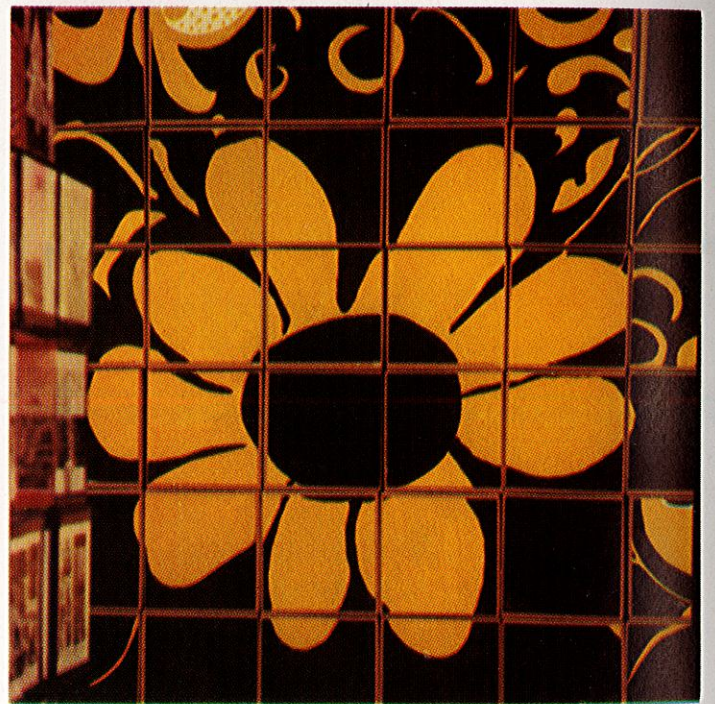
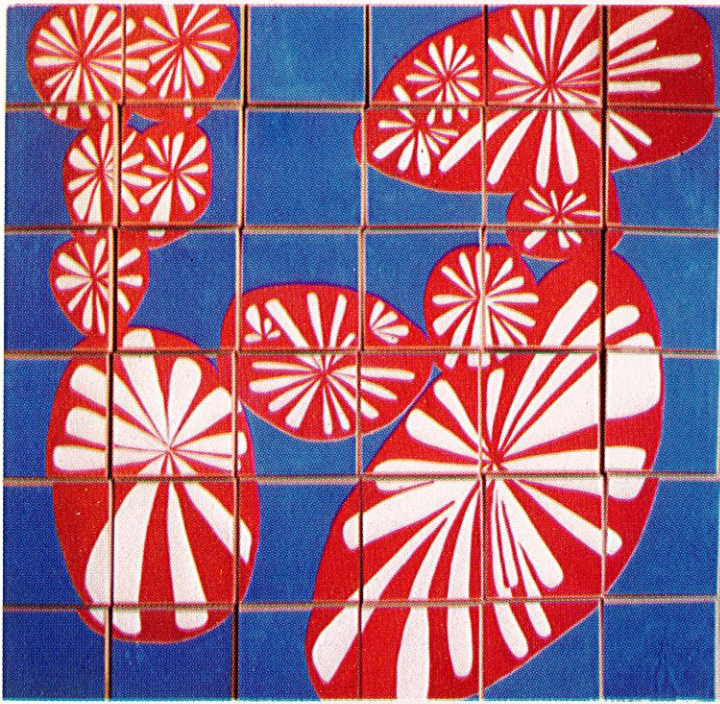




Survival With Style

SOME CALL IT pop art. Or disposable art. Or a “happening in art.” And some wouldn’t call it art at all. Whatever you call it, *Survival With Style* is an exciting, one-of-a-kind exhibition which combines thousands of astonishingly disparate elements into a kaleidoscope of color and design, words, images, and ideas. Amazingly, from this collage of contrasts emerges a unified whole—a sermon, essentially, which asks, “What does it mean to be human, here and now?”

What, specifically, is *Survival With Style*? Incongruously, it is a collection of more than 1,500 collapsible cardboard boxes, stacked to form islands and walls up to seven feet tall. Pasted to the ends and sides of the cartons are pictures, drawings, magazine pages, newspaper clippings, graphics, hand-lettered quotations and slogans, and familiar symbols of American culture. The walls are arranged to create a maze through which the visitor may wander at his leisure. However much time he takes to walk through the labyrinth, he is both assaulted and captivated by the exhibit’s freshness and color and energy—and, yes, by its style.



A Semester's Project for Students...

AS SURPRISING as anything else about this surprising exhibit, perhaps, is the fact that its unity of feeling and spirit are the result of group effort. The entire display, now owned by the Methodist Board of Missions, started as a student project in lettering and display classes at Immaculate Heart College in Los Angeles.

The teacher, Sister Mary Corita Kent, is widely known for her brilliant silk-screen serigraphs (including some used by her students in *Survival*) and for advertising designs she has created for several major companies.

Under Sister Corita's direction, about 35 students spent a full semester working individually and in teams



on various parts of the project. Their work was first exhibited on the college campus last spring, later at Century City in Los Angeles, and finally at the International Congress on Religion, Architecture and the Visual Arts last summer in New York. Methodist Board of Missions representatives who bought it there

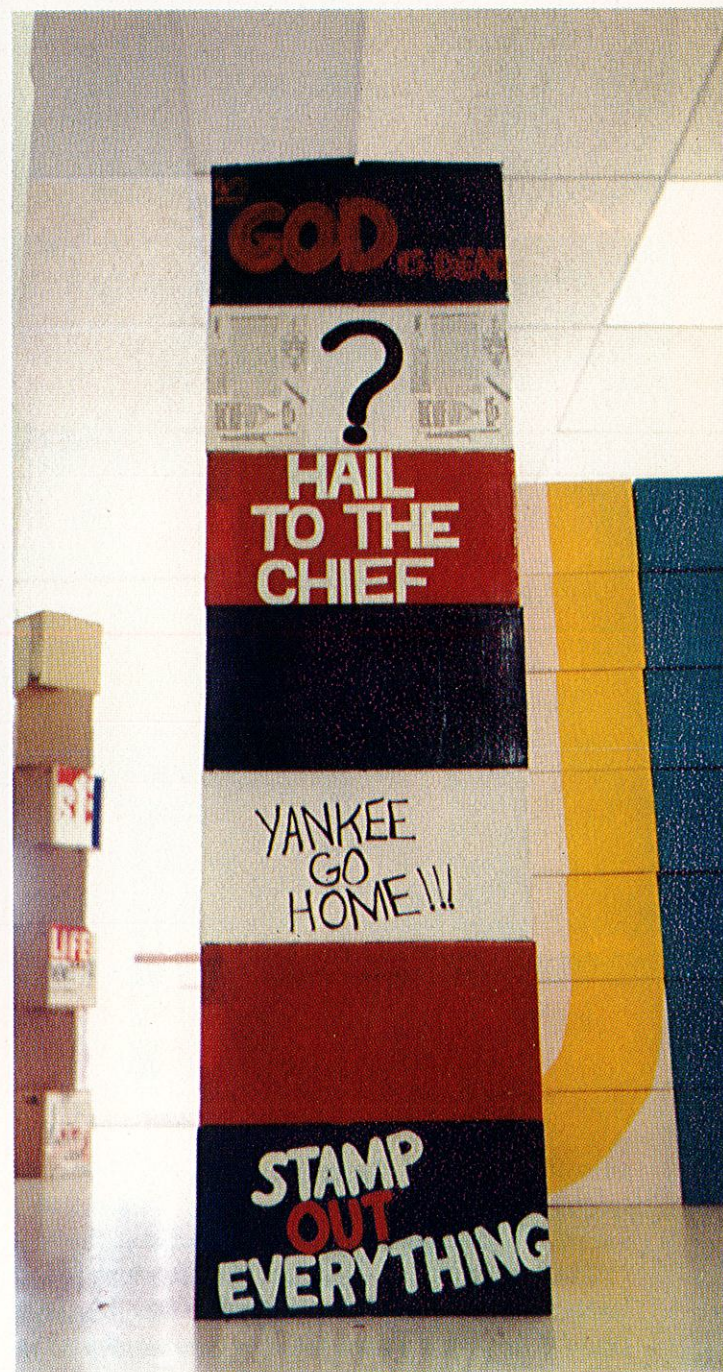
plan to reassemble it (a three-day task) at least two or three times, including once for a showing at the World Council of Churches Assembly this summer in Uppsala, Sweden. Being made of paper, unfortunately, *Survival With Style* won't survive an unlimited number of exhibitions, hence the term disposable art.

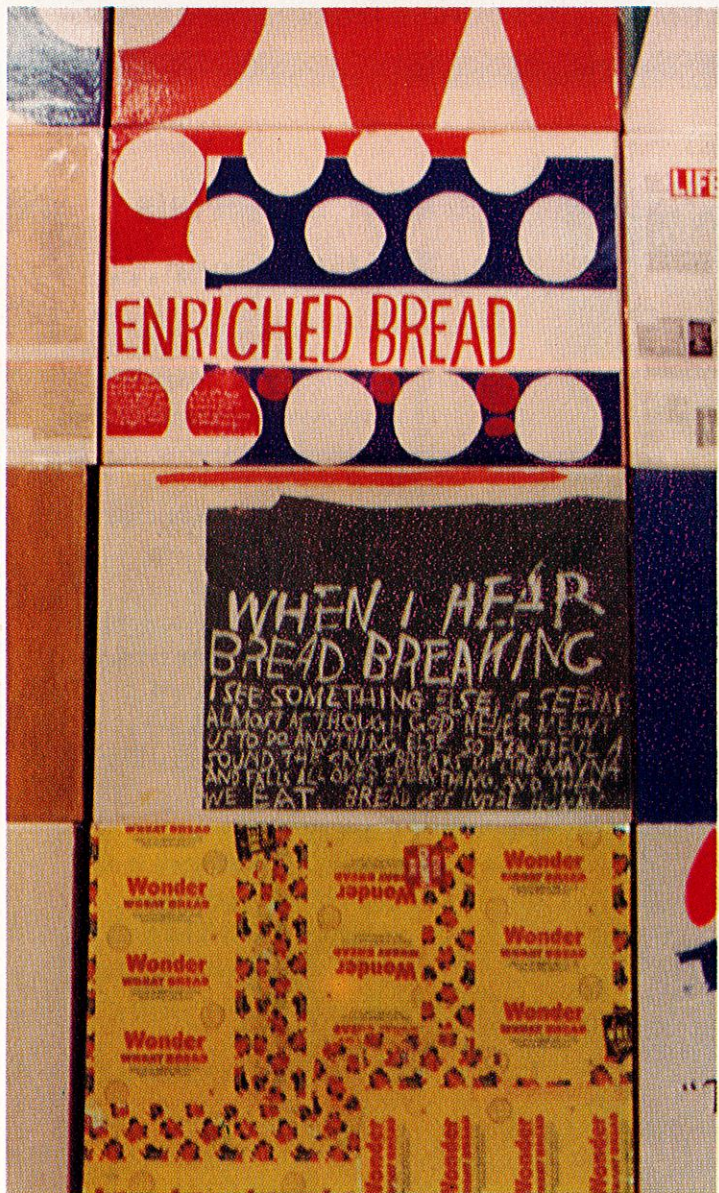
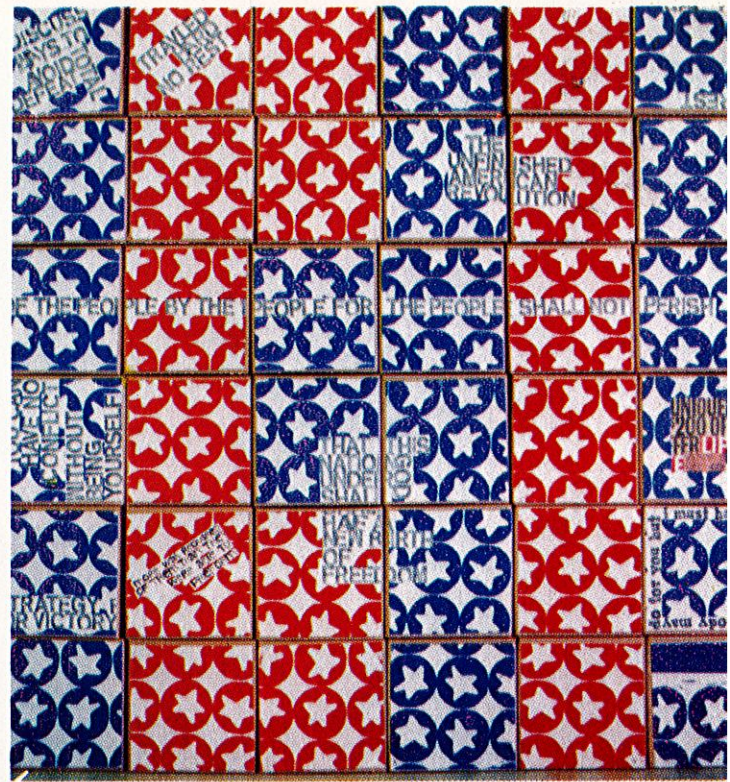
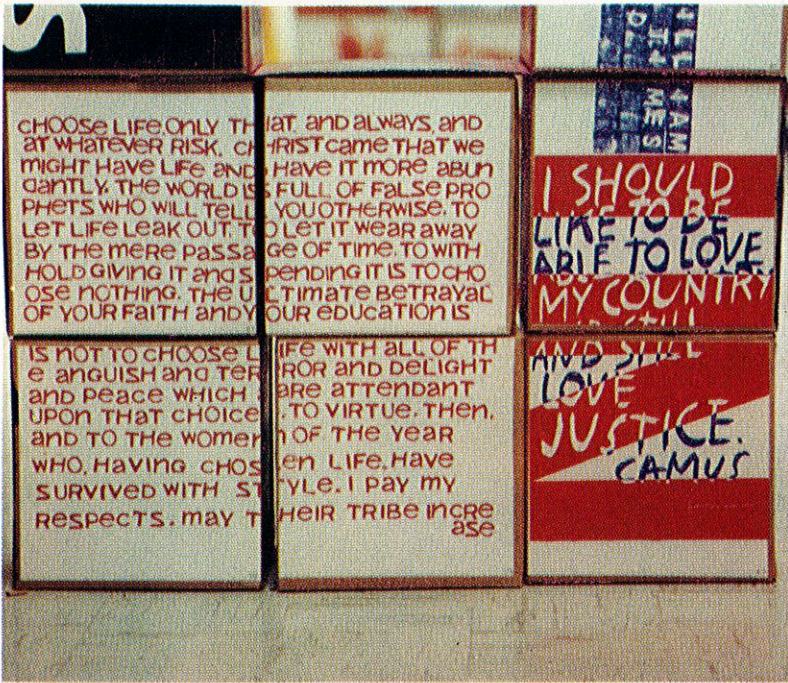
A Medium More Visual Than Verbal...

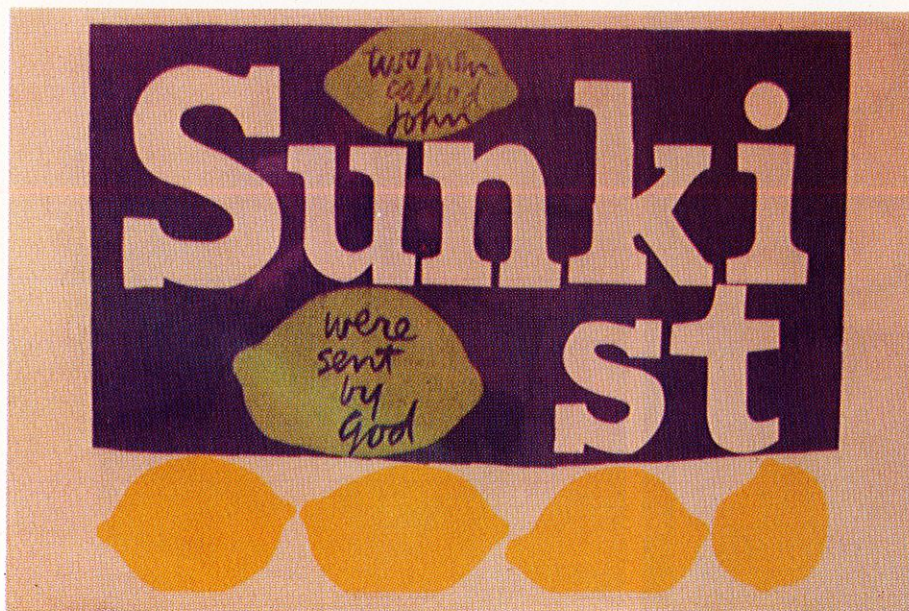
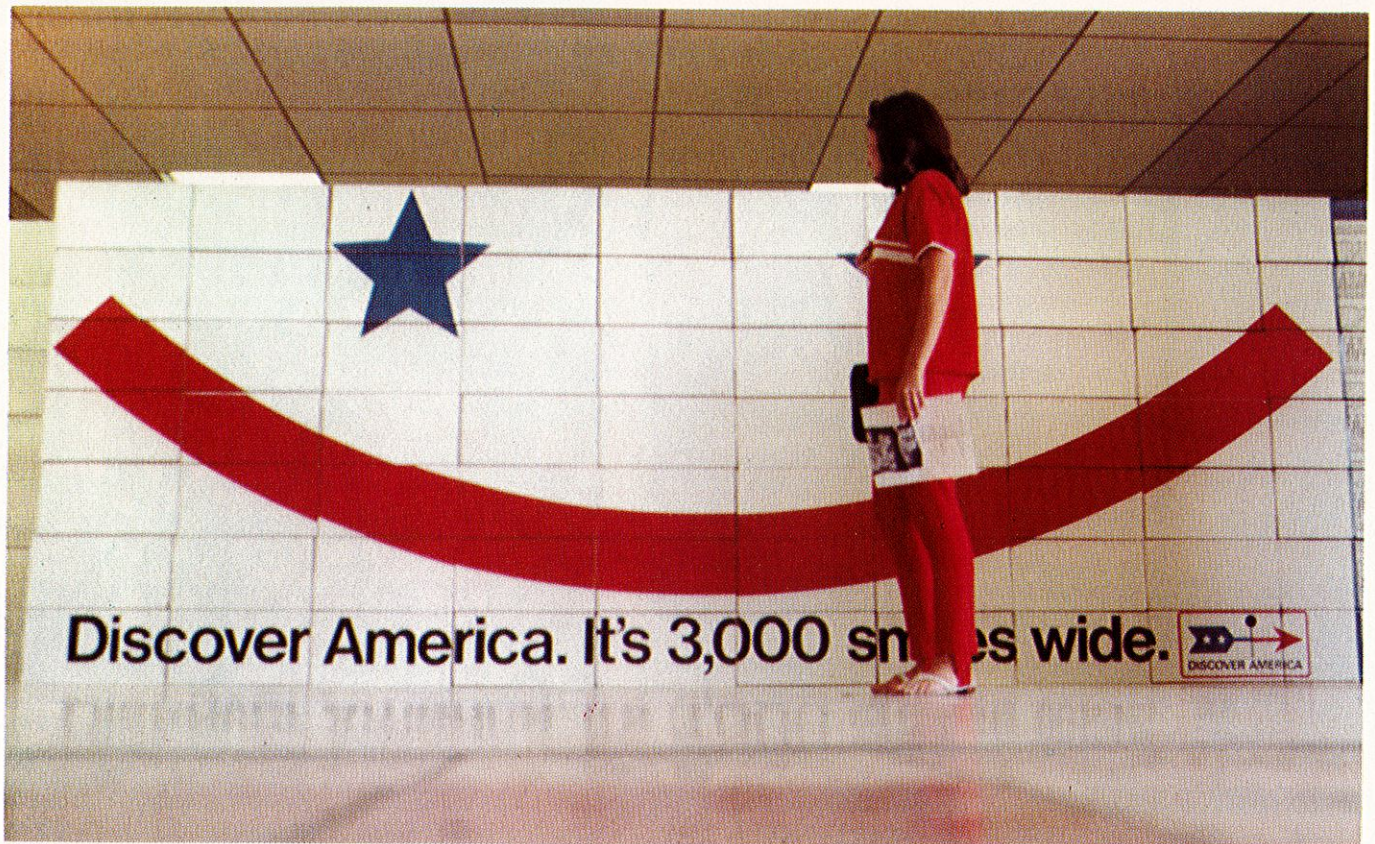
THE CONCLUSION is inescapable that *Survival With Style* consciously embodies the view of Marshall McLuhan, the controversial Canadian who proclaims, "The medium is the message." As a medium of communication, *Survival* is more visual than verbal; something to be experienced, not simply viewed. Even for one with no knowledge of the English language, it would pack a visual wallop in its splashing colors, its powerful pictures, and its sometimes jarring juxtaposi-

tion of beauty and ugliness, whimsy and pathos.

But the words, too, are important—even when (as they often are) upside down, sideways, or backwards. Sister Corita and her students delight in borrowing symbols, phrases, and slogans from diverse sources, putting them into new contexts from which they take on new significance. "Sunkist," for instance, becomes a way of saying, "Blessings," and "Come Alive" is more than just a slogan for the Pepsi Generation.







Raw Materials To Mull Over...

IN A brief commentary, written as an unpunctuated free verse, Sister Corita called *Survival With Style* "an exhibit of raw materials / for people / to mull over . . . to find alternatives / to war / to poverty / to pain / to ask ourselves / how we are to survive in style . . . / and not let that style / get too much / or it may block our mere survival."

The description is apt. No viewer could absorb it all, but he cannot escape his own involvement. The final assemblage (opposite) assures that he will see himself as part of the whole.

—PAIGE CARLIN



CHRIST REVEALS HIMSELF TO MEN IN A

CONSTANTLY NEW WAY IN TERMS OF THE CIRCUMSTANCES AND REALITIES THAT MEN ARE LIVING IN THIS DAY, IN THIS AGE, IN THIS YEAR, IN THIS SOCIETY, AND SOMETIMES I THINK THAT WE ARE UNWILLING TO GO THROUGH THE PROCESS OF WRESTLING TO IDENTIFY, RECOGNIZE AND SPOT THAT CHRIST. SOMETIMES, I THINK THAT WE WANT TO STANDARDIZE AND MAKE STATIC A CHRIST WHOM WE CAN BE SURE OF, OR TO WHOM WE CAN RELATE COMFORTABLY, AND THAT TO SOME DEGREE WE ARE NOT WILLING TO TAKE ON THE CHALLENGE OF THAT UNCERTAINTY AND INSECURITY OF KNOWING THAT THERE IS A CHRIST OUT THERE, A CHRIST WHO IS WRITTEN INTO THE CIRCUMSTANCES IN WHICH I AM LIVING AND IN WHICH THESE PEOPLE ARE LIVING. ROBERT J. FOX

HOW DOES IT FEEL HOW DOES IT FEEL TO
I'M A BELIEVER TELL ME WHAT YOU SEE



I'VE JUST SEEN A FACE I CAN'T FORGET