

The University has known many fine teachers in many a field. Seldom, however, does the campus discover a man of such genuine stature as this artist.



EASY TO FORGET during the construction of gigantic buildings on gigantic campuses are the giants that draw students to these buildings. Such a giant, a deceptively short and mild-mannered giant, has a print-cluttered office in Carpenter Hall, the headquarters of O. U.'s art school.

The giant's name is Emilio Amero.

He is an internationally renowned muralist, lithographer and teacher from Mexico. He looks like a pleasant-enough sitter for a Calvert ad; his clothing which resembles the conscientiously-casual garb of Ivy Leaguers, his ready smile, his white moustache, thick-rimmed glasses and greying hair: all contribute to a distinguished appearance. Born of Spanish and Indian parents, Amero speaks English in the mumbling, rapid manner peculiar to Latins-moved-north. While talking, he rotates his hands as if to help his thoughts flow as smoothly as they would if he could express them in Spanish.

But Amero's medium is not words. It's paint. Through this medium, he speaks eloquently of compassion and patience and of the dignity of man. Amero's man—and woman—are physically what might best be described as peasant types. But these distinctive, thick "types," whose tilted heads and angular arms stretch and twine in bold designs from his imagination, are almost invariably stamped with broad, emotionless faces, so that by looking at them—by seeing the bodily activity and the facial calm—one sees clearly the ordinarily elusive combination of the temporal and the eternal. The paintings have no need of rotating hands to help the flow of their powerful meanings.

Amero is acknowledged as the major impetus behind the revival of graphic arts—etching, relief printing and lithography. Despite this, he probably is known best at O. U. for a mural. Symbolic of the peoples of the Americas, this mural is located on a panhandled section of wall in the east stairwell of Kaufman Hall. Amero is eager to donate additional murals to the O. U. campus, but lack of appropriate walls seems to be the major problem.

A complementary mural for the west stairwell at Kaufman Hall will probably be undertaken, and then the giant from Mexico can dream of new designs for the new walls appearing on O. U.'s campus—walls that dwarf the man but never his designs.

Students at O. U. daily pass one of Emilio Amero's best-known works, this symbolic mural in one of the two stairwells of Kaufman Hall.



What have we here, now? Emilio Amero takes a break from one of his night classes to check work of a sculptress.



The professor (in silhouette) hovers in the background while student decides on lighting for photographing a canvas for exhibition.

This portrait of Phil C. Kidd, Norman banker, was commissioned recently by mutual acquaintances. Amero is "darkening up" background.