

# Understanding Is Key to Enjoyment

Art is for everyone. Sounds simple, doesn't it? Imbued as we are with democratic thinking, we assume this means that everyone should have some art or be able to understand it, like our right to vote or have a

jury trial. But that isn't what the phrase means. Art is not democratic in a legal sense. You cannot legislate understanding. You cannot legislate intent or communication. What a devilish time Russia has

had trying to dictate to its poets. They wouldn't listen. Poetry went underground. It was passed from hand to hand, forbidden, exciting and all the more meaningful. This suppressive experience gave intensified fuel to the poets. How much greater a poem could be if you might have to give your life or your freedom for its creation.

**EXPERIMENTAL TYPES** of paintings grope for a new way of stating human truths, attempt to solve a technical problem or try a new idea. Obviously, it takes a bit more effort to understand this kind of art.

A third kind of paintings are the great ones, some so simple in concept and build of style as to be comprehensible to all (but this is rare.) Most transcend immediate explanation.

There is a moment of purposeful mystery about them. They have the spark and vitality to catch anyone's eye but the depth to interest the most erudite and empathetic and sympathetic viewer.

Some psychiatrists believe that art of this latter sort is not for everybody. It is for those who are willing to invest their time and interest, aided with the necessary background, to understand it. Further, this is a continuous process. Art is ever-changing and must be carefully studied.

**THIS LIMITS** the class of people who are noted art buffs to those who have the education, time, intelligence and money to pursue their interest in art. (Even if you don't buy art you have to get to where it is to see it.)

These people are impressive. They have status. So, reasons the democratic-minded American, if I can have a piece of art, I will also have status.

Art became a status symbol commodity. There those paintings sit, some of them as incomprehensible to their owners as the African fertility fetishes they also collected. They missed the point.

Art is for everyone...who is willing to invest the interest to understand it. This could be your

## B'ham Woman, S'field Man Give Recital

Mrs. Jane Rapp of Birmingham, soprano soloist at Central Methodist Church, Pontiac, and organist Bernard Leshey of Southfield were presented in the second recital of a series Sunday at the church.

Featured on the program were "Les Cloches" by LeBegue, "Noel" by D'Aquin, "In Dulci Jubilo" and the "Dorian Toccata" by Bach, and "Rondo" by John Bull.

MRS. RAPP HAS sung with the Detroit Symphony, in 1955. Also, as a result of winning over 300 vocalists, she sang the role of Gilda in "Rigoletto" with the Michigan

## House

(Continued from 1-D)

munity House director of educational activities, said that there were still openings in most of the classes and that new sections may be established where the demand requires in others.

Classes having a later starting date, including decoupage, dancing, home accessories workshop, and two Oakland University-Community House cosponsored courses, "Drama as a Political Institution" and "The Civilization of Ancient Greece" also are available.

Opera Co. She has studied three languages at Wayne State University and has a background of dramatics at Will-O-Way Playhouse. Mrs. Rapp has been presented in two concerts of operatic and classical music and has performed on radio and television in the Detroit area.

Leshey is a native of Montreal, Canada, and holds a bachelor of music degree from the University of Montreal. He studied organ in Paris.

He received his teacher's certificate from Wayne State University and is doing postgraduate work at the University of Michigan.

FORMERLY organist for the Community Congregational Church in Lathrup for eight years, Leshey is presently organist and choir director at St. David's Episcopal Church, Southfield.

In addition, he is a vocal music teacher in Rochester.

ART IN AMERICA is in a different but equally difficult situation. Art is for everyone... so everyone should be able to understand it. But "they," public opinion, cannot force the artist to be understandable to all, to be so common as to dilute its meaning.

Art is for everyone...everyone who is willing to invest the interest to understand it. Art is to feel, not just to have.

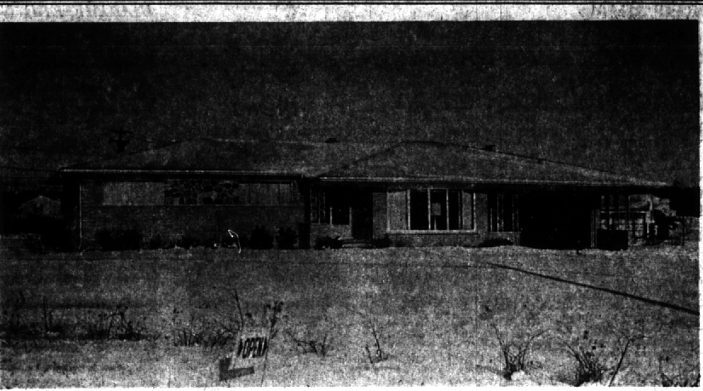
Serious art lovers have viewed with great dismay the burgeoning culture kick that appears to be giving art to the masses. They recall heaps of unsold hula hoops and dust covered do-it-yourself tools, both corpses of our compulsive mass consumption crazes.

DON'T LET ART become just a commodity, pray the art devotees. Don't let people lose sight of what art means. To have a painting you don't understand is like having an unplanted seed.

You can admire the shape of the seed and the fact that you have it... or you can nourish it to see what will unfold.

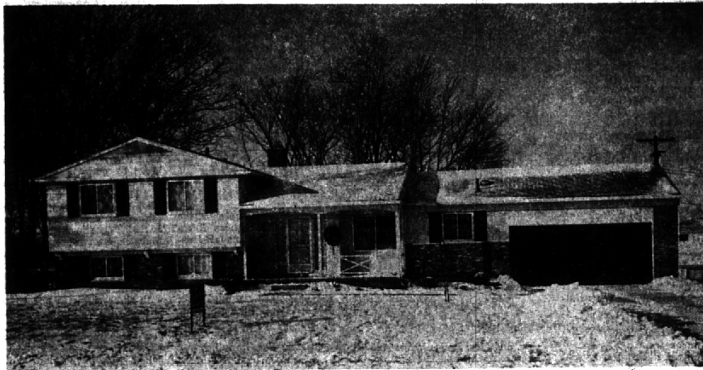
There are all levels of art and painting. Traditionally styled ones are the easiest to understand because they are a part of our heritage. Art which is a visually symbolized version of communication is said to have no language barriers. Since it is non-verbal, this is true within related cultures.

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Year Around Enjoyment

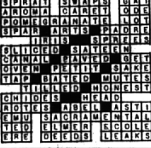
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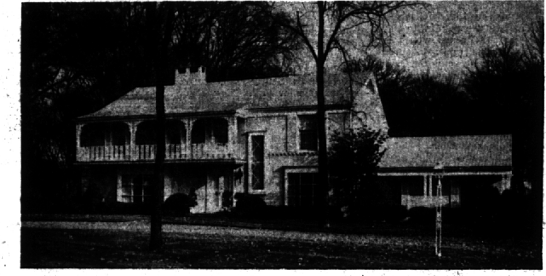
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Answer To Puzzle No. 791



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### Bloomfield Village

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