

Artist Will Lecture on Surrealism Gymnastics --

Kurt Seligmann, one of the leaders in the Surrealist movement, will present a gallery lecture at 3 p.m. tomorrow in the Hetzel Union Building.

Seligmann's lecture will be a part of a tea and reception which will mark the opening of an exhibition of his works and the works of the lithographer, Max Ernst. The program is open to the public.

A Swiss-born artist, Seligmann has been active in the field of art throughout Europe as well as in the United States. Besides participating in many major exhibitions, he has designed for the ballet, done illustrative magazine work and con-

tributed greatly to the scholarly field of arts.

A graduate of the University of Basel, Seligmann is not interested in describing any thing nor is he involved with the idealization of painting. His works are chiefly concerned with symbols and caricatures of the unconscious, or dream, elements.

"During the thirties, a person would say, 'I am a surrealist who paints,'" said Seligmann. "I prefer to say, 'I am a painter who uses surrealism in my painting.'"

The subject matter of his paintings show a great deal of interest in 18th and 19th century medical picture and his interpretation of the dance of death. A skilled manipulator of the paint media, his works are done in rich color.

"While related to surrealism, Seligmann's works exist more as paintings than as products of surrealism," said Stuart Frost, an art instructor at the University.

In addition to about 18 paintings by Seligmann, there will be a show of 27 lithographs from Max Ernst's series called "History Naturelle of 1926" (The exhibit will remain in the HUB gallery until March 2).

Sigma Delta Chi to Meet

Sigma Delta Chi, men's professional journalistic fraternity, will meet at 6:30 p.m. tomorrow at Delta Sigma Phi fraternity.

Final plans for the publication of "Who's In the News at Penn State" and groundwork for the Gridiron Banquet will be discussed.

(Continued from page one) as the toughest piece of apparatus, mainly because the athlete has only one arm in control of the horse at any one time. Continuity of routine plays an important factor in the scoring on the horse.

A "scissors" is a move when the performer kicks one foot into the air while balanced in a pendulum swing. It's Lee Cunningham's trademark. Good score: 220. Championship: 260.

THE HORIZONTAL BAR demands complete confidence of the performer and sufficient difficulty. Form is most important, and so is a good dismount.

A "giant" is a free swinging circular move. The "cut-catches" require a performer to release all control of the bar and either vault over it or do a complete twist

before regrasping. Jay Werner will probably use three different cut-catches in his routine. Cunningham relies more on form and Vega compromises between the two extremes of most difficulty and formful continuity.

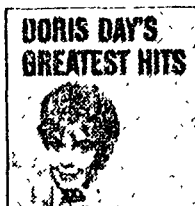






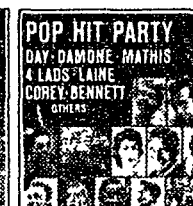
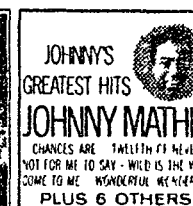
The ROPE CLIMB depends ultimately on speed, but also counts the number of strokes a performer takes and watch the difference in leg kicking. Good time: 4.0. Championship: 3.5.

The PARALLEL BARS and FLYING RINGS require the most strength and balance. They are mainly for the musclemans.

A cut-catch on the collegiate trapeze requires quite simply, guts. Again the dismount or flyaway is very important.

There are many more things that can be said of the routines, but this is as close as a writer can instruct. The rest is up to the spectator and has to be seen to be understood.

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