


11-1-1939

Calendar of Events November 1939

Brown/RISD Community Art Project

Follow this and additional works at: https://digitalcommons.risd.edu/brownrisd_communityartproject_calendarevents

 Part of the [American Art and Architecture Commons](#), [Ancient History](#), [Greek and Roman through Late Antiquity Commons](#), [Art Education Commons](#), [Art Practice Commons](#), and the [Educational Leadership Commons](#)

Recommended Citation

Brown/RISD Community Art Project, "Calendar of Events November 1939" (1939). *Calendar of Events*. 27.
https://digitalcommons.risd.edu/brownrisd_communityartproject_calendarevents/27

This Monthly is brought to you for free and open access by the Brown/RISD Community Art Project at DigitalCommons@RISD. It has been accepted for inclusion in Calendar of Events by an authorized administrator of DigitalCommons@RISD. For more information, please contact mpompeli@risd.edu.

COMMUNITY ART PROJECT



CALENDAR
of
ART EVENTS

NOVEMBER
1939

Volume Seven

Number One



14 College Street
Providence, Rhode Island

(Sec. 562 PL & R)
U. S. POSTAGE
PAID
Providence, R. I.
PERMIT No. 101

The Museum of the Rhode Island School of Design brings to Providence each year an exhibition of Contemporary American Painting. This year the exhibition will open to the public on November 8 and continue for a month.

This exhibition in a measure strives to be a cross section; showing the varied trends in present day American painting, as well as some of the leading artists of the country. Artists appear in the show by invitation only. Sometimes the canvas the museum committee would like to show is not available due to conflicting exhibition dates.

In the past this event has always been popular, and the forecast promises as much for 1939. The list of artists invited this year includes Sheets, Laufman, Blanch, Simkhontch, Rohland, Philipp, Lee, Ruellan, Heliher, Clemens, Townsend, Curry, A. James, Mechan, Luce, Celentano, Peirce, Palmer, Soyer, Rosenthal, Tanks, Varga, Sepeshy, Sokole, Shulkin, Custer, Bishop, Poor, Marsh, Carroll, Brook, McFee, Kantor, Davis.

The gallery-goer will agree that this is a "goodish" list, with perhaps a few names unfortunately not included. Each one of us "in the know" about American painting will miss a name or two that "must" be included in any show that pretends to be well rounded. However, this

Out-moded, these canvases today seem tame besides contemporary work. Of course, many of them will come back to favor when they have lived down the crime of belonging to the recent past. It is rather significant that the men we now consider to be the old masters of the '80s, the '90s and the early 1900's—Homer, Eakins, and Ryder were not included, and yet they were alive and painting.

It is interesting to speculate about the "old masters" of our generation, and the place they occupy at present in the public's estimation. Can you pick the canvases that have memorable value in the contemporary American show of 1939—canvases that will live into the next generation and earn their exhibitors the title of "Old Masters"?

What qualities must be present in an artist or canvas to make them live beyond a contemporary period? The answer to that question is worth considering. Probably many individuals sense long time values without being able to answer the question categorically. Many museums, staffed as they are with experts, have provisions in their by-laws that bar the purchase of work by living artists. The Louvre will not accept a canvas until the artist has been dead ten years. Kansas City Nelson Memorial Gallery feels twenty years none to long. Such provisions point to a general skepticism of contemporary painting.

The Contemporary American Painting Exhibition

would require more space than is available and probably these men have nothing new this year.

The cross section is not the simple problem that at first it seems. At the World's Fair in New York the Contemporary Arts Building with its score of canvases tries to show this cross section, but many visitors find the exhibition unexciting as a whole and lacking in significant high spots. A great deal of pains were taken to make it a real cross section.

At the present writing, Miss Banks of the Museum

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

Rhode Island Furniture
by Norman M. Isham

The Architectural and Civic Development of Providence
by John Hutchins Cady

The Life and Works of Gilbert Stuart
by Howard Preston

Legends of Christmas in Art
by Antoinette F. Downing

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

staff is the only person who knows what canvases we are to see in November. One can only speculate on the basis of the names of the artists. Since it is an invited show, we know that there will be no canvases exposed for the first time. "Firsts" are usually saved for big national exhibitions such as the Corcoran Gallery at Washington, The International Gallery at Pittsburgh, and, of course, the Pennsylvania Academy at Philadelphia and the National Academy of Design in New York. These are exhibitions rich in prize money and prestige.

While we never, or rarely ever, have "firsts," we can all recall brilliant canvases that have visited our Museum in past years.

The writer recalls the earliest of the Museum's Annual American shows. The two small "Whistler Galleries" in the old Museum on Waterman Street were large enough to hang the annual exhibition of "The Ten." I refer to that self-constituted society of the "Ten American Painters." They were Twachtman, Weir, Hassam, Simmons, Reid, Dewing, Tarbell, Benson, Decamp, and Marshall. Benson, the only surviving member of that group is thought of as an etcher by the present generation. In 1908 we could not have believed that these men would ever be out of fashion as they are today.

Looking superficially at the record of the above mentioned "old masters" of 19th century American painting, we find little to guide us in formulating a general principle. Patronage is not a sure index. Homer sold most of his work readily in the last third of his life, while Eakins's home housed a large share of the work produced in his whole life time. Neither of these men dealt in charm or surface brilliance. By and large, their canvases hardly come under the heading of pictures one could live with! It would seem that these factors are hardly a criterion. It is significant that neither of those masters embraced the latest mode from Paris. Both men lived through the great period of French Impressionism without being tempted by the doctrine. Eakins was a "school man" and never departed from "academic soundness." For those who demanded that their painting be up to date and in the latest Parisian mode, these men were "old hat" in their own life time.

It would seem that the question is difficult to answer and probably will remain academic. After all, contemporary painting has something that Museums with their masterpieces do not have—a living interest. Fresh paint is so alive! Even unassuming canvases, perfect perhaps in a minor way can give one much pleasure. After all, modern painting is "our baby," it may not be to our liking—but it is ours.

John R. Frazier



"PORTRAIT IN THE WOODS"
by John Carroll Rehn Gallery

EXHIBITIONS IN RHODE ISLAND

Museum of the Rhode Island School of Design

Oct. 11-Dec. 31—Japanese Actor and Landscape Prints.
Oct. 15-Nov. 15—Japanese, Balinese, and Sumatran textiles from the Lucy T. Aldrich collection.
Nov. 8-Dec. 10—American Contemporary Exhibition of Painting.

Rhode Island School of Design School Gallery, 14 College Street
Nov. 1-Nov. 30—Exhibition of Student Work.

Rhode Island School of Design Research Laboratory
Nov. 1-Nov. 15—Exhibition of Student Loan Collection of Pictures.
Nov. 16-Nov. 30—Nature Drawings.

Providence Art Club

Oct. 24-Nov. 5—Annual Members' Exhibition.
Nov. 7-Nov. 19—Watercolors and Oil Paintings by Robert K. Stevens.
Nov. 21-Dec. 3—Oil Paintings by Pauline J. Paull and Antonio Cirino.

Handicraft Club

Nov. 7-Nov. 8—Annual Exhibition of Members' Summer Work done without instruction.

Armour Gallery

Nov. 1-Nov. 15—Pencil Drawings by John Wells.

Tilden-Thurber Gallery

Nov. 1-Nov. 15—Oil Paintings of Flower Motifs by Jerome Pennington DeWitt.
Nov. 26-Dec. 14—Watercolors by Col. Anthony Dyer.

EXHIBITIONS OUTSIDE OF RHODE ISLAND

New Haven, Conn., Gallery of Fine Arts, Yale University

Oct. 20-Nov. 20—Ship Prints of the 18th and 19th Centuries. From the collection of the late Francis P. Garven.
Nov. 12-Nov. 26—Paintings by Yale Undergraduate's Art Club.

Andover, Mass., Addison Gallery, Phillips Academy

Nov. 1-Nov. 29—Three Centuries of American Architecture.

Boston, Mass., Museum of Fine Arts

Oct. 17-Nov. 26—Woodcuts in Chiaroscuro by Mr. Rossiter.

Boston, Mass., Guild of Boston Artists

Oct. 23-Nov. 4—Water Colors by Elizabeth H. T. Huntington.
Nov. 6-Nov. 18—Paintings by John P. Benson.
Nov. 20-Dec. 2—Paintings by Aldro T. Hibbard.

Pittsfield, Mass., The Berkshire Museum

Nov. 1-Nov. 30—Woodcuts by J. J. Lankes.
Nov. 1-Nov. 30 Selected Paintings from Permanent Collection.

Northampton, Mass., Smith College Museum of Art

Nov. 1-Nov. 21—Original covers for "The New Yorker." Lent by the Walker Galleries, N. Y.
Nov. 16-Nov. 30—Colored Wood Block Abstractions by E. A. Park and Charles Smith. Lent by Bennington College.

CALENDAR

Sunday, November 5

The Providence Oratorio Society presents "The Messiah." St. Michael's Episcopal Church, Bristol. 8:30 P. M. William DeRoin, conductor.

Monday, November 6

Basement Studio Group: Readings from Emily and Charlotte Bronte. Tea. 80 Benefit Street, 8:10 P. M.

Sunday, November 12

*Concert by the Musical Art Quartet, Frank Sheridan and assisting artists. Museum of the Rhode Island School of Design. Afternoon concert.
The Providence Oratorio Society presents "The Messiah." St. Michael's Episcopal Church, Bristol. 8:30 P. M. William DeRoin, conductor.

Monday, November 13

Basement Studio Group: Readings from Emily and Charlotte Bronte. Tea. 80 Benefit Street, 8:10 P. M.
*The Players present a Costume and Vaudeville Show. The Barker Playhouse, 8:30 P. M. Tickets may be obtained through members.
*Sock and Buskin presents "Arms and the Man" by George Bernard Shaw. Faunce House Theatre, 8:30 P. M. For subscribers only.
*Concert by the Musical Art Quartet, Frank Sheridan and assisting artists. Museum of the Rhode Island School of Design. Evening concert.

Tuesday, November 14

*The Players present a Costume and Vaudeville Show. The Barker Playhouse, 8:30 P. M. Tickets may be obtained through members.
*Concert by the Musical Art Quartet, Frank Sheridan and assisting artists. Museum of the Rhode Island School of Design. Evening concert.
*Sock and Buskin presents "Arms and the Man" by George Bernard Shaw. Faunce House Theatre, 8:30 P. M. For subscribers only.

Wednesday, November 15

*Concert by the Musical Art Quartet, Frank Sheridan and assisting artists. Museum of the Rhode Island School of Design. Evening concert.
*The Players present a Costume and Vaudeville Show. The Barker Playhouse, 8:30 P. M. Tickets may be obtained through members.

Friday, November 17

*The Komians present "Brittle Heaven," by Vincent York Pohl. Alumnae Hall, 8:30 P. M.
*The New England Grand Opera Company presents "La Traviata" by Verdi. Metropolitan Theatre, 8:15 P. M.

Saturday, November 18

*The Komians present "Brittle Heaven," by Vincent York Pohl. Alumnae Hall, 8:30 P. M.

Sunday, November 19

*Concert by the Musical Art Quartet, Frank Sheridan and assisting artists. Museum of the Rhode Island School of Design. Afternoon concert.

Monday, November 20

Basement Studio Group: Dramatic Readings of modern one act plays. Tea. 80 Benefit Street, 8:10 P. M.
*Concert by the Musical Art Quartet, Frank Sheridan and assisting artists. Museum of the Rhode Island School of Design. Evening concert.

Tuesday, November 21

*Concert by the Musical Art Quartet, Frank Sheridan and assisting artists. Museum of the Rhode Island School of Design. Evening concert.

Wednesday, November 22

*Concert by the Musical Art Quartet, Frank Sheridan and assisting artists. Museum of the Rhode Island School of Design. Evening concert.
Lecture by Professor Ernst Krenek, Czech composer, on "Trends in Contemporary Modern Music." Illustrated at the piano. Alumnae Hall, 8:00 P. M.

Saturday, November 25

*Aaron Richmond presents the Ballet Russe. Metropolitan Theatre, 8:30 P. M.
Joint concert by the Pembroke Glee Club and the Glee Club of the Massachusetts Institute of Technology. Alumnae Hall, 8:15 P. M.

Sunday, November 26

Lecture by Mr. John B. Archer on the Boston Symphony Orchestra program. Providence Art Club, 4:00 P. M. Auspices of the Monday Morning Musical Club.

Monday, November 27

Basement Studio Group: Poetry reading by group members. Tea. 80 Benefit Street, 8:10 P. M.

Tuesday, November 28

*Concert by the Boston Symphony Orchestra, Dr. Serge Koussevitsky, conductor. Metropolitan Theatre, 8:15 P. M.

Springfield, Mass., Springfield Museum of Fine Arts

Nov. 1-Nov. 17—Wortman Drawings.
Nov. 20-Dec. 9—Work of David and Ingress

Worcester, Mass., Worcester Art Museum

Nov. 1-Jan. 31—Early New England Printmakers. An Exhibition held in collaboration with the American Antiquarian Society.

New York, N. Y., Museum of Modern Art

Nov. 15-Jan. 7—Picasso Retrospective 1898-1939.