Sights: Tinguely moves sculpture

By STEVE THORPE
Thresher Amusements Editor

Mr. Tinguely's works, reviewed below, are discussed in The New Yorker (Feb. 10, 1962). A copy is on reserve under English 100 in Fondren.—Ed.

There is this horrible machine that is rolling back and forth along a black-painted railroad track. It has long things that gyrate crazily at all angles and cog wheels that move and don't move and pipes and protrusions and little wrough iron curlicues all over it.

And what's more, it's all sort of hauntingly beautiful.

No, really, this is not something out of a surrealistic mechanical engineer's nightmare—it actually exists and its name is "MK III" and it can be seen on exhibit at the Houston Museum of Fine Arts from now until May 16.

Jean Tinguely, the French sculptor responsible for this exhibit, has succeeded in producing sculpture with a fourth dimension — motion. In the twelve pieces on exhibit, Tinguely has provided the onlooker with magnificent visual treats at best and, rarely, horrid visual novelties.

Kaleidoscope Motion

The best piece by far is a concoction ofmeshing gears made out of thin pieces of wire and stubbed tastefully here and there with little black dealies cut into various shapes and sizes. And the whole thing works!

The gears mesh, the wire wheels turn and what results can only be compared to a kaleidoscope for shifting patterns which are generally a delight to behold.

"Meta Mechanique" is the name of this work and it alone makes the exhibit worth while. However, Tinguely broadens this technique in to another sculpture which can be viewed in the round; the results are startling, but here the accent rests on the novelty of meshing gears while "Meta" is pure beauty in motion.

At the other end of the score sheet lies an unnamed monstrosity made up of fox (or maybe mink?) pelts which, when a button is pushed joggle obscenely up and down — the motion is interesting, but this reviewer finds little beauty in this shaking fur.

In a slightly different vein are two pieces composed of white figures revolving at different rates on a black field.

White On Black

"Meta Mevalich" is composed of different sized white rods moving on another black frame — and the result is an arresting movement of spatial relationships as the lines converge, and cut off different sections of the blackness behind them—perhaps it could be considered frivolous but this work has a certain fascination that will not let go.

And there are others — but you must see them to believe them—You don't have to like avant garde art, but even an engineer should be able to find something to enjoy in this off-beat, off-balance, and hypnotic sculptures of Jean Tinguely.

Sounds

By JOHN GUINN
Thresher Staff Reporter

The fourth concert by the Rice Symphonic Society, given last Sunday evening, demonstrated once again that the ensemble, the members of which are immersed in the manifold and imposing problems of giving or receiving an education at Rice University, plays nevertheless merely for the enjoyment of playing.

Conductor Dr. Richard O'Neil began the concert with the familiar overture to the incidental music by Beethoven, op. 84, to Goethe's Egmont. Though not always unified, the orchestra showed very good balance and was expressive in dynamics.

The second work on the program was Chopin's second piano concerto, op. 21. In the first movement the orchestra performed lyrically and was well balanced in itself and with the soloist, Eva Wydra.

The orchestra was a little too heavy in the opening passage of the second movement, but otherwise served well its proper function in the movement, that of providing accompaniment for the poignant nocturne which is the piano's part.

Miss Wydra's mastery of Bach is well-known to Rice audiences; Sunday night she demonstrated her skill in romantic interpretation. She played the Chopin concerto with a wonderful expressiveness and with fine clarity and sensitivity. It was a truly professional performance.

In the third work, Viotti's twenty-third violin concerto, the ensemble played well except for a lack of unification in the more rapid passages of the introduction.

Soloist Valerie Dunn exhibited a beautiful tone and a general skill which told of generous amounts of time spent rehearsing difficult passages.

The last work on the program was Mozart's third horn concerto, K. 447. Here the orchestra's introduction was muddy, and a lack of blend in the violins and a general heaviness something detracted from the tender and personal emotional value of the second movement.

The third movement was exuberant, though not always unified. French horn soloist James Mears produced a fine sound; he gave a highly admirable performance on an instrument which, as one could occasionally detect, is particularly difficult and unpredictable.