The prediction that art is entering an era which may be greater in importance than any period since the Italian Renaissance is today an accepted fact. Artists who have been seeking patronage find increasing oppor-
tunity. Those who still demand support fail to under-
stand that the word art has a new definition, a meaning which is no longer synonymous with the isolated and
dusty garret. Art is alive. It is associated with a broad experience and an intelligence which inspects all mate-
rials and techniques and admits no limit, traditional or modern. It recognizes a new strength in the develop-
ment of new attitudes which have far greater signifi-
cance than technique alone. Equally important with the new approach, and in close harmony with it is the growing public awareness of this revival, and through its recognition the understanding which will inevitably de-
demand artistic merit in all objects which man will create by hand or machine. It is in furthering this understand-
ing that the Community Art Project has focused its energy.
Supplementing more direct education and gallery ex-
hibits which are concentrated on the professional artist and his work, this project, sponsored by Brown University and the Rhode Island School of Design, has cam-
paigned since 1932 to promote an ever widening public interest. The early efforts consisted primarily of a series of lectures which brought to Providence at intervals important contemporary artists and speakers on various branches of the arts. But these institutes, while serving the earlier purposes of the Project could not be main-
tained and it was determined that examples of art them-
selves should be placed directly in the path of the public. This resulted in the traveling summer exhibitions of 1935 and 1936, which went into several towns throughout the state. The total number of hours when these temporary galleries were open is estimated at 1200 and the number of persons who saw the shows reached 17,000. This early success developed a public demand for the continuance
of such exhibitions through the year, and in February, 1938, eight year-round little galleries were inaugurated in as many towns. The large enclosed truck which had carried the Art Caravan during the two summers was
exchanged for a "station wagon" to facilitate the quick runs now necessary; for each show was scheduled to
change fifty-two times each year.

Work of Rhode Island artists was selected for the
body of the exhibitions because of its local essence and
its amazing variety which was found to encompass ex-
pression in every field. Much credit is due to the many
artists who made the loans, without whose help great
difficulty would have been incurred, in securing original
pieces. Into the environment of each township by means
of the station wagon went the carefully judged work,
which ordinarily cannot be seen without making a visit
to an art gallery or museum. Extensive interest was at
once manifest. This resulted in a demand for seventeen shows within the year. No directed effort was made
to establish new locations as a natural expansion was
desired.

Today, it is no longer surprising to hundreds of per-
sons living in certain Rhode Island communities to en-
counter a painting at a strategic point where the
pedestrian traffic is heavy, for among the places utilized
as little galleries are libraries, post offices, shop windows,
and even mills. Instead of a painting, the week's show
may be jewelry, wood-carving, or hooked rugs; it may change to a misty pastel, or a red and yellow marion-
ette; it may become sculpture, a model stage set, pho-
tographs, water colors, whittlings, or a local creation in
some other form of expression, for no medium is barred
if the quality of the work is adequate to pass the strict
demands of the judges. That these one-piece shows
with their explanatory messages are not merely observed
is shown by the demand for the expansion as indicated
in reports of regular visitors and through sales from the
exhibitions arranged directly between the artist and
buyer.

A further outgrowth of the little shows was anticipated
by the Project Committee even as plans for the itinerary
were forming. Increasing interest, it was felt, would
produce increasing demands. Reckoning that these de-
mands would come in the form of requested information
on art activities of practically any nature, and of peti-
tions for lectures, demonstrations and large shows, the
office in the Rhode Island School of Design at 14 College
Street, Providence, made preparation for it and was at
once able to fulfill requests. To this foresight also may be credited the dispatch with which all demands have been met. All further requests for the services of the
Project should be addressed to the Project office, where
they will receive the same careful attention.

It is gratifying to realize that through this work of the
Project creative art work has been kept before the
people of Rhode Island not only for a few hours each
week, as was planned, but throughout each day since
the little galleries opened. Some of the spaces in win-
dows never close. Four exhibitions were handled during
the summers of 1935 and 1936. In addition to similar
small shows displayed this year there are now twelve
large ones ranging in character from oil painting, etch-
ing, and photography, to crafts and a highly varied
commercial art show. They have been arranged as re-
quested for those communities desiring them, and one
group of paintings went as far afield as Norwich, Con-
necticut. The cordial acceptance of these shows by the
towns of the state tended to increase the scope of ac-
tivity and to date the use of free facilities for showing
has been encouraging.

Five lectures on the work of the Project were deliv-
ered, one being given in Manchester, New Hampshire.
The four prepared lectures with slides, which may be
had upon request, have been presented four times. At
no time has there been failure to fill the demands which
mirror the public's awareness that art in Rhode Island
is alive, indeed kept alive by being moved about on
wheels.

The Community Art Project offers the following lectures, prepared in the form of a test accompanied by lantern
slides:

Rhode Island Furniture
by Norman M. Isham

The Architectural and Civic Development of Providence
by John Hutchinson Cady

The Life and Works of Gilbert Stuart
by Howard Preston

Legends of Christmas in Art
by Antoinette P. Downing

The lectures are available without charge to groups in
Rhode Island. Applications for bookings may be made to
Mr. J. Wesley Noble, 14 College Street, Providence, R. I.
EXHIBITIONS IN RHODE ISLAND

Museum of the Rhode Island School of Design
Apr. 1-23—French Wallpapers of the Museum Collection.
Apr. 1-30—European Paintings of the 19th Century from the Museum Collection.

Rhode Island School of Design Gallery
Apr. 1-5—Student Work from the Graphic Arts Department.
Apr. 5-19—Student Work from the Drawing and Painting Department.
Apr. 19-May 3—Student Work from the Jewelry and Textile Department.

Rhode Island School of Design Research Laboratory
Apr. 1-12—Travel Posters from Raymond-Whitcomb.
Apr. 15-30—Original Fashion Drawings from New York.

Pembroke Gallery, Pembroke Hall, Manning Street
Apr. 1-12—Oil Paintings by Florence Leith.

Providence Art Club
Mar. 22-Apr. 2—Sixtieth Annual Exhibition.
Apr. 4-16—Oil Paintings by C. Gordon Harris.
Apr. 18-30—Open Exhibition of Drawings.

John Carter Brown Library

Tilden-Thurber Gallery
Apr. 1-29—Original Walt Disney Drawings of "Ferdinand the Bull.
Apr. 11-May 1—Etchings and Dry Points by Arthur Heintzleman.

Governor Stephen Hopkins House
Apr. 7-22—Sculptures and Silhouettes shown under the auspices of the Society of Colonial Dames. Open daily from 12:00 to 5:00 P. M.

Deborah Cook Sayles Memorial Library, Pawtucket, R. I.
Apr. 10-30—Index of American Design by the Federal Art Project.

John Hall Free Library, Cranston, R. I.
Apr. 10-30—Paintings by Rhode Island Artists on the Federal Art Project.

Westerly Public Library
Apr. 14-May 1—Photographs of Rhode Island Mills and Mill Villages for the Providence Public Library Architectural Collection by the Federal Art Project.

Providence Public Library
Apr. 1-8—Work by Bruce Rogers from the American Institute of Graphic Art.

EXHIBITIONS OUTSIDE OF RHODE ISLAND

Andover, Mass., Addison Gallery, Phillips Academy
Apr. 1-May 1—Associate Paintings by Louis Fuertes.
Apr. 8-May 10—The Art of Walt Disney.
Apr. 10-May 10—The Bauhaus.

CALENDAR

Sunday, April 2
Lecture by Mr. John B. Archer on the Boston Symphony Orchestra program, Providence Public Library, 4:00 P. M. 
Auspices of the Monday Morning Musical Club.
*The Providence Federal Orchestra presents the world premiere of a sinfonia concertante for piano and orchestra by Leo Rowlands, O.S.F.C. Alexandre Peloquin, soloist, Edouard Caillier, conductor, Hope Senior School, 8:30 P. M.

Monday, April 3
Basement Studio Group: Dramatic readings of scenes from Ibsen, Tea, 80 Benefit Street, 8:10 P. M.

Tuesday, April 4
*Concert by the Boston Symphony Orchestra, Serge Koussevitsky, conductor, Metropolitan Opera, 8:15 P. M.

Monday, April 10
Basement Studio Group: Dramatic readings from scenes from Ibsen, Tea, 80 Benefit Street, 8:10 P. M.
*The Players present "Petticoat Fever" by Mark Reed, Barker Playhouse, 8:30 P. M. Tickets may be obtained through members.

Tuesday, April 11
Providence Federal Orchestra, Edouard Caillier, conductor.
W. J. A. R, 7:30 P. M.
*The Players present "Petticoat Fever" by Mark Reed, Barker Playhouse, 8:30 P. M. Tickets may be obtained through members.

Wednesday, April 12
Exhibition of Etchings and Dry Points by Arthur Heintzleman. Providence Plantations Club. Open from 2:00 to 5:00 P. M.
*Pawtucket Civic Music Association presents Ettio Pines, bass, of the Metropolitan Opera Company, Pawtucket Senior High School, 8:30 P. M.
*The Players present "Petticoat Fever" by Mark Reed, Barker Playhouse, 8:30 P. M. Tickets may be obtained through members.

Thursday, April 13
*Concert by the Brown-Pembroke Orchestra, Professor Coolidge, conductor, Faunce House Theatre, 8:30 P. M.
*The Players present "Petticoat Fever" by Mark Reed, Barker Playhouse, 8:30 P. M. Tickets may be obtained through members.

Friday, April 14
*The Players present "Petticoat Fever" by Mark Reed, Barker Playhouse, 8:30 P. M. Tickets may be obtained through members.

Monday, April 17
Basement Studio Group: Dramatic readings from Mary E. Wilkins and other New England authors. Tea, 80 Benefit Street, 8:10 P. M.

Tuesday, April 18
*The New England Opera Company presents "Tosca" by Puccini. Metropolitan Opera, 8:15 P. M.
Providence Federal Orchestra, Edouard Caillier, conductor.
W. J. A. R, 7:30 P. M.

Friday, April 21
*Concert by the University Glee Club. Olga Zundel, cellist, soloist, Memorial Hall, 8:30 P. M.
*The Komians present "The Bill of Divorcement" by Clemence Dane, Alumni Hall, 8:30 P. M.

Saturday, April 22
*The Komians present "The Bill of Divorcement" by Clemence Dane, Alumni Hall, 8:30 P. M.

Sunday, April 23
*Concert by the Providence Federal Orchestra, Edouard Caillier, conductor, Hope Senior High School, 8:30 P. M.

Monday, April 24
Basement Studio Group: Dramatic reading of "A Celebrated Case" by D'Ennery and Corson. Tea, 80 Benefit Street, 8:10 P. M.

Tuesday, April 25
Providence Federal Orchestra, Edouard Caillier, conductor.
W. J. A. R, 7:30 P. M.
Senior Student Recital, Albert Mall, soloist. Alumni Hall, 8:30 P. M.

Sunday, April 30
*Concert by the Providence Federal Orchestra, Edouard Caillier, conductor. Hope Senior High School, 8:30 P. M.

Boston, Mass., Museum of Fine Arts
Apr. 1-Apr. 10—The Sources of Modern Painting. Arranged by the Boston Institute of Modern Art.
Apr. 15-May 14—Fiftieth Anniversary Exhibition of the Boston Society of Watercolor Painters and the Boston Watercolor Club.

Boston, Mass., Guild of Boston Artists
Apr. 1-Apr. 8—Portraits by Leslie P. Thompson.
Apr. 17-Apr. 29—Watercolors of Sporting subjects by A. A. Lassell Riley.

Cambridge, Mass., Germanic Museum, Harvard University
Modern German Watercolors and Drawings—Indefinitely.

Springfield, Mass., Springfield Museum of Fine Arts
Apr. 1-May 23—Early American Silver from the Holllis French Collection.
Apr. 11-May 23—Medieval French Glass from the Collection of Thomas C. Burt.

Welllesley, Mass., Farnsworth Museum, Wellesley College
Apr. 13-May 6—Paintings by John Whorf.

Worcester, Mass., Worcester Art Museum
Apr. 1-Apr. 9—Sculpture by Anne Wolfe.
Apr. 9-Apr. 23—Water Colors and Etchings by Ludwig Massler.

Barnstable, Mass., Smith College Museum of Art
Apr. 11-Apr. 30—Oils and Water Colors from the New England Group of the W. P. A.

Newport, R. I., Art Association of Newport
Apr. 4-22—World Travel Posters.
Apr. 29-May 27—School Exhibition.