

ART FOR ART'S SAKE

By CAROLYN HALL
Arts Editor

How Do You Know When Art Work Is Good—Or Bad?

As long as painting has existed the need has been felt to establish an organized way of judging works of art and traditions have been formed.

(For almost as long artists have been defying established traditions to forge new directions.

When an art form is reduced to organized categories and systems it becomes a science and not a creative art. There are guides and criteria, so many as to be contradictory, but there are no absolute "yes's and no's" in judging art works.

Here are three ways to appraise paintings.

First, try trusting your own opinion. The way you formed your opinion may be totally emotional (fine) or intellectual (great!) or both (best of all!).

JOHN STEINBECK'S statement on Jack and Daga Ramsey's exhibition shown at Hanamuri's Gallery expresses a most sensitive kind of individual response to painting. Steinbeck says, "The viewer is not required to LIKE a painting any more than to must love any world. But if he can see and feel the creative joy, and sometimes despair, the probing experiment with shapes and pigment, with distance and bulk, the colors jarring in and out like harmonies and dissonants in music, he will be hearing the language of painting."

"If I should look and not try to see in order to be aware of the language of these pictures, I would be robbing myself. And that would be stupid. I look at painting and try to understand what it says before I feel compelled to agree or disagree with its communication."

SECONDLY, paintings can be valued by deductive reasoning from available evidence.

Clue No. 1: If this painting is in a juried show it must have met the standards of the jury. It must be better than all those turned out at least in the minds of the jurors.

Clue No. 2: If the jurors are qualified they must be giving honest and informed opinions.

Clue No. 3: If the gallery for whom the work has a reputation for quality, these paintings must be up to their standards.

Clue No. 4: If the reviews in the papers are enthusiastic, the critics must consider the paintings good. If these facts are true, one could deduce that the paintings are good.

A THIRD WAY to assess paintings is to consult informed opinions. These opinions are available via art books, critics reviews, art magazines, art columns, lecture movies or first-hand from gallery persons, artists or friends who are knowledgeable.

An expert is well versed in basic requirements of an art form, depicts, form and color—and expects certain professional standards.

beyond that he looks for creative inventiveness or technical excellence. The critic can point out what the artist aims to say, how he achieved it and how well he accomplished it.

The acknowledged value of a painting is based on collective opinion as tempered by time. This value is variable due to changing factors that influence the formation of opinion.

"YOU CAN JUDGE paintings most effectively by using a combination of all three approaches."

Respect your emotional and intellectual responses, consider the deductive reasoning and heed informed opinion.

You may doubt your own reactions as too personal or lacking in experience. Deductive evidence may be misleading and invalid due to fashion or off-beat jurying. Any single expert may have special prejudices.

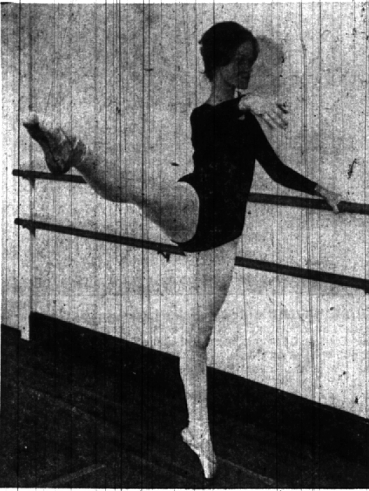
The bulk of information gained from all these sources weighed and balanced, will be as good an answer as any one can give you. The more painting you see and the more you learn about the art world, the better able you will be to evaluate paint."

YOUNG MUSICIANS

Appearing in the annual spring concert of the Birmingham Junior Musicians at the Birmingham Community House Tuesday were (from left) Teddi Young, Ann MacLachlan, Sally Weis and Louise Hohmeyer. All four were winners of scholarships presented by the Birmingham Musicales, which will enable them to attend Interlochen Music Camp this summer. Also winners of scholarships, but not pictured were May Ann Heim and Abby Seiffert. Mrs. William H. Hohmeyer and Mrs. Robert L. Livesey serve as counselors for the group.



ECOSKOTIC PHOTO



PRACTICING AT the bar is 15-year-old Kathy Whiting, winner of the Toscanini dance scholarship to Interlochen Music Camp for this summer. Daughter of Mr. and Mrs. John G. Whiting of Franklin, Kathy has studied classical ballet for the past six years, five-and-one-half of them "on point."



ECOSKOTIC PHOTO

THE OAKLAND community college district is seeking higher education in Michigan conducted over a six-year period.

The most recent study was made by 150 community leaders in Oakland County. In a report completed last June, this group recommended that three sites be purchased in Troy, north of northwest Pontiac and in the Farmington-Novi area.

Construction should be started on the first two sites as soon as possible. Facilities on each site planned to accommodate 1,500 students and the building program planned to cost \$60 million.

(See BOARD, 2-D)

Candidates File for College Board

Twenty-seven candidates from his communities in Oakland County filed nominating petitions by Saturday to run for the board of trustees of Oakland County community college in the June 10 election.

The petitions could not be circulated until the community college bill had been approved by Dr. Lynn H. Bartlett, state superintendent of public instruction, after Gov. George Romney had given his signature May 8. County Supt. William J. Emerson secured the necessary signatures.

Petitions were circulated and filed inside of 48 hours due to the fact that Dr. Bartlett did not add his approval to the bill until Thursday morning.

THE SAME DAY that Gov. Romney signed the bill the Oakland County School Board met in a quick session and adopted the three community college ballot proposals.

Resides election of a six-man board to operate the junior college, the ballot proposals call for a one-half-cent tax levied to finance the college and approval to establish the institution itself.

First to be issued nominating petitions were Mrs. Aimee S. May, 2922 Yorkville, Birmingham; and Harold J. Abrams of Pontiac. The petitions require at least 50 but not more than 200 signatures.

OTHER CANDIDATES for the community college board of trustees include Becher-G. Eaves of Royal Oak; George R. Mosher, Jr., 551 Michigan; Birmingham; C. Ray Ballard of Huntington Woods.

Keith Leak of Clarkston; Raymond Kaluzyski of Drayton Plains; Burton R. Shifman of Oak Park; William B. Eaton of Troy; Robert W. Morse, 507 Kendry, Bloomfield Hills; Raymond H. Storm of Rochester; Raymond Young of Waterford; Daniel T. Berry of Davisburg.

JOHN C. BROOKS, 4666 Charles Cross, Birmingham; John W. Brook of Hazel Park and Charles Curtis of Southfield; J. Russell Burns of Royal Oak; Thomas G. Cavasavage, 3288½ Faircrest, Beverly Hills; Wendell Brown of Farmington; Cedric V. Fricke of South-Shore; and David W. Hackett of Rochester;

BAA Group Sees Sculptors, Goes to Opera in Vienna

EDITOR'S NOTE: The following letter tells of the Bloomfield Art Association's European tour—from Perugia, Italy, to Vienna, Austria. It is written for the group by Mrs. Don Ahrens.

From Perugia, Italy, we went in our private bus to Assisi. We enjoyed the frescoes there and were amazed at the five doves flocking around the old statue of St. Francis, eating from his hand.

We stopped in Siena to see the beautiful Duomo which rivals Chartres.

In Florence, our artist members were thrilled with Michelangelo sculpture in the Medici burial place and the Biliberti golden door of the Baptistery.

TEX SCHWETZ, sculptor from Birmingham (former head of the sculpture department at the Cranbrook Academy of Arts), is working in Florence on a reproduction of the Oakland University. He showed us his charming studio at Arno.

Those interested in modern art were fortunate to see an international exhibition of contemporary art at the Strozzi Palace. Appel, Afro, Legas, Picasso, Fazzini, Fontana, Kline, Rethko, Capocchini, Gunther, DuBuffet and hundreds of other moderns were represented. This was the first time the trip is so far for abstractionist enthusiasts.

CLIFFORD WEST from Bloomfield Hills joined us for dinner and took some of us for a drive around Florence in the evening. He and his family will be here until August. He's taking art movies.

We visited the Pitti Palace, full of art treasures collected by the Medici family.

(See GROUP, 7-D)

Dances Way to Interlochen

By EVELINE OEN
Arts Editor

It's hard to dance for joy when you are dancing most of the time, but what else could Kathy Whiting do when she learned she had just won the national Toscanini dance scholarship at the Interlochen Music Camp for this summer?

A sophomore at Marian High School, 15-year-old Kathy is a slender, normally shy girl with red hair, who suddenly becomes very animated when she talks of ballet.

"I dance around the house constantly. I never really stop—that's the problem," she said.

Kathy has been taking classical ballet for about six years, studying under Mrs. David Kellam of the Birmingham Conservatory of Music.

SHE HAD TO BE talked into taking ballet lessons originally.

An older sister, Mary Kay, was teaching at a nursery school in Franklin when Mrs. Kellam called to see if she could use the same building to teach her classes. Mary Kay told Mrs. Kellam that she had two sisters who would be interested in taking lessons—Julie and Kathy—except that Julie, who was younger, would not go if Kathy would not. "So they talked me into taking them so Julie would."

KATHY'S BIGGEST thrill in dancing—other than winning the scholarship—was when guest artist Peter Nelson, formerly of the Ballet Russe de Monte Carlo, chose her as his partner ("The Sugar Plum Fairy") in the concert dance group performance of the "Nutcracker Suite" two years ago, directed by Mrs. Kellam.

Last year, she won a year's scholarship at the Conservatory for the study of modern dance.

"I THINK YOU can express your feelings and emotions better in modern than in classical dance," she said. "You get an idea, and you can carry it out more, but in the classical (like "Swan Lake"), the choreography is already done for you."

"I would much rather do classical than interpretive dancing, but I feel you couldn't be a professional without a background in interpretive dance," she said.

TO BE IN the New York City Ballet—that's my goal, nothing less," said Kathy.

"More than anything else in the world, I'd like to go to New York and study at the Juilliard School of Music. I've been advised to go to college and take a dance major, in which case I'd probably go to Butler University in Indiana or the University of Colorado," she said.

Kathy maintains a B average in her schoolwork, on which she spends between four and five hours a night, and, in addition, she practices about an hour each day when she does not have a lesson.

SHE IS ALSO a member of the Children's Ballet Theatre, the newly formed civic ballet company here.

"I think it's just what Birmingham needs to give incentive to kids who really have an interest and ability in artistic things," she said.

"It's helped all the girls—especially those 12 and 13 years old—to appreciate dance more. Through the monthly Sunday matinees we get to know each other and each other's backgrounds. We are able to see differences between ourselves and those who have studied under other teachers," she noted.

HER OTHER interest includes swimming, golf, skating and reading.

"About the only thing I won't do is ski—I'm afraid I'll break a leg—and go horseback riding," she said.

The daughter of Mr. and Mrs. John G. Whiting, 32088 Wing Lake Road, Franklin, Kathy has eight brothers and sisters. They are Mrs. Alfred Rich (Mary Kay), 26; Kevin, 24; Mrs. Daniel Bearden, 23; John, Jr., 21; Julie, 18; Terry, 11; Colleen, 10; and Tim, 8.

Willis Woods to Jury Arts Festival Exhibit

Willis F. Woods, the director of the Detroit Institute of Arts, has accepted an invitation to be the juror for the 1963 Birmingham Arts Festival Exhibition and craftsmen.

Over 3,000 artists and craftsmen in southeastern Michigan have received copies of the festival prospectus, announced Robert W. McClure, 5625 Forman Drive, Bloomfield Township, chairman of the sixth annual festival.

The prospectus gives detailed information on the Arts Festival Exhibition and also on the Festival Art Market, which features items priced under \$50.

ARTISTS ARE encouraged to submit the maximum number of individual entries—four to be judged for the festival exhibition. Copies of the prospectus may be obtained from the Birmingham Art Center, 418 3/4 North Cranbrook Road, Birmingham.

Awards totaling approximately \$1,500 are anticipated by Mrs. Robert W. McClure, 5625 Forman Drive, Bloomfield Township, who heads art center activities during the festival.

All works accepted by the juror will be exhibited either in downtown Birmingham store windows or at the Birmingham Art Center during the 1963 Festival, June 16-23.

BECAUSE OF the importance of this exhibition, it will remain at the Art Center through July 14.

"We feel very fortunate in having Mr. Woods as juror, especially in view of the numerous requests made for his time and services," said Mrs. Elliot Robinson, 572 Linden, Birmingham.

She and Mrs. Herbert H. Gardner, Jr., 4328 W. Orchard Hill

Schools Participate In Choral Festival

A total of 1,128 elementary and secondary students, representing all the Birmingham Public Schools, will participate in the bi-annual all-city choral music festival Tuesday in the gymnasium at Seaboard High School. It is open to the public free of charge.

The program will be under the direction of Arnold Berndt, coordinator of music education for Birmingham Public Schools. Seven members of the music staff have assisted in planning, arranging, and handling. They are Janice Sherman, John Combs, Kenneth Ish, James Snela, Marcel Bretteze, Evelyn Muehlet, and William Seaback.

WOODS BECAME director of the Detroit Institute of Arts in August, 1962, 1962. He was formerly director of the Norton Gallery and School of Art in Palm Beach, Fla., and assistant director of the Corcoran Gallery of Art in Washington, D. C.

Mrs. Robinson expects this year's exhibition entries to exceed that of the 1962 total of 614. Entry classifications are: oil paintings, watercolors, pastels, drawings, etchings, lithographs, woodblock prints, sculpture, and crafts. Crafts include ceramics, metalworking, enameling, jewelry and weaving.



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