



IN MIDSUMMER NIGHT'S FANTASY

Tom St. Charles as Bottom; Bloomfield Hills girls Barbara Daieck (center), Debbie Anderson.

## S. Oakland Symphony Sets Family Concert

The annual family concert of the South Oakland Symphony Orchestra will be given at 8:15 p.m. Sunday in the Oak Park High School auditorium.

"Midsummer Night's Fantasy" based on Shakespeare's play, "Midsummer Night's Dream" and selections from "My Fair Lady" will be performed by the Contemporary Civic Ballet under the direction of Rose Marie Floyd.

This organization was founded in 1955 by Miss Floyd, and this season marks the company's ninth annual performance with the South Oakland Symphony Orchestra.

Local members of the ballet group are Barbara Daieck, daughter of Mr. and Mrs. J. S. Daieck, 1141 Troubridge Road, Bloomfield Hills; Debby Anderson, daughter of the Clayton E. Andersons, 2722 Aldgate, Bloomfield Hills; and Nancy Whitson, daughter of Mr. and Mrs. Frank W. Whitson, 270 S. Williamsbury Road, Birmingham.

The orchestra, a group of 80 amateur musicians from the South Oakland County area, is under the direction of Wayne Dunlap.

They will open the concert with Schiassi's "Weihnachts Symphonie" (Christmas Symphony) and "La Boutique Fantasque" (The Magic Doll Shop) by Rossini-Borghetti. Narrator for "La Boutique Fantasque" is Alan Jorgensen and the concertist is Eugene Katz.

A limited number of tickets are available. Information may be obtained by calling the South Oakland Symphony Society.

## ART FOR ART'S SAKE

By CAROLYN HALL  
Special Writer

## Responses Differ To Their Times

Little Gallery's Kaethe Kolwitz exhibits points up one of the major aspects of art, that of context. Albert deSalle has attempted to put these graphics into context by supplying background information on the invitation as well as hanging contemporary examples of graphics. These examples show how other artists responded to the times and environment that give such impact to Kolwitz's works, the early 1960's.

Even these graphics do not give the whole answer. Some of these artists responded with humor, as a scene of a supine cafe habitue viewed curiously from overhead from the top of his head. Two bawdy lecher characters slouch above the table, oblivious to him under it.

Another artist responds with satire. He views a man from this era, a European, surrounded by the trappings of his position — but hung by his coat collar in the closet.

Still another artist retreats to mystical traditions to show two centaurs locked in combat.

Kolwitz responds with scenes of compassion, despair and hope — afflicted. The women are stark, amorphous to our conception of modern women, colorless, bright-faced and eternally youthful. These women are anxious and averted. The children are informed and pathetic.

A FIRST reaction is one of dislike for such raw fare. "What has this eternal struggle with life and death to do with us? These women despair! They are stoically accepting fate. We are not like that. Are we?"

It is these aspects that require some knowledge and sympathy for the times from which art works are born. Only when the viewer "catches" the work does he feel the universal human characteristics so strong in these works.

The pop artists are aware of the importance of context. In fact, it is one of their "discoveries." In some cases their whole work is based on removing a piece from its context, such as the Campbell soup cans or the comic strip paintings.

WITH LITTLE change from the original, subjects are taken from their common places on the grocery shelves or Sunday papers, painted in oils, enlarged tremendously and hung in a gallery.

Removing subjects from context and interpreting them in an art medium (oil paint on canvas) has

## Viewing Rotary Sees Slides on Bell Series

(Continued from 1-D)

—the idea of a "united brotherhood for all mankind."

The exhibition will be at the Little Gallery, 945 E. Maple, until Dec. 21. Mrs. DeSalle (coowner of the gallery) had the great privilege of knowing Kolwitz.

Kolwitz ranks among the most famous names in art. She is, perhaps, the greatest woman artist in history.

Kolwitz was born in 1867 in East Prussia. Her childhood was a serious but happy one; she was that type of genius who, at an early age, is already hard at work. She started to draw at age six, encouraged by her father who recognized her potential. Her long years of intensive classical training began when she was only 12 years old.

SHE MARRIED a doctor who practiced in one of the poorest districts of Berlin. She was distraught by the poverty and suffering she saw around her. And she was also greatly influenced by historical drama and literature that dealt with the same theme of human suffering.

By now, Kolwitz had chosen drawing and painting as her medium (in later years she turned to sculpture). She did not use color until black, white and gray, for they produced the effects she wanted.

She created no happy pictures with smiling faces. Every piece is a dramatic illustration of her compassion for the suffering of the oppressed. Her empathy was so great that we find her own image repeated many times in each work.

FIVE YEARS were spent in preparing a series of etchings describing the exploited Russian weavers. Then came her dramatic "Peasant War"—the story of 16th century peasants, pitifully armed with wooden tools revolting against nobility. The dependence of the unemployed in her own neighborhood prompted more stirring drawings and prints.

But most touching of all were her renderings of mothers and children. Her approach was one of sadness and despair. Finally, the theme of death pervades her work.

She was already world-renowned in her lifetime although she never recognized her own greatness. She died in 1945 after suffering through the Nazi regime.

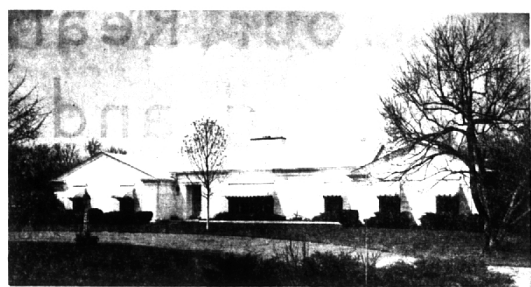
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