

ART FOR ART'S SAKE By CAROLYN HALL
An Art Happening
— What Is That?

Oakland University staged an "art event" and such are the vagaries of life that the PTA Mothers' meet-the-teacher tea occurred concurrently. So Jeanne Gardner (Mrs. H. J.), who has always wondered what happens at a "happening," agreed to experience the event and report back for this column.

The "Yam Dance" event was staged by Robert M. Watts, associate professor of art at Douglass College, Rutgers University. He sculpts and paints and is significant for original contributions to the "art event" form, according to the brochure for the second annual Symposium on the Arts at Oakland University.

AN ART EVENT occurs; it is not hung on the wall to be viewed.

It involves the audience, surrounds them and buffets them with experiences.

This is the day of aleatoric painting in which the artist may handle the medium any way he chooses or stick on any object he wishes hoping for a meaningful result from a very random technique. It is a natural outgrowth of this practice that a creative person would experimentally assemble occurrences, props and sounds, hoping to find new meaning from this apparent chaos.

"I went," said Jeanne Gardner, "and it was crazy and confusing. It was pretty hard to tell if it meant anything. So I decided to just describe the event as it happened. I bought a 'NEWs p a PAYER' published by G. Brecht and R. Watts at the door hoping it was a program. It was just as disorganized as the rest of the show."

A STUDENT SAID that the dark lecture hall would hold 260 people and they ALL came. They filled all the chairs, lined the walls and packed the back of the room. A young man in white gave us each a stick of gum as we came in. His uniform was like a druggist's, but later I had the uncomfortable feeling he looked more like an orderly at a mental hospital.

"The stage was set with two movie screens that showed two different films simultaneously. They were film clips of sporting events, old movies, news reels, titles and so on about Pope Pius, fireworks, bathing beauties and I don't know what all. Sometimes the camera changed screens, ran backwards or even upside down.

"ABOUT THE 'FARTHEST OUT' IN THE ART WORLD IS AN 'ART EVENT,' AN UNDEFINED ART FORM WITHOUT FORM. JOE LEVINSON, ONE OF THE PARTICIPANTS, IS READING BY CANDLELIGHT ASSORTED, UNRELATED CLIPPINGS PULLED OUT OF A HAT.

At the same time, a boy and a girl on the stage drew slips of paper from a hat and read them aloud. Occasionally I caught something they were reading. One was a grocery list, one some numbers, one a poem and another just words. The boy shouted 'Erie Dearie!' several times and the girl shouted, 'Am I talking too loud?'

"THERE WERE CONSTANT sound effects that seemed to have nothing to do with the films — birds chirping, trains roaring and so on. A girl in the back kept turning on the radio to the weather report, a Frank Sinatra record, commercial, whatever was on.

"After the performance was going full throttle, a color film of a man's mouth appeared on the left wall. He chewed. Constantly. He chewed for the whole program. I'd look over there now and then to see if he was still chewing. I wondered if it had something to do with the gum....

"PROFESSOR WATTS had recruited a cast of students to perform. One girl shouted 'It's raining!' and put up an umbrella, two students played catch, some people searched all over with flashlights and finally found each other, others hollered different things, one girl passed out cups, a boy threw a plate down and stamped on it, another swept it up and put the pieces in the people's cups....

"No one was laughing. We were all trying to see and understand everything. I sat on the edge of my seat with my mouth open unaware of the stuffy air and packed crowd.

"There was no pattern. All these everyday occurrences were taking place out of order—sort of compressed life.

"AT THE END they blasted off a racket and shouted 'Exit. Exit. Exit.' We didn't trust our senses enough to know if this was the end or not. They had to turn on the lights before everyone would leave.

"Some of the people were annoyed or angry. Everyone (See HAPPENINGS, 7-D)



IT'S EASIER to sell to regular customers first. Therefore, when ticket sales are synonymous with membership, the thing to do is look through the membership file, and that's just what Mrs. Palmer Sutton (left) and Mrs. Lloyd Kemp, who are on the membership committee, are about to do. Anyone not listed would be a?

Cranbrook Sets the Note

By EVELINE OEN
 Arts Editor

If you think "serious" music is stiff, you haven't been to an outdoor concert.

Though few would like to admit it, the setting of Cranbrook House—gardens, terrace and indoors—and the Cranbrook outdoor Greek Theatre has been almost as great a drawing card for Cranbrook Music Guild concerts as the name on the program itself.

And the names have been good, some great.

AMONG THEM have been violinist Michela Mihalak; singer Richard Dyer-Bennett; jazzmen Don Shirley, Bernard Peiffer and Dave Brubeck; soprano Eileen Farrell; pianist Robert Gierke; Israeli pianist Bar-Ilan; French pianist Philippe Entremont; the Hollywood String Quartet; the Netherlands String Quartet; Paul Olefsky and the Chamber Orchestra; Pro Musica Antigua; and contemporary composer Henry Cowell.

ARTISTS PRESENTED to the Guild by the Guild generally fall into three groupings: Grinnell Scholarship winners (both operatic and piano); beginning, good, but not yet well-known professionals; and top, well-known professionals.

Each year the most recent winner of the Grinnell Operatic Scholarship Award and the Grinnell Piano Award give a concert, usually their first professional engagement. This is in keeping with one of the Guild's purposes — encouraging qualified young talent.

MEMBERSHIP in the organization consists of TWO tickets to all concerts (usually between five and eight) in the season's series; it comes in two packages, sponsor and patron, and is open to the public.

Working on membership this year are Mrs. Palmer Sutton, 30185 Bristol Lane, Mrs. W. Lloyd Kemp, 1055 Yarmouth; and Mrs. Charles Himmelhoch, 1135 Lakeside — all of Birmingham.

Membership numbers range from 150 to top capacity of 225 per

indoors or out — and though the year, according to Max Fruhauf, current president.

THE GROUP, which subsists entirely on its sale of memberships and on gifts of its members, grew out of the success of a single concert held in the Cranbrook Greek Theatre June 10, 1961.

Assembled were the Detroit Chamber Music Ensemble, the Cranbrook Festival Chorus, the Christ Church Cranbrook Choir and guest artists Norm Skidmore, and Russell Skidmore, baritone. All were under the direction of the late Maurice Garbrandt.

THE CONCERT yielded the desire, the inspiration and the funds to set up an organization somewhat akin to Massachusetts' Tanglewood to bring top musical per- (See CRANBROOK, 4-D)

INTEGRATED ART

Design Show Is Well Done

Reviewed by
 WILLIAM E. PITNEY
 Associate Professor
 Art Department
 Wayne State University

Form, texture and color — the design elements so important to artists and craftsmen—have been delightfully organized in seven room and garden settings by eight designers and interior planners in an exhibition entitled "Living With Art," at the Bloomfield Art Association gallery.

The exhibit opened Sunday and will remain through Oct. 26.

The concept "Living With Art" is not new in exhibitions, but it is difficult to conceive of it being overdone. Most painters, sculptors, craftsmen and designers feel that their work ought to be incorporated in the daily living of more and more people for the sheer enjoyment provided by good art and well designed objects. This exhibition provides excellent stimulation in this direction.

EACH OF THE seven settings sustains a mood and a character as personal to each of these designers as the work of a painter or sculptor or craftsman remains personal and distinctively "him."

Pipsan Swanson shows a portion of a serene living room in tan with accents of blue and turquoise, featuring a tan leather couch, bench and cocktail table designed by Hugh Acton; and area rugs, printed drapery fabric and crystal of her own design.

AMERICA HOUSE — Michigan, with James Allison acting as design-coordinator, features a handsome warm, dark-toned living area with a couch upholstered in fabric designed by Jack Lenor Larsen.

A black slate-topped coffee table is a perfect setting for vigorous bronze figures and amusing stone-ware owls.

A dining table and chairs in rich

oiled wood, leather, and cane shows an excellent handcrafted silver tea service in use. Floor vases in ochre and dark toned stoneware help maintain the warmth of color and provide an earthy contrasting texture with the smoothness of wood.

EXHIBITION coordinator Hugh Acton, designer and manufacturer of his own furniture, provides a room corner emphasizing a bright orange, red and dark grey area rug by the late Salli Moran.

The space is separated from an adjacent area by a handsome room divider and storage unit of his design which effectively holds books and displays an interesting group of stoneware pots from a local collection.

Other work by Michaels, using ridged wood segments, ceramic tile and various found objects, and emphasizing his strong feeling for (See SHOW, 6-D)

A DRAMATIC garden arrangement with stone slabs and gravel path, raised terrace and a fountain, is presented by Johnson, Johnson and Roy, landscape architects of national reputation.

Work of G. Michaels is uniquely incorporated in the form of a self-supporting wall or divider formed by the rhythmically organized pattern of small fragments of shale secured to a metal core. The relationship of these organized stone patterns with the natural stone and gravel surface is very exciting.

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New Two-Man Exhibit Opens at Jacobson's

Opening Monday at Jacobson's Fine Arts Gallery is a show featuring work by Albert Christ-Janer and Chen Chi.

The exhibit will continue through Oct. 31. It will contain 21 paintings by Christ-Janer and 15 paintings and 16 reproductions by Chen Chi.

CHRIST-JANER is currently of the Art School at Pratt Institute. From 1947 to 1949 he was director of the galleries and library at Cranbrook Academy of Art.

Born in Appleton, Minn., in 1910 he studied at St. Olaf College, where he received his B.A. in 1931. He has done graduate work at the School of the Art Institute of Chicago, Yale, Harvard, Lake Erie College and St. Olaf.

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FROM 1931-1936 he was an art instructor at Stephens College and from 1937-1942 head of the art department there. From 1942 to 1945 he acted as head of the art department at Michigan State, and from 1945 to 1947 at the University of Chicago.

He worked in the Office of Educational Planning at New York University from 1952 to 1956, then headed the art school at Pennsylvania State University until 1968 when he became dean of the art school at Pratt.

CHEN CHI was born in China in 1912. From 1940 to 1946 he was an

Paintings by Two Local Artists Tour The United States

Two paintings by local artists are included in a juried art show, sponsored by The Mead Corp., which will tour several U. S. art museums. The artists are Richard Kraft of Birmingham and Claire Salzbury of Bloomfield Hills.

Jurors for the Midwestern competition were George D. Culler, director of the San Francisco Museum of Art; Thomas S. Tibb, director of the Des Moines Art Center; and Willis F. Woods, director of the Detroit Institute of Arts.

The exhibition is scheduled to be shown in Dayton, O.; Syracuse, N. Y.; Miami, Fla.; Washington, D. C.; West Palm Beach, Fla.; Des Moines, Ia.; Denver, Colo.; Los Angeles and San Diego, Calif.; Spokane, Wash.; Kansas City, Mo.; and Cleveland, O.

Jewelry Now Comes Hard As Steel

A 27-piece exhibition of stainless steel jewelry, designed and made by Mary Scherr, a commission from the U. S. Steel Corp., will be displayed at America House-Michigan, 2 Maple, Birmingham, beginning Monday.

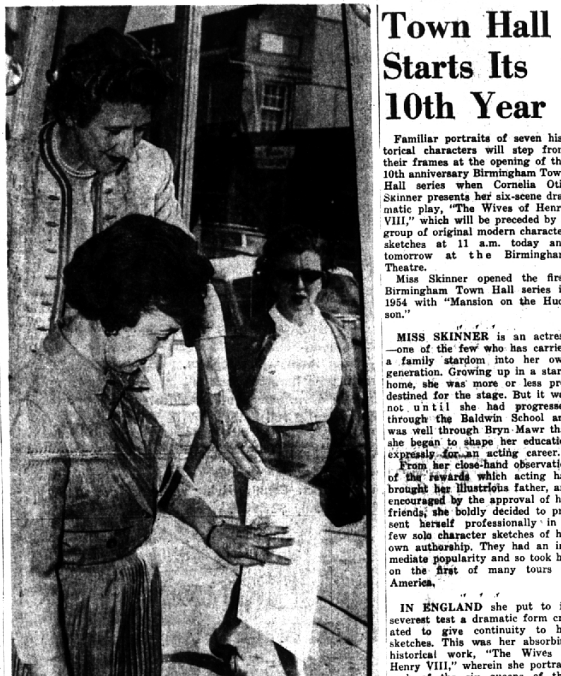
The collection will be shown through Oct. 26.

"An important thing about the collection," said Mrs. Scherr, "is that it proves the point that jewelry can be made from stainless steel, a difficult material to work with."

STANDARD JEWELRY-making tools will not work on steel, and Mrs. Scherr had to transfer to power saws and blowtorches to carry out her assignment. The strength of steel, however, allows designs not possible with other materials to be effected.

The collection consists of necklaces, earrings, pendants, bracelets and men's tie and cuff link sets. One of the items, a necklace, took Mrs. Scherr six weeks to make.

GALLERY HOURS are from 10 a.m. to 5:30 p.m. Tuesdays and Wednesdays and from 10 a.m. to 9 p.m. Mondays, Thursdays, Fridays and Saturdays



STRATEGICALLY PLACING a poster announcing the coming Cranbrook Music Guild concerts in a downtown Birmingham store window. (from left) Mrs. Howard J. Liverance and Mrs. Edson K. Pool. The season opener is pianist Ronald Turini.

'Blues' Duo Opens at the Raven Gallery

Opening Sunday at the Raven p.m. Gallery will be the blues and folk singers Sonny Terry and Brownie Mchee. They will also appear Friday nights, ending a run of over Oct. 18, 19, 20, 25, 26 and 27. The Raven is located at Performances will begin about 9 1/2 p.m. Brownell, Birmingham.

IN ENGLAND she put to its severest test a dramatic form created to give continuity to her sketches. This was her absorbing historical work, "The Wives of Henry VIII," wherein she portrays each of the six queens of that disquieted monarch.

It was an instantaneous success and it has remained a popular item of Miss Skinner's repertoire ever since.

In addition to her acting career, Miss Skinner also has distinguished herself as one of the nation's most popular authors.

She recently co-starred with Cyril Ritchard in "The Pleasure of His Company," a play written by Samuel Taylor and herself. Her current best seller, "Elegant Wives and Grand Horizontals," is a book about the blithe, frivolous world of Paris in the 1890's.



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