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Calendar of Events March 1939

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COMMUNITY ART PROJECT



CALENDAR
of
ART EVENTS

MARCH
1939

Volume Six

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If in our twentieth century we were still content to have our physicians cure our ailments as they did long ago by blood-letting, we obviously should not have medical science as it is practiced today. If the gospel of steam locomotion was taught today as it was in Fulton's time we should not have the naval fleet of our recent manouvers. The same comparisons could be drawn in every field of human endeavor. In the realm of art, contentment with traditions breeds sterility of expression. It was during the unstable post-war epoch that discontent with traditions released a volume of questionings. Standardized art conceptions no longer answered the needs of people; there was a revolt against inhibited literary forms, sentimentalized dramatics, romantic painting, and among other things, classical architectonics. Most nations found these arts unsuited to a revised culture.

The basis of any new movement is dissatisfaction with the present. The Bauhaus lifted its head in a country whose people were warped politically, spiritually, and economically by the ravages of World War. It lifted its head in answer to the growing conviction of independent artists that traditional art training did not prepare them for the larger social participation in an industrialized civilization. The realization was dawning that architecture was the business of making efficient buildings in which the necessary rites of living are performed; that the home must be designed from the life pattern of its occupants, rather than stand as a shell where life functions are housed. The realization was dawning that the energies of the machine were being devoted to producing quantity without quality; that no designer was sensitive to its structural operation, and all were striving to

Instruction in crafts followed the preliminary course, and each student came into contact with two cooperating masters; one an artist, the other a craftsman. During the three years apprenticeship in the workshop each student became thoroughly grounded in the technical proficiency of his craft, thus invoking a simultaneous development of hand and mind, which was the basic pedagogic procedure. Criticism of this procedure has always run high, since the relationship between handicrafts and industrialized machine production is not apparent to the casual observer. Gropius is said to have felt that the handicraft tool differs only in scaled complexity from the machine, since both are guided to effect a form with a material. Craft instruction in the Bauhaus was a means of imparting this understanding. New forms were invented in the workshops and executed as models for machine production. These were sold to industrial firms. Thus by 1925 the first tubular steel and bentwood furniture along with indirect lighting fixtures were placed on the market, a direct product of the Bauhaus workshops. There was an interchange of cooperation between industries and the Bauhaus in its later years, whereby students whose designs were acceptable to industry learned the necessary processes and methods of manufacture. Factory technicians in turn visited the workshops to keep in touch with design developments. Such cooperation served to change the means of communication between the designer and industry from drawing-board techniques to actual model making.

In 1928 Gropius resigned from the Bauhaus, and a new director was appointed. In 1930 he was asked to resume the direction, but instead his suggestion was followed, and a third director was appointed. In 1933

American Industry and the BAUHAUS Point of View

impose its technical, mechanical forces upon designs adapted to hand craftsmanship only. It was becoming apparent that education found consummation in acts rather than thoughts, practice rather than theory; that education in the arts must be experimentation leading to discovery, rather than to the production of examples of theories.

On April 1, 1919 in Weimar, Germany, Walter Gropius was contracted to direct the newly formed Bauhaus. In the first proclamations of its intentions we find these statements: "... proficiency in his craft is essential to every artist. Therein lies the source of creative imagination. Let us create a new guild of craftsmen ... architects, sculptors, painters ... together let us conceive and create the new building of the future which will embrace architecture and sculpture and painting in one unity and which will rise one day toward heaven from the hands of a million workers, like the crystal symbol of a new faith."

The first Bauhaus step was to unite the so-called Fine Arts with the minor or Applied Arts, recognizing no essential difference between the artist and the craftsman. Bauhaus members came from all social classes released from the drawing room aesthetic theorizations and standardized techniques of the Academitions. After a preliminary period they found themselves apprenticed to workshops where thorough and practical manual

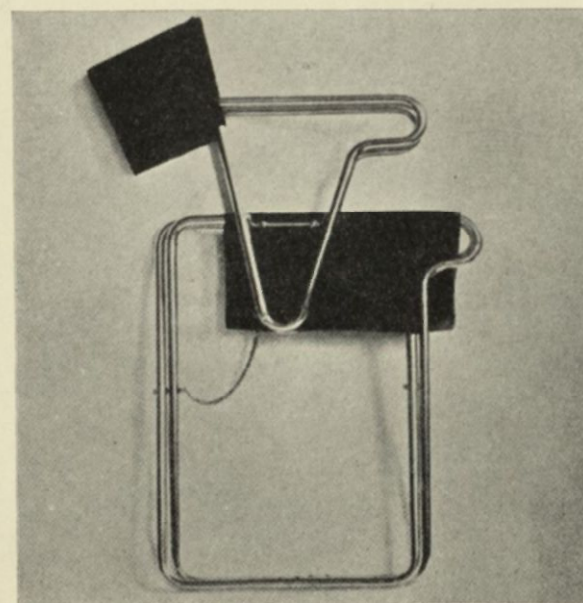
training was coupled with sound theoretical instruction in the laws of design. Gropius writes further: "In a work of art the laws of the physical world, the intellectual world and the world of the spirit, function and are expressed simultaneously." The development of creative power was a synthesized relationship between knowledge, feeling and skill. It was important to the training procedure that artistic unity has its basis in "Man himself, significant only as a living organism." In working out the Bauhaus curriculum it was necessary to provide the means for acquiring imagination through exercises of a physiological as well as a psychological nature. In the preliminary course, each student became aware of a variety of materials, their original natures and interrelationships, together with simplified tool techniques for embodying them in controlled forms. The Bauhaus method was devised to develop acute visual perceptions, astute tactile perceptions, and kinesthetic sensitivity. Joseph Albers writes: "Sometimes the results of these experiments represent innovations in the application or treatment of materials. But even when we evolve methods which are already in use, we have arrived at them independently through direct experience, and they are our own because they have been re-discovered rather than taught. We know that this learning through experience takes more time, entails detours and indirectness; but no beginning can be straightforward. Consciously roundabout ways and controlled mistakes sharpen criticism and promote a desire for improvement. We discover what chiefly interests us: complicated or elementary form, mysticism or science, beauty or intelligence."

the school was closed by the National Socialist regime; thus a fine and strong art education program was broken by political dissonance.

It is significant that the innovators of any movement delve into first principles. The Bauhaus return of unity between the Fine and Applied Arts approximates the basic concept of art of all times. The importance of free experimentation with materials and tool processes as a means of discovering forms and developing skills is implied in all primitive arts. That civilization continuously re-evaluates the primitive arts is indicative of our appreciation of fine, simple and direct things, which show a complete unity between the creator and his work.

Bauhaus rediscovery of the crafts helped to effect the revival of craft interest we know today. Bauhaus success with industry should be a clue to the possibilities of a greater cooperation in our present day. Industry can profit by the fresh viewpoint of any modern Art school, and there is no reason why both should not profit by serious inter-cooperation. With the art education facilities of our State, together with its industries we should be able to effect in a different economic, political, and spiritual environment a significant contribution to our culture. In addition we have noteworthy craftsmen operating home workshops in our state, who with the industrial cooperation that they need could point the way to a higher quality of merchandise in Rhode Island.

Traditional contentment still breeds sterility of expression. Experimental discovery is still, twenty years after Bauhaus conception, the means of a new vision.



TUBULAR AND FOLDING CHAIRS
By Marcel Brueur. Reproduced from BAUHAUS 1919-1928
By permission of The Museum of Modern Art, New York

Edwin Blanchard Brown
February, 1939

EXHIBITIONS IN RHODE ISLAND

Faunce House Art Gallery, Brown University

Mar. 16-Mar. 29—Posters by E. McKnight Kauffer.

Museum of the Rhode Island School of Design

Mar. 1-Mar. 15—Contemporary American Painting.

Mar. 19-Apr. 30—The Museum Collection of Early French Wallpaper.

Rhode Island School of Design School Gallery, 14 College Street

Mar. 1-Mar. 15—Student work from the Architectural Department.

Mar. 15-Mar. 31—Student work from the Graphic Arts Department.

Rhode Island School of Design Research Laboratory

Mar. 1-Mar. 15—Greek and Egyptian Costume Plates from the Rhode Island School of Design Library.

Mar. 17-Mar. 29—Travel Posters from Raymond-Whitcomb.

Pembroke Gallery, Pembroke Hall, Manning Street

Mar. 1-Mar. 17—Leica Photographs by Ann Lammers.

Providence Art Club

Mar. 1-Mar. 5—Water Colors, Oil Paintings, Prints, and Drawings by Lillian Swan, and Bernice Jamieson.

John Carter Brown Library

Mar. 1-Mar. 31—Books and Pamphlets of Early American Printing in honor of the 300th Anniversary of the Press in the United States.

Armour Gallery

Mar. 1-Mar. 31—Etchings and Dry Points by Contemporary Artists.

Tilden-Thurber Gallery

Mar. 1-Mar. 31—Group of Etchings of Associated American Artists.

EXHIBITIONS OUTSIDE OF RHODE ISLAND

Norwich, Conn., Slater Memorial Museum

Mar. 1-Mar. 9—Contemporary American and British Prints from the Wesleyan Print Collection.

Attleboro Museum of Art, Inc.

Mar. 27-Apr. 10—Exhibition by Local Artists.

Andover, Mass., Addison Gallery, Phillips Academy

Mar. 1-Mar. 15—Exhibition of Design.

Mar. 1-Mar. 6—The Making of a Contemporary Film.

Mar. 1-Mar. 15—Paintings by Josef Albers.

Boston, Mass., Museum of Fine Arts

Mar. 2-Apr. 10—The Sources of Modern Painting, arranged by the Boston Institute of Modern Art.

Boston, Mass., The Guild of Boston Artists

Mar. 1-Mar. 11—Paintings by Members of the Guild.

Mar. 13-Mar. 25—Water Colors by Harold Lund.

Mar. 27-Apr. 8—Paintings by Leslie P. Thompson.

Cambridge, Mass., Germanic Museum, Harvard University

Mar. 1-Mar. 31—Modern German Water Colors and Drawings.

Cambridge, Mass., Fogg Art Museum

Mar. 1-Mar. 11—The Art of Walt Disney. Explanatory Material.

Mar. 1-Mar. 31—Old Master Drawings.

Mar. 1-Mar. 31—Chinese and Japanese Paintings and Prints, fortnightly exhibitions.

Springfield, Mass.

Mar. 14-Apr. 9—American Painting Today.

Mar. 6-Apr. 3—Rouault Prints.

CALENDAR

Thursday, March 2

*Concert by the Brown-Pembroke Orchestra. Faunce House Theatre, 8:30 P. M.

Sunday, March 5

Gallery talk accompanied by slides by Professor George Downing. Museum of the Rhode Island School of Design, 3:30 P. M.

*Providence Federal Orchestra presents a program of Bach, Beethoven, Smetana, Mussorgsky, Rimsky-Korsakoff. Edouard Caffier conductor. Hope Senior High School, 8:30 P. M.

Monday, March 6

Basement Studio Group: Poetry reading, "Geraint and Enid," from Tennyson's "Idylls of the King." Tea. 80 Benefit Street, 8:10 P. M.

*The Players present "Ben Franklin," by Louis E. Shipman. Barker Playhouse, 8:30 P. M. Tickets may be obtained through members.

Tuesday, March 7

*Providence Community Concert Association presents Josef Hoffmann, pianist. Metropolitan Theatre, 8:30 P. M.

Providence Federal Orchestra, Edouard Caffier, conductor. WJAR, 7:30 P. M.

*The Players present "Ben Franklin," by Louis E. Shipman. Barker Playhouse, 8:30 P. M. Tickets may be obtained through members.

Wednesday, March 8

Exhibition of Theatrical Posters. Providence Plantations Club. Open from 2:00 to 5:00 P. M.

*The Players present "Ben Franklin," by Louis E. Shipman. Barker Playhouse, 8:30 P. M. Tickets may be obtained through members.

Thursday, March 9

*Concert by the Brown University Glee Club, Faunce House Theatre, 8:30 P. M.

*The Players present "Ben Franklin," by Louis E. Shipman. Barker Playhouse, 8:30 P. M. Tickets may be obtained through members.

Friday, March 10

*The Players present "Ben Franklin," by Louis E. Shipman. Barker Playhouse, 8:30 P. M.

Sunday, March 12

Gallery talk by Dr. Alexander Dörner. "The Trend of Modern Art." Museum of the Rhode Island School of Design, 3:30 P. M. The Oratorio Society presents Verdi's "Requiem," William DeRoin conductor. Warren Baptist Church, Warren, Rhode Island, 7:30 P. M.

*Providence Federal Orchestra presents a program of von Weber, Grieg, Ibert, Lekeu, and Ravel. Miss Ruth Tripp, soloist. Edouard Caffier, conductor. Hope Senior High School, 8:30 P. M.

Monday, March 13

Basement Studio Group: Dramatic reading of "Pillars of Society" by Ibsen. Tea. 80 Benefit Street, 8:10 P. M.

Tuesday, March 14

Providence Federal Orchestra, Edouard Caffier, conductor. WJAR, 7:30 P. M.

Friday, March 17

*The Gilbert and Sullivan Group of Brown University presents "Trial by Jury." Faunce House Theatre, 8:30 P. M.

*Concert by the Eastern High School Chorus and Orchestra. Symphony Hall, Boston, Massachusetts, 8:15 P. M.

Sunday, March 19

Gallery talk by Miss Dorothy N. Casey, "Wallpaper and its History." Museum of the Rhode Island School of Design, 3:30 P. M.

*Providence Federal Orchestra, Edouard Caffier, conductor. Hope Senior High School, 8:30 P. M.

Monday, March 20

Basement Studio Group: Dramatic reading of "The Lady of Lyons" by Lord Lytton. Tea. 80 Benefit Street, 8:10 P. M.

Tuesday, March 21

*Providence Community Concert Association presents Lily Pons of the Metropolitan Opera Company. Metropolitan Theatre, 8:30 P. M.

Friday, March 24

Lecture by Professor Henry Russell Hitchcock of Wesleyan University. Memorial Hall, 8:30 P. M.

Sunday, March 26

Gallery talk by John H. Benson. "Kinesthetic and Visual Images in Lettering." Museum of the Rhode Island School of Design, 3:30 P. M.

*Providence Federal Orchestra, Edouard Caffier, conductor. Hope Senior High School, 8:30 P. M.

Monday, March 27

Basement Studio Group: address by W. Alden Brown, "How to Obtain Dramatic Effect in Reading." Tea. 80 Benefit Street, 8:10 P. M.

Tuesday, March 28

*Community School of Music, Providence, presents a Beethoven and Brahms concert. Plantations Auditorium, Providence Plantations Club, 3:30 for Juniors, 8:15 P. M. for Seniors.

Wednesday, March 29

*San Carlo Opera Company under the auspices of the Kiwanis Club. Metropolitan Theatre, 8:30 P. M.

Thursday, March 30

*Sock and Buskin presents "King Lear" by Shakespeare. Faunce House Theatre, 8:30 P. M.

*San Carlo Opera Company under the auspices of the Kiwanis Club. Metropolitan Theatre, 8:30 P. M.

Brown Choir and Pembroke Glee Club present Gounod's St. Cecilia Mass. Alumnae Hall, 4:30 P. M.

Friday, March 31

*Sock and Buskin presents "King Lear" by Shakespeare. Faunce House Theatre, 8:30 P. M.

Northampton, Mass., Smith College Museum of Art

Mar. 1-Mar. 13—American Photographs by Walker Evans.

Mar. 1-Mar. 21—Ceramic Designs by Simon Lissim.

Pittsfield, Mass., The Berkshire Museum

Mar. 1-Mar. 18—WPA Recreation Project.

Mar. 2-Mar. 25—Walt Disney Snow White Drawings.

Mar. 22-Apr. 4—Work of Stefan Hirsch and Bennington College Students.