

C. Jones

Bennington College  
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THE ART THAT PAYS

Four years ago Bennington College had a series of discussions entitled MODERNISM IN THE ARTS. At that time members of the faculty and student body attempted to find a common denominator for, and to assess the significance of, contemporary experimental forms in the arts.

Beginning on Wednesday of this week there is to be another series analyzing contemporary folk or popular arts--especially the music, drama, dance, and other art manifestations which have developed from the modern methods of machine reproduction and the resulting cheap, widespread distribution through such agencies as the movies, the radio and the power press. The title of the series is THE ART THAT PAYS which is a rough definition of the popular contemporary arts which are maintained through the commercial system. These arts will inevitably be seen in comparison with the great or classic traditional art in each field and with the experimental contemporary forms discussed four years ago. Quite probably it will be found that the popular, quantitative arts and the highly qualitative arts do not occupy separate pigeonholes. Some attempt in discussion may be made to see the relation of the two.

Attendance at the series will be limited to members of the College community. Members of the faculty and students will conduct most of the meetings. In addition there will be two speakers from the outside, one especially qualified to talk historically of the relation of the arts to society, and the other a man who is closely connected with the present much-debated attempt of the national government to promote creation and appreciation of the arts through various forms of subsidy.

Undoubtedly there will emerge during the series the ghostly form of the ivory tower and also the dust and din of Tin Pan Alley, Hollywood and Broadway. Fred Astaire and the rhythm of "Top Hat", as well as the more esoteric Martha Graham; the murder movie of gangsterland as well as "Murder in the Cathedral": all of these are likely to enter into the discussion. Probably nothing will be settled. The result, it is hoped, will be to unsettle the notions of both the "high-brows" and the "low-brows".

Keep the attached schedule for reference.

# SCHEDULE OF THE ART THAT PAYS SERIES

Wednesday, April 1st	Recital by Julian DeGray. Programme of Battle-Horses and Old Chestnuts.
Thursday, April 2nd	Introductory: Mr. Leigh. Social and Psychological Implications of Art: Mr. Lundberg.
Tuesday, April 7th	Recital by Ethel and Otto Luening assisted by Gregory Tucker, Robert McBride and Gretchen Hutchins. Program of Modern American Music and Bach.
Wednesday, April 8th	The Art Division. Chairman: Mr. Park.
Thursday, April 16th	The Music Division. Chairman: Mr. Luening.
Wednesday, April 22nd	The Literature Division. Chairman: Mr. Fineman.
Wednesday, May 6th	The Dance Faculty. Chairman: Miss Hill.
Thursday, May 7th	Dance Demonstration by Louis Horst and members of Martha Graham's Concert Group. Mr. Horst is a musician, critic and composer of music for the modern dance. He is a member of the faculty of the Neighborhood Playhouse Studios and an editor of <u>The Dance Observer</u> .
Monday, May 11th	Art in Society, an Historian's Point of View: Mr. Jacques Barzun, Instructor in History at Columbia University.
Thursday, May 14th	The Drama Faculty. Chairman: Mr. Fergusson.
Thursday, May 21st (tentative)	Art, Economics and Our Changing Culture: Mr. Eduard Lindeman, author, lecturer, member of the faculty of the New York School of Social Work, coordinator of Federal art projects.