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Calendar of Events March 1934

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COMMUNITY ART PROJECT



CALENDAR
of
ART EVENTS

March
1934



44 Benevolent Street
Providence, Rhode Island

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281 Benefit St.

Providence, R. I.

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The MUSICAL ART QUARTET of New York, which has been heard frequently in Providence in recent seasons, is to be presented under the joint auspices of Pembroke College and the Department of Music in Brown University in Alumnae Hall on Thursday evening, March 8. Martha Baird, pianist, will be the assisting artist. The Quartet is composed of Sascha Jacobsen, first violin; Paul Bernard, second violin; Louis Kievman, viola; and Marie Roemaet Rosanoff, violoncello. Special mention may be made of the particular place among chamber music artists which Madame Rosanoff has made for herself. The program is to include the so-called "Lark" Quartet of Haydn, two movements of the Ravel Quartet, and the Quintet of Brahms, op. 34, for string quartet and piano (in which Miss Baird will assist). The Haydn work opens with a high, lyric passage for first violin, which has suggested the title sometimes used, and its finale is a lively and brilliant perpetual motion not unlike a jig or reel. The Ravel Quartet is a youthful product of the often ironic contemporary Frenchman and shows the influence of Faure. Brahms first wrote the Quintet for five string instruments and then made a revision of it for two pianos, but it is presented now in the impressive arrangement for quartet and piano. It represents Brahms in the years preceding the symphonies, which were relatively late in appearing, and shows him at the height of his "first maturity."

Attention is called to the series of radio broadcasts, "ART IN AMERICA," organized under the auspices of the American Federation of Arts. The series will continue every Saturday at 8:00 P. M., in short talks, until May 19. In this first series, the story of American art is followed from its beginnings to 1865. Another group of talks, to be broadcast next fall, will continue the story to the present. The broadcasts, financed by the Carnegie Corporation, and endorsed by leading museums, art

ART EVENTS and NOTES

EXHIBITIONS OUTSIDE OF PROVIDENCE

The Art Association of Newport, 76 Bellevue Avenue
Mar. 24-April 7—World Travel Posters.

Gallery of Fine Arts, Yale University, New Haven, Conn.
Mar. 3-17—Photographs of Early Museum Architecture.
Mar. 24-April 14—Drawings and models for buildings designed by graduates of the Yale School of Architecture working in New Haven.

Wellesley College Art Museum, Wellesley, Mass.
Feb. 14-Mar. 10—Water-colors by Agnes A. Abbot.

Smith College Museum of Art, Northampton, Mass.
Feb. 1-Mar. 13—Water-color sketches and drawings by the late Preston Dickinson.
Mar. 1-31—Oil paintings by Cleveland artists loaned by the Cleveland Museum of Art.
Mar. 4-21—French Architecture of the 18th century.

Fitchburg Art Center, Fitchburg, Mass. (temporary quarters, second floor of the Public Library)
Feb. 12-Mar. 30—Japanese Prints.

R.C.A. Building, Rockefeller Center, New York, N. Y.
Feb. 27-Mar. 31—First Municipal Art Exhibition.

Museum of Modern Art, New York, N. Y.
Mar. 7-April 16—Exhibition of Machine Art.

and educational institutions, mark an important experiment in radio education. A very real aid to the enjoyment of these talks is the Manual, which outlines each broadcast and illustrates it with several pictures (some of them in color). The Manual is in itself an admirable brief survey of American art. Copies are on sale at the Rhode Island School of Design. For the people of Rhode Island, the talks are, of course, further illustrated more fully than in most American communities by the fine original pieces in the Museum of the Rhode Island School of Design.

A significant move towards the establishment of contacts between the American artist and the American public is to be seen in the FIRST MUNICIPAL ART EXHIBITION held in the Forum of Rockefeller Center, New York, during March. Similar exhibitions have appeared elsewhere; for two years the Community Art Project has sponsored exhibitions of the work of Rhode Island artists. The New York exhibition, however, is held under the auspices of the city, and is thus a municipal venture. The number of contributing artists is imposing; two hundred and ninety painters, seventy-one sculptors, and fifty-one print-makers are represented. The exhibition should be as interesting to outsiders as to New Yorkers, for, in the words of the painter, Leon Kroll, "We have here an excellent cross-section of contemporary American art of all factions hanging together in harmony."

The series of concerts in the Museum of the Rhode Island School of Design initiated last year will be continued with a recital by the MORGAN TRIO on March 18 at 3:30 P. M. The recital is given under the joint auspices of the Community Art Project and the School of Design, and is open to the public without charge.

MODERN SPANISH EXHIBITION

Outstanding exhibitions at the Museum of the Rhode Island School of Design have repeatedly featured the contribution which France has been making to modern art. It is therefore fitting that the work of some other country should be shown for a change, especially when the contribution may be or is a very real one. Exigencies of the art-market have usually made an exhibition of modern Spanish art quite out of the question, but owing to the courteous co-operation of the art museums of Boston, Worcester, Rochester, Toledo, Chicago, Pittsburgh and Brooklyn, and to private owners, especially to Mrs. John W. Garrett of Baltimore who lends twelve items, the important exhibition at the Museum from March sixth to twenty-eighth inclusive presents Spanish painting of this generation, beginning with Sorolla.

Now the art of a country, if it is to be wholly successful, must not only be able to deal with the problems of subject and technique, but must be distinctly national in its expression. Modern Spanish painting fulfills all three of these qualifications, and hence deservedly takes its place with the painting of other countries. Its long background of history must be borne in mind. There was, for instance, the great influence of the Italian Renaissance and the presence in Spain not only of great Italian artists, but the permanent possession of many treasured examples of their work. To this period belongs Velasquez, who is acknowledged to be one of the few super-master artists. Political changes brought other influences. There was the Flemish influence under Rubens, and later on, when Bourbon kings ruled Spain, the French influence was strong. It remained for Goya to rise above outside influences and become, as so frequently has been said, the "first of the moderns."



ON THE BEACH—by Sorolla
Loaned to Rhode Island School of Design
by Carnegie Institute, Pittsburgh

Despite the weight of this formidable background, or the acknowledged teaching of great masters in the French impressionist school, the modern Spanish artists have created a chapter of art expression which we must needs consider. Under their guidance we revel in the charming features of the land, the strong racial types, the fascination of brilliant dress, the joys of childhood, and more than all else, the reign of the sun in Spain, in sharp contrast to the austere nature of so many of her people.

How varied it all is! There is Sorolla with his sunlit pictures, dashing and bold in manner, fresh and spontaneous like great sketches, showing wonderful glimpses of fountains or shore, of the joy of festival or child life. Again, we find Zuloaga with his flaunting of academic restraint, and his keen rendering of truth. He finds his subjects by choice among peasants and beggars, dancers and singers. Barcelona and Segovia are his favorite haunts, and if the emphasis in the exhibition is on his work, it is because of the great success which is his as an interpreter of his land and his race. But others lay claim to our interest. There is Anglada with his pearly coloring, his feeling for the mystical in nature, his sympathy for the Spanish woman at her best. There are the brothers Zubiaurre, Ramon and Valentin. Of Basque origin, feeling strongly the gravity of Castilian art, each in varying degree and with distinctly different color senses, developed his own individuality. While these are the best known, the other painters who are represented are excellent artists and superb interpreters of Spanish scenes and life. So we look eagerly at the work by Bacarisas, Canals, Graner, Grosso, Picasso, Solana, Valle and Vaquero.

—L. Earle Rowe

EXHIBITIONS IN PROVIDENCE

- Faunce House Art Gallery, Brown University**
 Feb. 26-Mar. 12—Modern Art in Color Reproductions.
 Mar. 19-31—Fifty Prints by Rembrandt.
- John Hay Library, Brown University**
 Mar. 1-31—Photographs of Lincoln's Birthplace and other houses.
 Mar. 1-31—Sarah Helen Whitman's manuscripts and books.
- Mrs. Robert H. George, 31 John Street**
 Mar. 5-10 (10 A. M.-4:30 P. M.)—Persian Art, 16th and 18th centuries, in originals and reproductions.
- Handicraft Club**
 Mar. 21, 22—Work of the Federal Hill House industries.
- Mauk-Murray Studios**
 Mar. 1-31—Oil Paintings by Contemporary Artists.
- Paravent Playhouse**
 Feb. 25-Mar. 9—Works of Frederick R. Sisson.
- Plantations Club Gallery**
 Mar. 14 (2-5 P. M.)—Hobby show by talented members of the club.
- Providence Art Club**
 Feb. 27-Mar. 11—Works of Frank C. Mathewson.
 Mar. 13-25—Works of Professor Herbert R. Cross.
 Mar. 27-April 15—Annual show.
- Museum of the Rhode Island School of Design**
 Feb. 14-Mar. 14—Photographs by Newspaper Photographers.
 Mar. 6-28—Modern Spanish Paintings.
 Mar. 8-April 3—Egyptian Wall Paintings from the Metropolitan Museum.
 Mar. 22-April 15—Wood-cuts from the Wood-cut Society of America.
- School Gallery, Rhode Island School of Design**
 Mar. 10-17—Outstanding advertisements for Direct Mail Association for 1933.
 Mar. 17-26—Lay-outs and original designs from the Buick Motor Company.
 Mar. 26-April 2—Finger painting exhibition.
- Tilden-Thurber Gallery**
 Mar. 1-31—Etchings by Martin Lewis.
 Mar. 1-31—Water-colors and etchings of aeroplanes by Davis.
- N. M. Vose Gallery**
 Mar. 1-31—Wood block prints by Donald Withersteen.
 Mar. 1-31—Wood engravings by Grace Albee.
 Mar. 26-31—Oil paintings of the Canadian Rockies and the Grand Canyon by Marion Boyd Allen

the French influence was strong. It remained for Goya to rise above outside influences and become, as so frequently has been said, the "first of the moderns."

CALENDAR

(All events listed are open to the public)

- Wednesday, March 7**
 *The Paravent Players present "A Doll's House" by Ibsen. Paravent Playhouse, 8:30 P. M.
- Thursday, March 8**
 Broadcast WPRO, Rhode Island School of Design Students' Series sponsored by the WPRO Women's Club, conducted by Charlotte Presel, 2:00 P. M.
 *The Department of Music of Brown University presents the Musical Art Quartet, with Martha Baird, pianist, assisting artist. Alumnae Hall, Pembroke College, 8:30 P. M.
 *The Paravent Players present "A Doll's House" by Ibsen. Paravent Playhouse, 8:30 P. M.
- Friday, March 9**
 *The Paravent Players present "A Doll's House" by Ibsen. Paravent Playhouse, 8:30 P. M.
- Saturday, March 10**
 Broadcast WBZ Boston, "The Background of American Art," lecture in the series "Art in America" under the auspices of the American Federation of Arts, 8:00 P. M.
- Sunday, March 11**
 Gallery Talk by Miss Elizabeth T. Casey, "Egyptian Tomb Paintings," Museum of the Rhode Island School of Design, 3:30 P. M.
 Lecture on the program of the Boston Symphony Orchestra by Dr. W. Louis Chapman under the auspices of the Monday Morning Musical Club. Providence Public Library, 4:00 P. M.
- Monday, March 12**
 *Sock and Buskin present "The Miser" by Molière. Faunce House Theatre, Brown University, 8:30 P. M.
- Tuesday, March 13**
 *Sock and Buskin present "The Miser" by Molière. Faunce House Theatre, Brown University, 8:30 P. M.
 *Concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. Metropolitan Theatre, 8:15 P. M.
- Wednesday, March 14**
 *Sock and Buskin present "The Miser" by Molière. Faunce House Theatre, Brown University, 8:30 P. M.
- Thursday, March 15**
 Broadcast WPRO, Rhode Island School of Design Students' Series sponsored by the WPRO Women's Club, conducted by Charlotte Presel, 2:00 P. M.
 *Concert by Alex Thiede, violinist, of Boston, under auspices of the Chaminade Club. Plantations Auditorium, 3:15 P. M.

ON THE BEACH—by Sorolla
 Loaned to Rhode Island School of Design
 by Carnegie Institute, Pittsburgh

Saturday, March 17

*Lecture by Professor Miller Burrows, "Gerasa—a Roman City in the East." The Art Association of Newport, 4:00 P. M.
 Broadcast WBZ Boston, "An American Studio in London," lecture in the series "Art in America" under the auspices of the American Federation of Arts, 8:00 P. M.

Sunday, March 18

Concert by the Morgan Trio, under the auspices of the Community Art Project and the Rhode Island School of Design. Museum of the Rhode Island School of Design, 3:30 P. M.
 Concert by the Oratorio Society, William Derooin, director. Presentation of Rossini's "Messe Solennele." Elmwood Congregational Church, 3:00 P. M.

Monday, March 19

*Lecture, "The Appreciation of Music," by Thomas Whitney Surette of Concord. Gordon School, 8:30 P. M.

Wednesday, March 21

Lecture by Dudley Crafts Watson, "Spain," Memorial Hall, 8:15 P. M.

Thursday, March 22

Broadcast WPRO, Rhode Island School of Design Students' Series sponsored by the WPRO Women's Club, conducted by Charlotte Presel, 2:00 P. M.

Saturday, March 24

Broadcast WBZ Boston, "Peale and His Museum," lecture in the series "Art in America" under the auspices of the American Federation of Arts, 8:00 P. M.

Sunday, March 25

Gallery Talk by Roger Gilman, "Background of Spanish Painting," Museum of the Rhode Island School of Design, 3:30 P. M.

Thursday, March 29

Broadcast WPRO, Rhode Island School of Design Students' Series sponsored by the WPRO Women's Club, conducted by Charlotte Presel, 2:00 P. M.

Friday, March 30

Concert by the Oratorio Society, William Derooin, director. Presentation of Verdi's "Requiem." Elmwood Congregational Church, 8:00 P. M.

Saturday, March 31

Broadcast WBZ Boston, "Stuart and the Washington Portraits," lecture in the series "Art in America" under the auspices of the American Federation of Arts, 8:00 P. M.

*Admission charged.

Bacarisas, Canals, Graner, Grosso, Picasso, Solana, Valle and Vaquero.

—L. Earle Rowe