer, Previn, Gerard. Pioneers of the Press.
New York: Fawcett Publications,
Inc., 1961.

Carroll, Lewis. Alice in Wonderland
London: Pan Books Ltd., 1952.

Ceram, C.W. Civiltà al Sole. Italy:
Osca Mondadori ed. 1970.

McLuhan, Marshall, The Medium is the Message.
New York: Bantam Books, 1967.

Ogilvy, David. Confessions of an Advertising
Man. 4th Ed. New York: Dell Books, 1967

Mead, Margaret. New Ways for Old. New York:
William Morrow and Co. 1956.

Olenfant. Foundations of Modern Art.
London: Vision Press.

- Rogers, Carl. On Becoming a Person.
Cambridge Mass: The Riverside Press,
1961.
- Mead, George, H. Mind, Self and Society.
- Strauss, Levi, C. The Savage Mind. London:
Weidenfeld & Nicolson, 1962.
- Strauss, Levi, C. Structural Anthropology.
- Strauss, Levi, C. Totemism. Translated by
Rodney Needham. Boston: Beacon Press.
- Strauss, Levi, C. Race and History.
- Mead, Margaret. Cultural Patterns and
Technical Change. Mental Paperbacks
Inc. 1958.
- Lorenze, Konrad. King Solomon's Ring:
New Light on animal ways, Methuen,
University Paperbacks, 1961.
- Lorenze, Konrad. Man Meets Dog. Translated
by Marjorie Kerr Wilson. London:
Methuen, 1954.

A C K N O W L E D G E M E N T S

I express here my gratitude to all those who helped in the development of this thesis, particularly to my students who experimented with many ideas mentioned here and whose work is reproduced in the text.

Special acknowledgements must be given to: Professor Alfred Pinsky and Professor Helene Gagne, both of Sir George Williams University and Professor Peter London, formerly of Sir George Williams University for their advice and assistance.

I also wish to thank the Dean's Committee of the University of Nairobi for the generous grant that made this research possible.

B R R A T A

Quoted References in Chronological Order

Each entry is preceded by the relevant page number in the thesis.

2. Carroll, Lewis. Alice in Wonderland.
Together with Through the Looking-Glass.
London: Pan Books Ltd. 1952, p. 11.
2. Mead, G.H. Mind, Self and Society. Chicago:
University of Chicago Press, 1967,
p. 335.
4. Reader's Digest, September 19, 1968, p. 20.
5. Clarence Day, From a printed page on a wall.
Sir George Williams University Library
Borrowing Room.
9. Kubie, S. Lawrence. Neurotic Distortion of
the Creative process. Toronto:
Ambassador Books Ltd., 1967 p. 53.
10. Time: The Weekly Newsmagazine, March 17,
1969, p. 3.
11. The Montreal Star, June 18, 1969, p. 11
12. Reader's Digest, September 1968, p. 20
14. Mearns, Hughes. Creative Power: The Education
of Youth in the Creative Arts.
New York: Dover, 1958, p. 187.
15. McLuhan, M. The Medium is the Massage. New
York: Bantam Books, 1967. p. 145,
quoting Laotze.
16. Mearns, Hughes. Creative Power p. 94.

- 16 Humphreys, J. Buddhism. London: Passet,
1962, p. 183.
- 17 Pascal, Blaise. Thoughts. New York:
P.F. Collier and Son, 1910. p. 38.
Thought No. 82.
- 17 The Evening Saturday Post, October 19,
1968, p. 38.
- 19 Kubie, S. Lawrence. Neurotic Distortion
of the Creative Process. p. 141.
- 20 Mead, G.H. Mind Self and Society. p. 332.
- 20 Koestler, Arthur. The Ghost in the Machine
London: Pan Books Ltd, 1970. p. 188,
quoting Rossetti Cristina.
- 22 Mearns, Hughes. Creative Power p. 105.
- 23 Marcuse, Herbert. One - Dimensional Man:
Studies in the Ideology of Advanced
Industrial Society. Boston: Beacon
Press, 1968, p. 94.
- 24 McLuhan, M. Medium is the Massage p. 117.
- 25 McLuhan, M. Ibid. p. 48.
- 27 The Montreal Star Weekend Magazine,
No. 43, 1968, p. 24.
- 27 The Montreal Star Weekend Magazine,
No. 30, 1968 p. 16.
- 27 The Montreal Star Weekend Magazine,
No. 43, 1968, p. 19.

- 29 Koestler, Arthur. The Act of Creation.
London: Pan Books Ltd. 1966, p. 84.
- 31 Iversen, W., "An Overview of Ladies Underwear"
Playboy (July 1972), p.83 - 92.
- 31 Lowe, Frank, "The Facts of Life Aren't
Fun Anymore" The Montreal Star,
June 26, 1969, p. 19.
- 36 Koestler, Arthur. The Act of Creation, p.84.
- 38 Bruner, Jerome. The Process of Education.
New York: Vintage Books, Random House,
1960, p. 48.
- 40 Koestler, Arthur. The Act of Creation, p.91.
- 41 The Montreal Star, July 26, 1968, p. 53.
- 42 Time: /The Weekly News-Magazine, April 25,
1969, p. 76.
- 42 Reporter, East Africa's Fortnightly
Magazine, December 9, 1969, p. 22.
- 42 The Montreal Star Weekend Magazine,
No. 43, 1968, p. 19.
- 43 The Montreal Star, August 22, 1968, p. 30.
- 43 Daily Nation (Nairobi), February 7, 1972, p.10.
- 45 "Chordial Advice", The Montreal Star Weekend
Magazine, No. 29, 1969, p. 17.
- 47 Lawrence, D.H., The Creative Process: A Sympo-
sium. Ed. Brewster Ghiselin. Toronto:
(The New American Library of Canada,
1967. p. 70.
- 48 Reader's Digest, March 1966, p. 148.

- 71 Iversen, W., "An Overview of Ladies Underwear",
Playboy, July 1972, p. 83 - 92.
- 76 Ibid.
- 81 "Art Nouveau Erotica", Playboy, December,
1967, p. 135.
- 85 Ryan, Terry. "Technology and Survival".
Paper read at a Conference on
"Communications Media in Education"
at S.G.W. University, Montreal,
October 26, 1968, p.8.
- 87 Ibid.
- 89 "What are you Looking at?", The Montreal
Star Weekend Magazine, No. 4,
1968, p. 10.
92. Ibid.
92. "Steady, now. Is this art?". The Montreal
Star Weekend Magazine, February 1,
1969, p. 14 - 15.
- 94 Discovering Art: The Illustrated Story of Art
Through the Ages, No.1, p. 2 - 4.
- "Steady, now. Is this art?". The Montreal
Star Weekend Magazine, February 1,
1969, p. 14 - 15.
- 98 Iversen, W., "An Overview of Ladies Underwears"
Playboy, July 1972, p. 83 - 92.
- 102 Time: The Weekly News-Magazine, August 23,
1968, p. 38.
- 102 International Scala, No. 4 (Frankfurt), April
1970, Front, Cover.

- 103 The Montreal Star, February 17, 1968, p. 53.
- 104 Topic, No. 46 - U.S. Information Agency.
Monthly, pub. Press & Publications
Service.
- 104 Daily Nation (Nairobi), August 27, 1972, p. 17.
- 105 Daily Nation (Nairobi), August 20, 1972, p. 17
- 105 The Montreal Star Weekend Magazine, No. 19,
1969, p. 32.
- 106 Time, October 24, 1969, p. 67.
- 106 International Scala, No. 4, April 1970, p. 16.
- 106 Oggi Illustrato, April 21, 1971, p. 98.
- 106 Daily Nation (Nairobi), November 11, 1969,
p. 10.
- 106 Ibid. October 2, 1970, p. 15.
- 107 Ibid. September 1, 1971, p. 17.
- 107 Time, April 19, 1968, p. 54.
- 108 Time, March 21, 1969, p. 25.
- 108 Ibid., p. 24.
- 108 Daily Mirror (London), July 5, 1965, p. 12.
- 109 Ibid.
- 110 Time, June 14, 1968, p. 52.
- 110 Time, October 6, 1967, p. 68.
- 127 Reader's Digest, December 1967, p. 1.
- 133 East African Standard (Nairobi), October 29,
1969, p. 3.
- 133 Time, June 20, 1969, p. 62.

- 133 L'Express (Paris), October 19, 1970, p.33.
- 134 Time, June 20, 1969, p. 44.
- 134 Playboy, December 1967, p. 65.
- 134 Vogue, August, 1969, p. 31.
- 134 The Montreal Star, September 27, 1968; p. 20.
- 134 Sunday Nation (Nairobi), May 24, 1970, p. 17.
- 136 The Montreal Star Weekend Magazine, June 28,
1969, p. 14.
-
- 137 Mearns, Hughes, Creative Power, p. 61.
- 138 Reader's Digest, March 1968, p. 192.
- 138 Time, July 25, 1969, p. 42.
- 138 The Montreal Star weekend Magazine, No.43,
1968, p. 16.
- 139 Lowe, Frank, "The Facts of Life Aren't
Fun Anymore", The Montreal Star,
June 26, 1969, p. 19.
- 140 Time, July 25, 1969, p. 42.
- 141 James Henry, Four Meetings, quoted in
Art in America No. 2 Vol. 47, New
York: Vision Inc., 1959, p. 32.
- 148 Time, September 13, 1968, p. 64.
- 148 The Montreal Star, August 18, 1969.
- 149 Time, June 21, 1971, p. 61.
- 166 Iversen, W., "An Overview of Ladies Underwear",
Playboy, July 1972, p. 83 - 92.
- 172 Time, January 24, 1969, p. 27.
- 173 Time, May 17, 1968.

- 174 Ibid.
- 174 Buber, Martin. I and Thou. New York: Charles Scribner's Sons, 1958, p. 76.
- 175 Rogers, Carl. On Becoming a Person. Cambridge Mass: The Riverside Press, 1961, p. 26.
- 175 Marcuse, Herbert. One Dimensional Man. p. 26.
- 176 Miller, Henry. The Creative Process. ed. Brewster Ghiselin, p. 184.
- 177 Rogers, Carl. On Becoming a Person. p. 21.
- 179 Mearns, Hughes. Creative Power. p. 60.
- 185 Star Weekly, July 5, 1969.
- 185 Art in Architecture and Townscape. Denmark: Press and Information Department of the Danish Foreign Ministry, 1969-70.
- 185 Caught by the Camera. The Reader's Digest Association Ltd., Montreal, Canada, 1968, p. 14.
- 191-2 Mearns, Hughes. Creative Power. p. 59.
- 197 Iversen, William. "An Overview of Ladies Underwear"; Playboy, July 1972, p. 83 - 92.
- 197 Sunday Nation (Nairobi), December 24, 1972, p. 5.
- 198 Daily Nation (Nairobi), September 19, 1969, p. 24.
- 198 Time, February 8, 1971, F. Cover.

- 198 The Montreal Star, June 23, 1969.
- 198 Sunday Nation (Nairobi), January 31,
1971 p. 9.
- 199 The Montreal Star, November 5, 1968, p.7.
- 199 Mearns, Hughes, Creative Power. p. 134.
- 199-200 The Montreal Star, November 5, 1968, p.7.
- 202-3 Time, May 31, 1971, p. 35.
- 223 The Montreal Star, August 14, 1969, p.25.
- 223 The Montreal Star Weekend Magazine.
July 5, 1969.
- 226 The Montreal Star, July 4, 1969.
- 226-7 The Montreal Star Weekly, June 7, 1968.
- 227 The Montreal Star Weekend Magazine,
February 8, 1969.
- 228 The Montreal Star, June 27, 1969, p.10.
- 229 Time, September 20, 1968.
- 230 Anonymous. Fog: Teaching Material of that
title. Study Skills Department,
S.G.W. University, Montreal, 1968.
- 231 Buber, Martin, I and Thou, p. 39.
- 238 Time, April 18, 1969, p. 52.
- 238 The Montreal Star, July 3, 1968.
- 245-6 Iversen, W. "An Overview of Ladies Underwear",
Playboy, July 1972, p. 83-92.
- 246 Reader's Digest, March, 1966.
- 248 Time, October 11, 1971, p. 75.

- 250 / Fair Lady, March 31, 1971, p. 11.
- 251 Look, February 4, 1968.
- 251-2 Kenya Mirror, No. 15, September 15-30,
1969, F. Cover.
- 252 Sunday Nation, October 18, 1970, p. 27.
- 253 Playboy, December 1967, p. 228 - 229.
- 253-4 The Montreal Star, May 1, 1969.
- 254 Time, July 27, 1970, p.1.
- 257 Sunday Nation, (Nairobi), March 7, 1971.
- 257 Time, January 11, 1971, p. 38.
- 257 Newsweek, March 15, 1971 p. 14.
- 257 The Sunday Times, August 31, 1969.
- 258 Time, July 26, 1968.
- 260 Walker Joan: Montreal Star, July 6, 1968.
- 276 Whitman, Walt. "Song of Myself," from:
Leaves of Grass. New York: D.A.
Appleton and Co., 1910, p. 130.
- 278 Arnand, Antoine, Unicef Calendar, 1965.
- 278 Skinner, B.F. Psychology Today, April 1969,
p. 23.
- 279-80 Ryan, Terry, "Technology and Survival".p.6.
- 281 Reader's Digest, September 1967.
- 281 McLuhan, M. The Medium is the Massage. p.69.
- 282 Time, August 15, 1969, p. 49.
- 283 Hoffman, Martin in Psychology Today,
July 1968, p. 71.
- 283 Rogers, Carl. On Becoming a Person. p.20.
- 285 Rogers Carl. On Becoming a Person. p. 22.

B R R A T A

ACKNOWLEDGMENT FOR ILLUSTRATIONS

entries are preceded by the relevant thesis page and they read from left to right beginning at the top of each page.

Frontispiece. Mwaniki, L. with his recent sculptures, 1972.

7 Playboy. November 1967, p. 100.

8 " September 1968, p. 150.

" " November 1968, p. 115.

" " October 1968, p. 98.

" " December 1968, p. 130.

21 " April 1969, p. 203.

30 Reporter, East Africa's Fortnightly Magazine, November 1964, F. Cover.

" The Montreal Star Weekend Magazine, No. 43, 1968, p.16.

" The Montreal Star, January 10, 1968.

" The Montreal Star Weekend Magazine, No.43, 1968

32 The Montreal Star, November 25, 1968.

" Maclean's Reviews, March 1968, p. 80.

" The Montreal Star, May 17, 1968.

" The Gazette, (Montreal), July 17, 1969, p.12.

35 The Montreal Star, May 14, 1968.

" radio Corriere T.V., May 28, 1972.

" The Montreal Star, November 13, 1968.

- 35 The Montreal Star, October 22, 1968.
- 50 The Gazette, (Montreal), May 2, 1968.
- " Leeson, Francis. Kama Shilpa: a Study of Indian Sculpture Depicting Love in Action, Bombay: D.B. Taraporevala Sons & Co. Private Ltd., 1968. pl.87.
- " Time, September 8, 1967.
- " Time, August 15, 1969, p. 34.
-
- 51 Mwaniki, L. Author's sculptures, 1972.
- " Sele arte, No. 20, 1960.
- " Kultermann, Udo. The New Sculpture. London: Thames and Hudson, 1968, p. 39.
- " Grazia (Magazine), November 29, 1970, p.22.
-
- 52 The Montreal Star, June 26, 1969.
- " Esquire (Magazine), August 1969, F. cover.
- " Time, August 15, 1969.
- " The Science Museum, London, a Scientific Model Photograph.
- 53 Mwaniki, L. Demonstration Drawing, 1969.
- " Student, Nunes Alzira, 1969.
- " Mwaniki, L. Demonstration Drawing, 1969.
- " Student, Emokoli, M.N., 1971.
- 54 Mwaniki, L. 1971.
- " Flexus, November 1968, p. 14.
- " Student, Kuradwogi Okello, 1971.
- " " Dewji Kaihanna, 1971.

- 55 Plexus, September 1968, p. 135.
" Mwaniki, L. 1971.
" Plexus, October, 1968, p. 67.
" " November 1968, p. 68.
56 Leeson, Francis. Kama Shilpa. pl. 89.
" Ibid. pl. 48.
" Neilach, D. and Seiden D. Direct Metal Sculpture. New York: Crown Publishers, Inc., 1966, p. 133.
" Leeson, Francis. Kama Shilpa. pl. 29.
57 Student, Michen, Faith, 1971.
" " Sehmi, Amritpal, 1971.
" " Nwayitsi, Sarah, 1971.
" " Channa, Jaswinder, 1971.
58 Student Karonge, Samuel, 1970.
58 Ibid.
" Student, Kiarie, Geoffrey, 1970.
" Mwaniki, L. 1968.
60 Student, Ngolovoi, John, 1969.
" De Becker, Raymond. The Other Face of Love. London: Sphere Books Ltd., 1970, pl. 26.
" The Science Museum, London, Scientific Model Photograph.
" Student, Patel, Anil Kumar, 1969.
61 Student, Kanyeru, John, 1969.

- 61 Time, May 10, 1971, September 13, 1971,
June 21, 1971.
- " Time, August 30, 1971, p. 46.
- " Delo, August 15, 1972.
- 62 Reporter, December 9, 1969, p. 22.
- " Student, Karanu, D.P., 1967.
- " " Nunes Alzira, 1967.
- " " Ng'ang'a, A.K., 1972.
- 63 Time, October 13, 1967, pp. 53,53,51.
- " Sele Arte, No. 18, 1960.
- 65 Time, December 1, 1967, p. 55.
- " The Montreal Star, October 17, 1968.
- " " " " July 18, 1969, p.22.
- " Vogue, August 1969, p. 122.
- 67 Grazia, 19 aprile, 1970, p. 54.
- " Ibid.
- " Look, (Magazine), October 17, 1967, p.108.
- " The Montreal Star, August 5, 1969.
- 69 The Montreal Star, October 17, 1968.
- " Bijoux Fiaschi, Brochure, 1969, Tavola 6.
- " Time, October 24, 1969, p. 52.
- " Sunday Nation (Nairobi), December 5, 1971
- 72 Star Weekly (Montreal), July 19, 1969.
- " Playboy, November 1968, p. 173.
- " The Montreal Star, June 21, 1969, p. 27.

- 72 Daily Nation (Nairobi), June 30, 1970, p. 16.
- 73 Settimana TV., November 6, 1971, p. 75.
- " Student, Ibuga, V., 1969.
- " Time, July 7, 1969.
- " " March 16, 1970.
- 74 Italy Today, Italian State Tourist Office
Handout, 1970, p. 186.
- " Time, June 14, 1968.
- " Sunday Nation (Nairobi) January 14, 1973, p. 19
- " De Becker, Raymond. The Other Face of Love,
pl. 15.
- 75 The East African Standard, November 1, 1972.
- " The Montreal Star, March 12, 1968.
- " The Sunday Nation (Nairobi), May 12, 1971
- " The East African Standard, November 7, 1969, p. 7.
- 82 Stout, Anthony J. Modern Makonde Sculpture.
Nairobi: Kibo Art Gallery Publications,
1966, pl. XXV.
- " Flexus, October 1968, p. 48.
- " Popular Photography, 1965, pl. 30.
- " Domenica del Corriere. No. 26, 1 Luglio
1969, p. 50.
- 83 Playboy, December 1967, p. 131.
- " Time, October 11, 1968.
- " Leeson, Francis. Kama Shilpa, p. 25, pl. 16.
- " Playboy, December 1967, p. 130.

- 90 The Montreal Star Weekend Magazine.
No. 4, 1968, p. 10.
- 91 Time, October 11, 1968.
- " Plexus, September 1968, p. 23.
- " Time, October 11, 1968.
- " Ibid.
- 113 The Montreal Star, July 4, 1969.
- " Air India Brochure, Bombay, F. Cover.
- " Daily Nation (Nairobi), November 11, 1969.
- " Plexus, November 1968, p. 50.
- 114 The Montreal Star, February 17, 1968, p. 58.
- " Ibid.
- " The Montreal Star, July 29, 1968.
- " Look (Magazine), February 4, 1968.
- 115 Time, May 11, 1970, p. 38.
- " The Montreal Star, February 1, 1969.
- " Student, Marete, Julius, 1971
- " Time, August 23, 1968, p. 38.
- 116 Pageant (Magazine), September, 1967.
- " Settimana TV. No. 40, September 30, 1972.
- " East African Standard, December 18, 1972, p. 4.
- " The Montreal Star Weekend Magazine,
January 18, 1969.
- 117 Time, September 13, 1968.
- " Pageant, September, 1968.
- " Plexus, November, 1968, p. 137.

- 117 Playboy, October, 1967.
- 118 Plexus, November, 1968, p. 34.
- " Daily Nation (Nairobi), May 19, 1970, p.9.
- " " " " November 22, 1969,
p. 17.
- " Daily Nation (Nairobi), June 19, 1970,
p. 17.
- 119 Student, Ng'ang'a, A.K. 1972.
- " Ibid. 1972.
- " Ibid. 1970.
- " Ibid 1971.
- 120 Plexus, October, 1968, p. 130.
- " Discovering Art: Primitive Art No.9, p.111.
- " Leeson, Francis, Kama Shilpa, Frontispiece.
- " Playboy, December, 1967, p. 138.
- 121 Daily Mirror (London), July 5, 1965.
- " Ibid.
- " Canaday, John. Mainstreams of Modern Art.
London: Thames and Hudson, 1959,
pl. 627, p. 497.
- " Playboy, August, 1967.
- 122 Student, Ng'eny, Betty, 1971.
- " " Onyaramba, E. 1971.
- " " Sehmi, Amritpal, 1971.
- " " Mayenga, John, 1971
- 123 " Thapen, Aruna, 1971.

- 123 Student Patel Anil Kumar, 1969.
" Ibid.
" Student, Mayenga, John, 1971.
124 " Sehmi, Amritpal, 1971.
" Mwaniki, L. Author with Student, 1971
" Student, Ng'eny, Betty, 1971.
" " Marete, Julius, 1971.
125 The Montreal Star, September 11, 1968.
" Pageant, November, 1968.
" Topic, U.S. Information Agency Monthly,
No. 46, p. 13.
" Daily Nation (Nairobi), August 20, 1972,
p. 17.
126 Mwaniki, L. Montreal 1968.
" Fair Lady Magazine, March 31, 1971.
" Student, Dianga, John, 1970.
128 Mwaniki, L., Montreal 1969.
" Ibid.
129 Ibid.
" Student, Gohil, M: 1972
130 Mwaniki, L., Nairobi, 1971
131 Time, February 8, 1971, p. 26.
" Discovering Art; Primitive Art, No. 6, p.92.
" Time, May 31, 1971, p. 16.
" Sunday Nation, (Nairobi) October 25, 1970, p.17.

- 132 The Georgian, October 29, 1968, p.4.
" Sunday Nation (Nairobi), May 24, 1970, p.17.
" Newsweek, June 23, 1969, p. 59.
" Pageant, September 1968, p. 83.
142 The Montreal Star, October 23, 1968.
" Time, January 24, 1969, p.17.
" Time, May 10, 1968, p. 20.
" Time, June 21, 1971.
143 Drum Magazine, November 1960.
" The Montreal Star Weekend Magazine,
January 18, 1969.
" The Montreal Star Weekend Magazine,
April 27, 1968.
" The Montreal Star, March 27, 1968.
144 The Montreal Star Weekend Magazine,
April 27, 1968.
" Daily Nation (Nairobi), September 29,
1968, p.8.
" East African Standard, (Nairobi), October 29,
1969, p.3.
" The Montreal Star, August 12, 1969.
145 Time, September 20, 1971, p.15.
" The Montreal Star, August 22, 1968.
" Time, June 27, 1969; p.19.
" Ibid.
146 Sunday Nation (Nairobi), April, 26, 1970, p.15.

- 146 The Montreal Star, August 1, 1968.
" Life, March 1, 1968.
" Daily Nation, (Nairobi), November 1, 1969,
p. 17.
- 151 Mwaniki, L., with his recent sculptures in
Yugoslavia, 1972.
- 152 Ibid.
" Ibid.
" Look, April 4, 1967.
" Time, June 8, 1970, p. 46.
- 153 Student, Bala, Edna A.J., 1972.
" Popular Photography, 1965.
" Student, Philipose, E., 1970.
" Ibid.
- 154 Star Weekly, June 28, 1969.
" Student, Chune, B.K., 1972.
" " Kanyeru, J., 1970.
" Mwaniki, L., 1971.
- 155 Student, Bala, Edna, A.J., 1972.
- 155 Kultermann, Udo. The New Sculpture. London:
Thames & Hudson, 1967, pl. 57., p.47.,
pl.56, p.46., pl.55, p.46.
- 156 Plexus, October 1968, p.60.
" Student, Nunes, Alzira, 1970.
" " Shah, Surekha, 1971.
" " Nunes, Alzira, 1970.

- 157 Christensen, Erwin. Primitive Art. New York:
Bonanza Books, 1955, pl.4.
- " Student, Kuradwogi, Okello, 1971.
- " The Montreal Star, July 18, 1969.
- " Student, Kibera, 1969.
- 158 Stout, Anthony, J. Modern Makonde Sculpture,
Frontispiece.
- " Student, Kiarie, Geoffrey, 1969.
- " " Nunes, Alzira, 1970.
- " Mwaniki, L., 1971.
- 159 Student, Thuo, P., 1972.
- " Canaday, John. Mainstreams of Modern Art.
Fig. 660, p. 522.
- " Student, Oyende, Nicholas, S., 1972.
- " " Wesa, Washuma, 1972.
- 160 Mwaniki, L., 1969.
- " Ibid. 1968.
- " Ibid. 1962.
- " Ibid. 1971.
- 161 Student, Karanu, D.P., 1967.
- " " Barha, Dhanwant, 1972
- " " Cockar, Nazmu-Deen, 1972
- " " Barha, Dhanwant, 1972
- 162 Mwaniki, L., 1971.
- " Ibid. 1971
- " Ibid. 1971

- 162 Ibid. 1971.
- 163 Ibid. 1971.
- 164 Student, Gichuiri, M., 1972.
- " " Wesa, Washuma, 1972.
- " " Oyende, Nicholas, S., 1972.
- " " Chune, Branice, M., 1972.
- 165 " Madoka, S., 1972.
- " " Bala, Edna, A.J., 1972.
- " " Kaviti, Jane, 1972.
- " " Barha, Dhanwant, 1972.
- 167 East African Newspapers, Nation Series, 1967.
- " Ibid.
- 168 Missioni Consolate, Anno LXXII, 1-15
Genaiio, 1970.
- " Midnight, March 4, 1968.
- " Pageant, September, 1968.
- " Time, May 10, 1971, p. 43.
- 180 The Montreal Gazette, October 19, 1969.
- " The Montreal Star, April 28, 1969, p.17.
- " Playboy 1966. "Priview, All America Teams",
p. 153.
- " The Montreal Star, June 21, 1969.
- 181 The Montreal Star, July 26, 1969.
- " Daily Nation (Nairobi), October 2, 1970, p.25.
- " Daily Nation (Nairobi), September 11, 1969.
- " Student, Ng'ang'a, A.K., 1972.

- 182 The Saturday Evening Post, October 19,
1968, p.41.
- " Time, February 9, 1968, p.65.
- " "Cimaise", April 16, No. 91-92, 16 annee, 1969.
- " The Montreal Star, March 25, 1969.
- 183 The Montreal Star, August 22, 1969.
- " "Cimaise", p. 86.
- 184 Playboy, November 1968, p. 173.
- " Time, February 9, 1968.
- " Pageant, November, 1968.
- " Mwaniki, L., 1971.
- 186 Grazia, (Italian Magazine) November 29,
1970, p. 173.
- " Eve, (Magazine), October, 1968.
- " The Montreal Star, June 23, 1969.
- " Time, August 2, 1971, p. 26. An Italian
Reproduction.
- 187 Kultermann, Udo. The New Sculpture, pl.203,
p. 134.
- " Polish Review, March 1970.
- 189 Folio Society Editions. London, Folio 21,
Folio Press.
- 206 Plexus, October 1968, p.64.
- " Noir et Blanc, October 19, 1968.
- " Look, Magazine, October 17, 1967, p. 108.
- " Noir et Blanc, October 19, 1968.

- 207 Science Museum, London.
" Student, Onyaramba, E., 1971.
" The Montreal Star, March 12, 1967.
" Pageant, September, 1968.
208 Student, Ng'ang'a, A.K., 1970.
208 " Thapen, Aruna, 1971.
" " Ng'eny, Betty, 1970.
" Kwaniki, L., 1971.
209 Student, Gichuiri, L., 1972
" " Patel, Anil Kumar, 1969.
" Polish Review, February, 1970
" Student, Omolo, R., 1972.
210 Student, Channa, Jaswinder, 1971.
" Kwaniki, L., 1971.
" Student, Mwaytsi, Sarah, 1971.
" " Ng'eny, B., 1971.
211 Plexus, October, 1968, p. 128.
" Student, Patel, Anil Kumar, 1970.
" " Dedlow, David, 1970.
" Time, May 31, 1971, p.35.
212 Kwaniki, L., 1971.
" Student, Onyaramba, E., 1971.
" Kwaniki, L., 1971.
" Ibid.

- 213 Student, Mwayitsi, Sarah, 1971.
" " Gohil, M., 1972.
" " Wesa, Washuma, 1972.
" Stout, Anthony, J., Modern Makonde Sculpture,
pl. XXVIII, p. 50.
214 Plexus, September 1968, p. 95.
" Macleans Reviews, March 1968, p. 79.
" Student, Michen, Faith, 1971.
" Look, Magazine, October 17, 1967, p. 108.
215 Student, Dedlow, David, 1970.
" Mwaniki, L., 1971.
" Student, Madoka, Sam, 1972.
" Ibid.
216 Student, Ng'eny, Betty, 1971.
" " Michen, Faith, 1971
" Ibid.
" Plexus, November 1968, p.70.
217. Student, Chune, B.M., 1972.
" " Wesa, Washuma, 1972.
" " Marete, Julius, 1971.
" " Barha, Dhanwant, 1972.
218 Discovering Art, London: No. 20, Vol. II, p.125.
" Cagnolo, Fr. C. The Akikuyu. Nyeri, Kenya:
The Mission Printing School, 1933,
p. 103.
" Student, Kiarie, Geoffrey, 1970.

- 218 student, Bala, Edna, A.J., 1972
219. Mwaniki, L., 1959.
- " " " 1971.
- " Canaday, John, Mainstreams of Modern Art.
pl. 605, p. 485.
- 220 Time, August 22, 1968.
- " Mwaniki, L., 1972.
- " Ibid.
- " Ibid.
- 221 East African Airways Calendar, 1971.
- " The Montreal Star, August 6, 1968.
- " Canaday, John. Mainstreams of Modern Art.
pl. 605, p.485.
- " The Montreal Gazette, October 19, 1968.
- 222 Mwaniki, L., 1972.
- 224 Time, August 16, 1968, p. 23.
- " The World, International Pictorial Magazine,
July 1970, p. 31.
- " Daily Nation (Nairobi), October 2, 1970, p.15.
- " Pageant, March 1968, p.80.
- 225 Plexus, October 1968, p. 73.
- " " November 1968, p. 67.
- " Time, September 20, 1968.
- " Sunday Nation (Nairobi), December 12, 1972.
- 234 Daily Nation (Nairobi), April 24, 1970.

- 234 Mwaniki, L., 1971.
" Daily Nation (Nairobi), April 24, 1970.
" Kultermann, Udo. The New Sculpture, pl.334,
p. 203.
235 Plexus, September 1968, pp.66, 67,65, 68.
236 Plexus, September 1968, p. 30.
" Meinhertzhagen, Colonel R. Kenya Diary:
1902 - 1906. London: Oliver and Boyd,
1957, p. 32.
" Plexus, September 1968. p. 93.
" Student, Kiarie, Geoffrey, 1970.
237 Student, Kiarie, Geoffrey, 1969.
" Ibid.
" Ibid.
" Ibid.
239 Mwaniki, L., 1960.
240 Mwaniki, L., 1969.
" Popular Photography, 1965.
241 The Montreal Star Weekend Magazine,
January 13, 1968.
" Pageant, October 1968.
" Time, August 2, 1971, p. 37.
" Daily Nation (Nairobi), March 9, 1971, p.12.
247 Daily Nation (Nairobi), September 12, 1969.
" Midnight, March 4, 1968, p. 4.

- 247 Daily Nation (Nairobi), November 13, 1970, p.13.
" Sunday Nation (Nairobi), September 14, 1969,
p. 20.
- 256 International Scale, January 1970.
- 262 Plexus, September 1968, p. 24.
" " October 1968, p. 105.
" " November 1968, p. 52.
" Air India Calendar, 1970.
- 263 Playboy, November 1968, p. 139.
" Popular Photography, 1965, pl. 97, p.195.
" The Montreal Star, July 18, 1968.
" Sunday Nation (Nairobi), March 7, 1971.
- 264 East African Standard, December 15, 1970,
p. 10.
" Sunday Nation (Nairobi), May 24, 1970, p.24.
" Student, Shah, A., 1967.
" Playboy, November 1968, p. 146.
- 265 Plexus, October 1968, p. 47.
" Time, January 11, 1971, p. 38.
" Topic, U.S. Information Agency Monthly,
No. 64, p.2.
" Italia Oggi, p. 186.
- 266 Student, Ng'ang'a, A.K., 1972.
" Mwaniki, L., 1971.
" Student, Ng'ang'a, A.K., 1972.

- 266 Student, Nunes, Alzira, 1970.
- 267 Leeson, Francis, Kama Shilpa. pl. 94.
- " Student, Ng'ang'a, A.K., 1972.
- " " Mbugu, Vincent, 1969.
- " Mwaniki, L., 1971.
- 268 Student, Nunes, Alzira, 1969.
- " " Kiarie, Geoffrey, 1970.
- " " Kihuria, J.E., 1971.
- " " Karonge, Samuel, 1969.
- 269 Student, Karonge, Samuel, 1970.
- " " Kiarie, Geoffrey, 1970.
- " " Thuo, P.A.K., 1971.
- " " Kuradwogi, Okello, 1971.
- 270 Student, Karonge, Samuel, 1969.
- " Plexus, November, 1968, p. 112.
- " " September, 1968, p. 69.
- " De Becher, Raymond. The Other Face of Love.
pl. 9, p.48.
- 271 Plexus, November 1968, p. 73.
- " Newsweek, December 4, 1967, p. 87.
- " Playboy, December 1968, p. 202.
- " De Becher, Raymond, The Other Face of Love.
pl. 13. p.99.
- 272 La Domenica Del Corriere, No. 26, 1 Luglio
1969, p. 50.

- 272 Mwaniki, L., 1962.
- 273 Leeson, Francis. Kama Shilpa. pl.65.
- " " " " " " pl.84
- " Mwaniki, L., 1966.
- " Playboy, December 1967, p. 135.
- 274 Student, Shah, A., 1967.
- " Mwaniki, L., 1971.
- " The Montreal Star, July 4,
1969, p. 21.
- " Mwaniki, L., 1965.
- 275 L'Express (Paris), Octobre 19, 1970.
- " Mwaniki, L., 1967.
- 277 The Sunday Post, (Nairobi), July 23, 1961.
- " Student, Patel, Anil Kumar, 1969.
- " Playboy, December 1968, p. 141.
- 284 The Montreal Star, November 11, 1968.
- " The Montreal Star, November 18, 1968.