

Summary of the Introduction ~~of~~ to the Art That Pays Series.
Mr. Leigh and Mr. Lundberg.

After giving a short ~~summary~~ statement of the meetings to come in this series, Mr Leigh differentiated between three kinds of art: the classical, the ^{experimental-}esoteric and the popular.

By Classical he meant the art which had been traditionally supported, the art that was patronized by individuals or by the government, the art that was respectable. By esoteric he meant the kind of art which was discussed in the Modernism series during the first year of the college, the art that was not respectable, whose problem of support was acute; ~~this kind of art today receives a kind of commercial support in the form of highly individual rewards, which it has to depend upon though it wants patronage.~~ By popular art he meant one which did find financial support. In dealing with the significance of the ^{work}commercial ^{support} he said that the Art That Pays was not commercial in one sense. For example there are those who need not think of the necessity of support; those who regard the art seriously as an avocation, who will seek the patronage of their husbands, and instead of asking of that art that it pay, will merely ask whether it is significant and vital; and ~~third the more significant group made up of the two tendencies embodied in Martha Graham and Fred Astaire. The relationship between these last two is, perhaps, in the form of interaction.~~

The theory underlying this whole question is this:
the art of the academy tends to retain respectability, but to

wither away, and the people closest to it are oblivious to that. Therefore those interested in ~~the~~^{an} art need to attend to the question whether ~~the~~ that art does represent a vital relationship to (the life) of our time. In times of great production, for example in architecture, there has been established a vital connection between the popular art and the art which a century later became classic. Arts for millions do have relation to arts for smaller numbers.

We do today have a new factor in considering this question, -- our industrial organization. That has ~~been~~^{the} brought out ⁿ a radio and press, highly centralized and commercialized, to replace the former folk and peasant arts. This is wide, ^{spread} though it does not necessarily mean widescale reproduction. The wideness consists of the wide backing, and the wide advertising.

Is this something new enough to study? What is the answer to it? Now we ask you to give your attention to it as something vital to a young artist's education. You need not approve necessarily, ^{the popular arts} but the artist today must relate himself in some way to it.

The ~~series~~^{series} ~~series~~ was to start seriously, obliquely, by dealing with the social and psychological implications of art.

Mr Lundberg

Mr Lundberg first pointed out to his audience that his role had nothing to do with appreciation of the arts, nor with aesthetic feeling. He had always resisted attempts to improve his appreciation, so that he represented, actually, vulgar taste. His ideas about the question, however, were the same as those held by all literates. For instance, that there ^{is} was a difference doing art and talking about it. Most questions asked of artists do not have to do with his doing of that art. They have to do with aesthetic feeling. That, however, really belongs on the one hand in the field of psychology, neurology, or chemistry; and on the other in sociology or economics. But the artist assumes that he is an expert on aesthetics. Especially if he is inexperienced in the doing, he answers questions about the arts and even writes books. That really belongs in the field of psychopathology of language.

In casting about for a program of this kind, he found three possibilities: separation of the activities of art from other activities; discussion of the social and psychological implications of these activities; consideration of the art that pays by demonstrating how it feels to be engaged in it.

The definition of art falls into two schools. The first one, ~~passed~~ now, is that it is ~~the~~ a gift of the gods; the other, the modern one, is that it is an activity of man. There is a third one, which he was omitting, that it is a sub-human. That was the attitude held by a Swedish consul who wouldn't

eat in the dining rooms where there was an orchestra; art to him was an atavism like an appendix, something whose utility was over.

of art, he said,
The second definition/was the one he was going to use, - that art is an activity of man, not a quality of things, though that attitude ~~used to be held by the hunters who are~~ of attributing feelings to an object has been known. Then, how is the

activity of art different from other activities? ^{There are} ~~of the~~
two kinds of activities, skilled and others -- like laughing and yawning. ~~//~~ Of skilled activities ~~es~~ there are three kinds: play, which is for enjoyment with no care ~~for~~ the end product; ~~skilled~~ work, which is determined for you by the social order; and a mysterious kind -- self objectification. That is again of three kinds: prose, or description, which is interested in meanings; invention, ^{as of} ~~like~~ the telephone, which is interested in instruments; and art, which is skilled objectification of feeling.

When this art is the art that pays, does it stop being art? It is possible that art can be self-expression and still sell, provided the buyers do not dictate too much, and do not destroy the self-expression. These are arbitrary and overlappin^g so when the element of self-expression, -- which is the basis of art, -- preponderates, we'll call it art.

Here ~~is~~ is pertinent to enquire into the nature of the self. This self, whose feelings are expressed, is socially produced; the key to it is in the social order. ~~By this is~~

This does not mean merely the physical presence, but rather ~~that~~ the psychological presence in that social order; the sharing of the feelings, aspirations and values of fellows (here or a thousand miles away.)

This sharing is important for the artist in marketing his wares. If consonant, his art becomes the art that pays. Otherwise, the artist may belong to one of several groups. ~~He may belong to a small edge group; this may not have money, but if it has, the artist will get a sort of patron.~~ By day-dreaming, he may produce art that will not be appreciated for a hundred years, -- that is, he will project present social trends into a future society; the artist will condition himself to that and produce art suitable to that society. If they are born, he may become great. Or ³⁾ ~~third~~, he may belong to a social order two centuries old, and produce art that that generation would have thought highly of. Then he would sell his art to others like himself. On the other hand, he might condition himself to stable characteristics of society existing over a number of generations, characteristics not especially subject to dating in terms of a social order. This art becomes the ^{that is,} great art, the timeless art, illustrated in the work of those who appeal to feelings of fight and love. ~~of~~ So it becomes a matter of who the artist is, and to which group he belongs.

These are called fine arts, because they are suspected of having beauty. Beauty may be defined as "the noise you make when you feel a certain way." It becomes the subject of aesthetic literature.

He may directly express the art interest of his day, and age, in which case he will be supported by his contemporaries and be noted for a time, a success.

There is a distinction between fine arts and useful arts.

It has been found that the great value of fine arts was that they could be used as gadgets to make life easier to bear,-- to release psychological tensions. In the past a distinction between the two was not clear. A cave man in painting an animal on the wall, did so under the impression that he was doing part of his hunting, that the painting would help to lure the animal within his reach. Now, with the advances of science, other instruments have been invented for us to get things/ which are previously helped us to get. This has meant that fine art has been put on the shelf. Now, also, other needs of a psychological nature have developed because of our social order, so the fine arts are used to relieve tensions. For example, music is used therapeutically.

Fine art is , according to the Veblenian interpretation, also related to the scheme of values in the current social order. His thesis states that contemporary social values have to do with pecuniary success. As in the biological world/ the struggle is for existence, so in the social world the struggle is for status. In achieving this status, the test is that of proving how successful a man is in accumulating wealth. It is necessary then to convince others that he has this wealth, and, if possible, to convince others that he has really more. This is not so easy to do in an industrial civilization as in an agrarian one.

The game played to do this is conspicuous consumption and wasteful consumption. A man keeps retainers, -

especially his wife and daughters -- to do his advertising for him, to perform vicarious leisure and conspicuous consumption. Art objects are one of the most important advertisers. Here a question arises: is aesthetic appreciation corrupted by pecuniary interests so that the good and beautiful and desirable is good, beautiful and desirable in relation to cost?

There is a reaction to this; people don't like it; but that is not because it is not so. Is the scale of cost and goodness so? Possibly they are the same thing. But there is no use in denying the satisfaction derived from an enhancer of status. Is there any difference between aesthetic feeling and the kick you get g out of an art object the main value of which is to enhance your social status?

~~Then~~ Mr Lundberg read a letter from a man who gave up his occupation as a commercial advertising artist. After that ~~he~~ ^{he} said that this case history ^{was} closer to the problem involved in ~~a~~ discussion of the art that pays, than anything he could say, ~~so he would close without further remark.~~

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