

etCetera

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*The Kimbell museum
celebrates 10th anniversary
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Photo courtesy of the Kimbell Art Museum

"ANKOKU DOJI, ATTENDANT TO THE KING OF HELL"

Museum exhibit focuses on creative thinking

By Sheila Tuttle

"Every one of us is richly creative," psychologist Lawrence Kubie wrote.

But what is creativity?

The human creative impulse sheds some of its mystery at an exhibition, "Creativity - The Human Resource," on display at the Fort Worth Museum of Science and History through Nov. 28.

Designed by Chevron in celebration of its centennial, the 4,000-square-foot "hands-on" exhibition attempts to define the ingredients of the creative process by spotlighting the creative processes of acclaimed thinkers.

Computer terminals are programmed with games and exercises devised to be insoluble unless the visitor unleashes his creative imagination.

Visitors can make use of a "creative library" containing a data bank of major developments in the arts and sciences in the United States over the past 100 years.

A film examines the history of creativity in Western culture and the social conditions most conducive to creative achievement.

Creative individuals have common traits, the exhibit contends.

● Creative people make connections. Alexander Graham Bell used a principle of the human ear in his invention of the telephone.

● Creative people use chance. Alexander Fleming discovered penicillin by chance when a spore of the mold *penicillium notatum* blew into a culture dish in his lab one day and killed the bacteria in the dish.

● Creative people see in new ways. Lewis Carroll sent Alice and his readers into a fantasy world where familiar sights were transformed in "Alice in Wonderland" and "Through the Looking Glass."

● Creative people recognize patterns. Gregor Mendel, cross-breeding peas in a monastery garden, observed patterns that led to new understanding of heredity.

● Creative people take risks. For teaching that the Earth moves around the sun, Galileo was taken before the Inquisition at the age of 70 and endured years of house arrest.

● Creative people construct networks by forming associations between people for an exchange of ideas, perceptions and encouragement.

The exhibition began a nationwide tour in San Francisco two years ago and, after its three-month run in Fort Worth, will permanently return to the West Coast. The exhibition has drawn more than 4 million visitors in 11 cities.

The exhibition includes the work of one creative team and fifteen creative individuals. Visitors are encouraged, as they view the works of others, to develop the creative process within themselves.

Margaret Mead, who died in 1978, was the world's best-known anthropologist and best-known scholar-activist. Her book "Coming of Age in Samoa," published in 1928 when she was 26, became a classic and still sells 100,000 copies a year.

George Nelson, architect, industrial designer and designer of furniture, has been a devastating critic of the furniture industry in America for its neglect of its own standards of practicality and simplicity.

Linus Pauling, winner of Nobel Prizes for Chemistry and for Peace, has wide-ranging interests and a powerful social conscience. Pauling's conspicuous opposition to nuclear testing as a catastrophic threat to the public health helped significantly to lead to a test ban, and won him the Peace Prize.

Simon Ramo is an engineer, scientist, and industrialist publicly identified with "the systems approach" that creates, in Ramo's words, "a multi-headed engineer." This hypothetical person "must include in 'his' head the total intelligence, experience,

wisdom, and creative ability" needed for fully applying science and must be able to "mobilize it all to get real-life solutions to real-life problems."

Jonas Salk, whose name became a household word with his discovery of the first vaccine against polio, remains as busy and productive as ever, even if less dramatically so. From the polio vaccine, he went on to found the Institute for Biological Sciences, devoted to experimental biology.

Charles Townes, for his work on the maser (microwave amplification by stimulated emission of radiation) and the laser, (the same, except for "light" replacing "microwave"), in 1964 received the Nobel Prize in Physics.

Roman Vishniac, photomicrographist, microbiologist, zoologist, doctor of medicine and Oriental-art expert, sees evidence, everywhere he looks, of the unity of life. At the age of 7 in pre-revolutionary Russia, he attached a camera lens to his small microscope and took his first photo-micrograph—a picture of a cockroach's leg.

Plate Tectonics Team. For centuries man viewed the earth as being of a fixed description. Today scientists see the earth as a dynamic mechanism. It moves on its surface; it moves deep into its interior.

Romare Bearden, one of the world's outstanding black artists, has drawn much of his inspiration from jazz. This creative feat had its origin in his Harlem childhood.

John Cage has devoted himself to creating new sounds in new ways. The National Academy of Arts and Letters honored him "for having thus extended the boundaries of musical art," and he has been judged the most influential of living composers.

Melvin Calvin received the Nobel Prize for Chemistry in 1961. His immediate fields are physical chemistry, physical organic theory, and bio-organic chemistry, but his imagination refuses to harness itself to categories. The scientist asks himself "What if?" and then sets about finding whether his what-if is true.

Judy Chicago feels powerfully about the obstacles placed in the path of her artistic development by the mere fact of her being a woman. A woman gets her father's name at birth (hers was Cohen) and her husband's name at marriage (hers was Gerowitz); Judy asserted her independence as a woman by adopting the name of the city where she was born.

Merce Cunningham transformed dancing by refusing to choreograph to music or to employ plots and characterization. A dance, he has declared, must be "unprompted by references other than to its own life."

R. Buckminster Fuller, twice expelled from Harvard (the second time permanently), began his career as an all-round genius in 1927 at the age of 32, when he was, by his own account, "moneyless, jobless, with a dependent wife and new-born daughter." Today, in his 80s, he is world famous as a creator of new artifacts to broaden human life— as a geometrician, map-maker, poet, philosopher and mystic. His best-known achievement is the Geodesic Dome, which he did not set out to invent.

Lawrence Halprin, landscape architect, designer and planner, has conducted a life-long search for the underlying order of the world. In designing residential and commercial quarters, he has aimed not at imposing change upon the site but rather at enhancing what was given and allowing "natural activities to take place."

Jasper Johns, born in 1930, is the pre-eminent American artist of his generation. He has led art back from heavily abstract, and thus changed its history. Painting such everyday symbols as the American flag, Johns has forced us to look at them anew. Like Cezanne, Johns has not painted "I like it"; he has painted "There it is."



Museum celebrates 10th year

Kimbell acquires Picasso painting

By Sharon Metroka

In celebration of its 10th anniversary, the Kimbell Art Museum acquired a Picasso and organized an exhibit of Buddhist sculptures.

Pablo Picasso's painting, "Nude Combing Her Hair," is considered significant because it falls between two important stages in Picasso's life. The work was composed in 1906 between his Rose and Cubism periods.

The cost of the work has not been disclosed. An article in *The New York Times*, however, quotes a source close to the sale as pricing the painting at \$4 million.

Museum policy is to keep the terms of purchase a secret on all works not bought at public auction, said Ruth Ann Rugg, assistant to the director of Kimbell's public relations. Museum personnel want people to "regard (the paintings) as works of art," she said. Monetary value should not attract people to paintings, Rugg said.

The sculpture exhibit, "The Great Age of Japanese Buddhist Sculpture AD 600-1300," is the first of its kind to be held in the United States.

The Kimbell arranged the exhibit in cooperation with the Agency of Cultural Affairs, a part of the Japanese Ministry of Education. The exhibit will be seen in only one other place in the United States—the Japan House

Gallery in New York.

The tour is limited because of the frailty of the sculpture pieces. The Kimbell was able to get the exhibit partly because of the security it offers, Rugg said.

Edmund Pillsbury, director of the museum, said exhibits such as the Japanese art are important because they excite people about art.

The Japanese exhibit is also significant because it is the first the Kimbell has organized on its own. Emily Sano, curator of Asian art at the Kimbell, is the principal American organizer of the exhibit.

Pillsbury, the second director of the Kimbell, was selected to fill the position in December 1980. He replaced Richard Brown, who died in November 1979. Pillsbury formerly had been the director of the Yale Center of British Art.

Upholding the quality that Brown had established was a challenge when he arrived, Pillsbury said.

Brown built the collection and laid a strong foundation for the museum, Pillsbury said. He said he must now "shepherd" the Kimbell into "early adulthood."

Pillsbury is "raising the ambition of the museum" to a level of creating special exhibits rather than only receiving "packaged" exhibits, he said.

Organizing exhibits is the difference between being a "cultural importer and a cultural

exporter," Pillsbury said. Exhibits of national importance, like the Japanese sculpture, give the people of Fort Worth a sense of pride and confidence, he said.

"That's good for Fort Worth," to know that its cultural organizations are on a level with the rest of the nation, he said.

"Exhibits are not a be all and end all," Pillsbury said, but they maintain people's interest in art.

Along with some packaged exhibits in 1982 and 1983, the Kimbell will be showing two exhibits of its own. In December through February a collection of Jusepe de Ribera paintings will be shown. It will be the first international exhibit of works by the Neapolitan Baroque artist.

The exhibit is being organized by William Jordon, deputy director of the Kimbell, and Craig Felton, assistant director and Ribera authority. Felton is a former TCU professor of art history.

Other exhibits are also being organized for the future by the Kimbell, Pillsbury said, and the museum will be receiving exhibits organized by other museums.

From March through May the museum will be showing a collection of archaic Greek and Etruscan and Hellenistic art. The showing will be the first of these works collected by Texans Nelson and Herbert Hunt.

The museum is trying to arrange a national tour for the Greek art, Pillsbury said.

Pillsbury is trying to develop both exhibits and audience, he said. He tries to listen to the press, the community and the staff to find out what people are interested in, he said.

The purpose of the museum is twofold, Pillsbury said. First, the Kimbell must acquire works that are in good condition, care for the works and make the works available to the public.

Second, he said, is "using the collection meaningfully." Paintings must be brought in on loan from other museums, exhibits must be organized or brought in, and the staff has to get people "excited about art," he said.

The benefactor of the Kimbell Art Museum was Fort Worth businessman Kay Kimbell. Kimbell made his grain-milling business one of the three largest in Texas.

In 1935 Kimbell was persuaded by his wife, Velma, to buy a life-size painting by the British Regency painter William Beechey. After that, Kimbell began collecting works, mainly portraits. His private collection grew to over 200 paintings.

Kimbell instructed in his will that his corporate financial in-



"NUDE COMBING HER HAIR"

terests, after liquidation, go into a fund for the Kimbell Art Foundation. His wife also donated her legal share of their property, and in return she received a fixed sum of money for life.

These donations to fund and keep the museum were over \$100 million. The museum opened on Oct. 4, 1972.

The founding director of the museum, Brown, chose the architect of the building, Louis Kahn. The museum is the last building Kahn designed and completed, Pillsbury said. It allows for natural lighting without hurting the paintings.

The museum's collection contains about 600 works, Rugg said, many of which are prints and drawings. Not all works are displayed at one time, however, and works not on display are kept in vaults, she said.

The works on display are kept as close to their original context as possible, Rugg said. Many of the rugs on the museum floor are authentic Persian rugs, and the frames on many of the paintings are from the same period as the paintings.

New works, like the Picasso, are acquired "when funds come available," Rugg said, but there is "no deadline to get new works."

The Kimbell cooperates with the other two art museums in the area when it looks for new works, Rugg said. The collection offers "something for everyone," she said, from "prehistoric to Picasso."



"YUIMA KOJI"

Photos courtesy of the Kimbell Art Museum



Photo by Carrie Cassell

RICHARD SIMMONS

'Asylum' open for dieting, exercise

By Carrie Cassell

Richard Simmons has guided millions of people up the painful road from fat to happy with the time-tested techniques of healthy eating and regular exercise, dished up with a dramatic flair that makes Jack LaLane look like dry toast and cottage cheese.

Simmons was in Dallas Sept. 18 to open his newest Anatomy Asylum, a Simmons-style exercise club that offers Texas members the same programs that draw people to his TV show, his record, "Reach," and his 259 other Asylums.

What's the draw? Simmons.

I was hooked by the Simmons charm a little over a year ago. It was summer, I had gained weight (again) and wanted to lose it (again).

One morning, quite by accident, I tuned in "The Richard Simmons Show." It was unlike anything I had ever seen.

He's a rather small man, with an Annie hairstyle, great legs and seemingly boundless energy. But Simmons talks often—in a joking, self-deprecating way—of his days as a depressed 200-pound teenager. His career of slimming down America isn't just a job—it's a quest.

"I'm not out to make the world size 3," he said. "I don't want everyone looking like Ken and Barbie."

He does want to make fat people feel good about themselves by living healthier, slimmer lives.

It's a 24-hour-a-day job for Simmons. He's been reported to snatch fattening food from the grocery carts, of overweight people and yell across crowded restaurants at diners eating rich desserts. His car license plate reads YRUFAT? And the crowd loves it.

The Dallas asylum was crowded to capacity while more fans waited outside for a chance to talk to him, share their stories of weight lost and gained, and get his autograph.

One woman wore a pink T-shirt with a picture of Simmons on the front. Another brought him a set of plastic pig-shaped plates. One slim woman displayed a picture of herself weighing nearly 200 pounds.

Enthusiasm is the key to the Simmons approach. In his exercise sessions the music is loud and has a strong beat and positive words.

Everyone is encouraged to sing along; in fact, Simmons often demands it. "Come on, you know these words," he shouted of a popular song. "Some of you neck to this song. Sing!"

Simmons plans exercise classes for overweight children and their mothers, as well as special classes for the handicapped. "Why not use what you have and make it better?" he said. "After all, we're all handicapped in some way. I was a couch. Isn't that a handicap?"

Tables of cheese, whole-grain crackers and apple cider on ice were available for visitors.

"Inmates" of the new asylum won't have the use of whirlpools, saunas or racquetball courts. They will receive a T-shirt with inmate number 36-24-36 and a kind of motivation that borders on the religious.

Each session ends with a quiet time during which the overweight are given morale-boosting speeches by instructors who once were fat but have won the battle.

Exercising with Simmons and his cohorts at the Anatomy Asylum was invigorating, fun and, yes, inspirational.

I know I was converted—or as the inmates say, committed.

events etc.

Monday 27

Panhellenic 3:30 p.m., Student Center Room 218
IFC 3:30 p.m., Student Center Room 222
Chemistry Club 4 p.m., Sid Richardson Lec. 4
Angel Flight 7:30 p.m., Student Center Room 207&9
Campus Crusade 8:30 p.m., Student Center Room 205&6

Tuesday 28

United Way noon, Student Center Room 207&9
Cabinet Meeting noon, Student Center Room 208
Arm Chair Tour 12:30 p.m., Student Center Room 222
Parents' Weekend 3:30 p.m., Student Center Room 204
Creative Programming 4:30 p.m., Student Center Room 215

Spirit Wranglers 6 p.m., Student Center Room 207&9
Campus Chest 6:30 p.m., Student Center Room 202
Koinenia 6:30 p.m., University Ministries

Wednesday 29

History of Fort Worth 10 a.m., Student Center Room 205&6
Book Discussion 1 p.m., Student Center Room 222
Study Skills 2:30 p.m., Student Center Room 202
Interviewing Anxiety 3 p.m., Student Center Room 216
Programming Council 5 p.m., Student Center Room 211
Student Foundation 5:30 p.m., Student Center Room 2222
Circle K 6 p.m., Student Center Room 205&6
Campus Ministers 7 p.m., Student Center Rooms 215&216

ICHTHUS 7 p.m., Student Center Room 207&9

Thursday 30

Collins Scholarship Program 2:30 p.m., Student Center Room 215
Arnold Air Society 4:30 p.m., Student Center Room 205&6
Class of '84 5:30 p.m., Student Center Room 207&9
Tau Beta Sigma 6:45 p.m., Student Center Room 203
Lutheran Ministries 8 p.m., Student Center Room 204

Friday 1

Student Life Staff 8:30 a.m., Student Center Room 214
BSU Friday Night Club 5:45 p.m., Student Center Lounge
DSF Friday Night, 7 p.m., University Christian Church
Movie Marathon Student Center Ballroom

Saturday 2

Hideaway 8 p.m., Student Center

Sunday 3

Alpha Kappa Alpha 3 p.m., Student Center Room 218
Roman Catholic Mass 8:30 p.m., UCC 244

Monday 4

Management by Objective 8 a.m., Student Center Room 207&9
Management by Objective Luncheon noon, Student Center Ballroom
Panhellenic 3:30 p.m., Student Center Room 218
IFC 3:30 p.m., Student Center Room 222
Pi Phi Scholarships 5:15 p.m., Student Center Ballroom
Lecture on St. Francis 7:30 p.m., Student Center Room 205&6
RHA 9 p.m., Student Center Room 211

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