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## Calendar of Events October 1940

Brown/RISD Community Art Project

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# COMMUNITY ART PROJECT



CALENDAR  
of  
ART EVENTS

OCTOBER  
1940

Volume Eight

Number One



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ONE sultry July afternoon, two sweaty youngsters trudged through the Egyptian room. They exclaimed over the mummy, paused before the Greek treasures, pressed grimy fingers against the glass of exhibit cases, and then proceeded to the washroom where they stripped off their shirts and calmly and without mischief took a bath. Now bathing is not one of the advertised museum services to the community, but two young citizens of Providence did have a bath with a background of much enjoyment. For them the Museum was a useful place to spend some time.

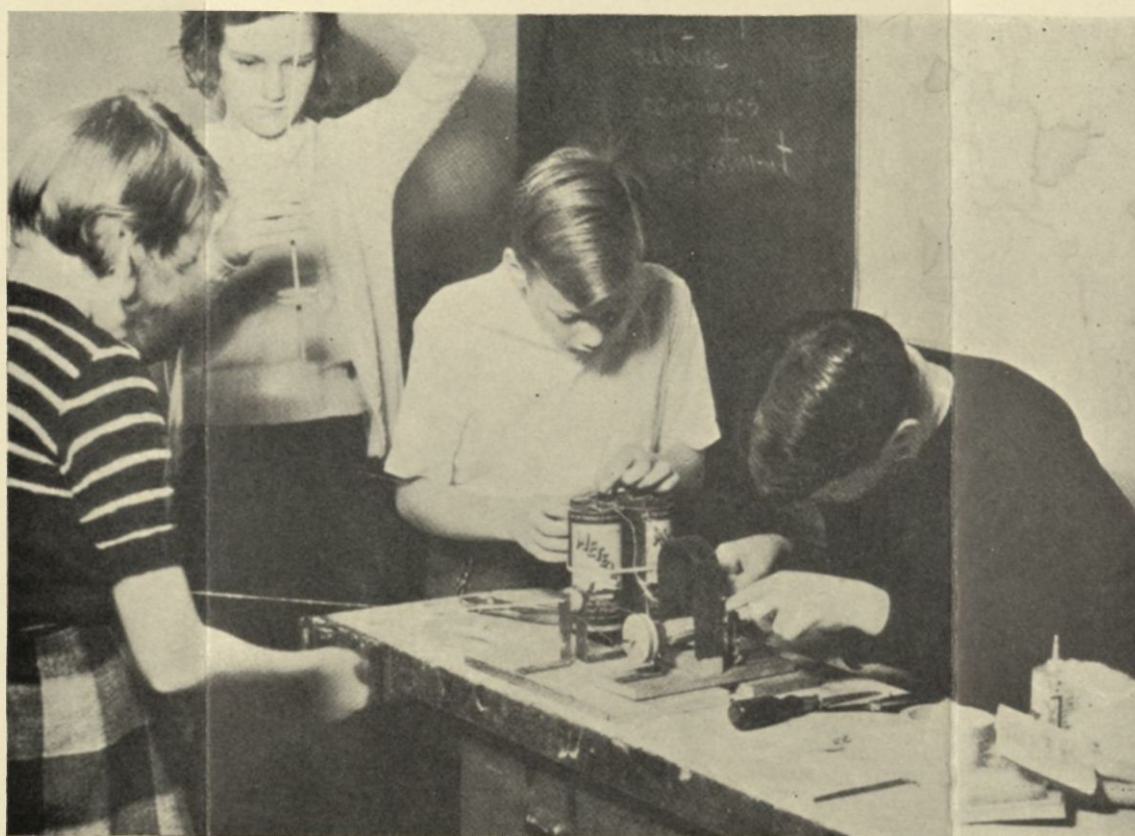
What a sensible view after all. Our educational program offers to children and grownups many varied activities, yet the whole staff from the Director down to the newest volunteer can think of nothing better than to have the Museum considered as a useful place to spend some time. For too long, art museums have been "gloomy tombs of treasures," instead of vital centers of community activities. Recently a newspaper cartoon showed two young things in a gallery of painting saying, "I don't see why anyone comes here; they have the same pictures week after week." Art Museums have long meant only paintings or objects to be recognized with a glow of snobbish pride to many people. Really recognition ranks low in the scale of aesthetic appreciation.

How can we make the Museum of Art a place where the whole community, not just professional specialists, can assemble to enjoy all the arts—music, the dance, the movies, and the drama. Already there are interesting hints. Dr. Alexander Dorner, director for nearly three years, has a long range plan for assembling art objects of one culture into galleries or "atmosphere" rooms. Thus, Greek things would be given the setting of the out-of-doors where a quality of space and airiness would surround them. Always antiquities—so often damaged and marred—would be accompanied by architectural reconstructions, so that the onlooker does not bask emotionally in romantic ruins and the twaddle of those-were-the-good-old-days. Rather he understands the past when it was alive and whole, and appreciates his growth away from it. Such a philosophy of presentation is hard on the "there's been no sculpture since Phidias" school of thought which views a Lembruck with alarm and a Maillol with critical malevolence.

By this "atmosphere" method, a well-intentioned person should be able from labels and museum installation to get the significant story of any culture. For instance, masses of coins impede understanding by the very confusion of their numbers. Thus fewer coins are presented, but clarity is achieved.

Along with the doctrine that democracy is best served when great works of art and facilities for studying them are available to all the people, goes a well organized guidance service at the Museum of Art. In a free and informal non-classroom atmosphere, over 3300 school children last year came to cultural history classes in the Museum. In addition to their enjoyment, the matter of first importance, they gained information from studying original works of art, and developed standards of taste, particularly standards of what should function for their own time. They might then return to their school rooms and recapture the spirit of another culture by reconstructing its objects in clay or wood but always with the emphasis to appreciate but not to be overpowered by admiration for the past. For example, the illustration shows twelve year old children reproducing the conditions of Early American settlers. "For just one day they can stand winding the flaxen thread hour in, hour out, with muscles tense

## THE MUSEUM OF ART AND THE COMMUNITY



WILLINGLY TO SCHOOL\*

by Carolyn Macdonald

Courtesy of the Round Table Press

and aching. (For one day it is fun to be quaint and slow pokey with foot treadle turning wheel.) Then, Arthur of this faster machine age, harnesses a small motor to battery and shaft and merrily the thread is wound—three times as fast, precisely by machine power instead of irregularly by hand."\*

But there are further guidance services to be offered children at the Museum of Art. On weekends many children come eagerly to the Museum, looking for outlets for their energies. Because we do not consider cops and robbers in the corridors a worthwhile museum game we are planning Saturday morning art activities or "clubs" in which they will be both the directors and participants. There is a great deal to do in a museum with which children can profitably help. The Museum becomes theirs when they work for its growth. An enterprising group of Junior High School students asked for information about the heroes in Rhode Island history and the Museum plans assistance by showing them where to gather art and historical sources. This project could perhaps make an excellent exhibit in the galleries, or might become an auditorium program in their own schools. Another group may bring stamp collections and study about great art as it appears in philately. An important coin collection is now under preparation. Children can help to assemble and gather information about it by dramatic play and small research projects.

In such a considerable Museum collection there are bound to be objects, rare and interesting, yet of secondary value as exhibit items. At present these objects of fascinating appeal to children, moulder away in the storage unseen and therefore unknown. Because we believe that knowing a thing is a more active process than merely being told about it, we plan to have children handle and assemble into exhibits for their

As the cost of publishing the Calendar of Art Events far exceeds the returns from subscriptions, it has become necessary to advance the subscription price of twenty-five cents to fifty cents. We are sure that our subscribers will feel it worth their while to continue their subscription to this unique and interesting publication. Just slip in a fifty cent piece instead of a quarter and the Art Project will cheerfully continue to cover the smaller but continued difference in cost.

own class room use items not regularly exhibited at the Museum. The story of lighting, for instance, can be fascinatingly displayed. With a little ingenuity, betty lamps, rush lamps, and whale oil lamps which as separate items have little meaning to a child can be assembled into an interesting exhibit. The Community Art Project has offered to deliver such exhibit cases to schools or libraries and thus extend the work of the Museum in the community. In addition, we plan on pleasant Fall days to have Saturday afternoon picnic hikes to see places of interest in Providence. Not ten minutes walk from the Museum are important houses from the early years of our history. In any plan for community development, knowledge of what exists is necessary. If we expect children to accept their share of responsibility in city planning, why not offer them the challenge of know-your-city? On Sundays we hope to have a musical program by and for children, story hours in our new children's studio and changing exhibits of special interest to young people. That there is a genuine interest in such an extensive program

we know, because on our rainiest April Sunday last spring, over 800 people struggled through a downpour to throng the opening of the ten year old's art show in the new Children's Museum.

Not the whole educational program at the Museum of Art is concerned with the children, however. Seventy-three thousand persons enjoyed permanent exhibits and changing art shows last year. This year we hope to include whole workers groups in our special Sunday afternoon lectures—the textile workers, those who manufacture jewelry, etc. Groups of members may have luncheon guidance tours of the galleries, there will be concerts, lectures, courses for teachers and movies. All of the program exists not to add entertainment to the already confused and overcrowded schedules of many people, but to inform and give clarity to the lives of Providence citizens. What better center for intellectual activities is there than the Museum, guarding the story of past cultures and the clues to the development of our own.

Many people may hesitate to participate in a Museum program because they feel that only art-y subjects, weighty and deeply intellectual, are ever discussed within its walls. They are overwhelmed by the dignity of any museum setting. We remind them of the extremely popular concerts of music on Sundays where a group may pause to listen on a stairway. We recall the interest in photography shows, the chuckles over cartoons, the wonder and delight when a new "atmosphere" room is opened. For busy people there are half hours in the galleries, for club women afternoon lectures, programs to suit the interests of any special group. For instance, there will be a lecture on "Arranging Flowers and Foliage for the Home" in the Museum galleries which may have special appeal for garden clubs. If there is sufficient interest, a class in flower arrangement might be arranged. We have a real garden project to undertake with children bringing to completion the "yard" next the Pendleton House; we have a rarely beautiful garden within Museum walls for study by interested groups. All these are but suggestions of the many activities in the community with which the Museum concerns itself enthusiastically.

All that has been described of the educational program is experimental and we hope interesting. Since everyone enjoys work in progress—witness the sidewalk superintendents in Market Square these days who risk life and limb to watch the Auditorium go up—we invite you all to take part in the Museum program, to discover how accessible and useful are the Museum resources for the whole community.

Carolyn Macdonald



## EXHIBITIONS OUTSIDE OF RHODE ISLAND

- Boston, Mass., Museum of Fine Arts**  
Oct. 4-Nov. 17—All American Prints.
- Cambridge, Mass., Fogg Art Museum, Harvard University**  
Oct. 1-Oct. 31—Old Master Drawings.
- Concord, Mass., Concord Art Centre**  
Gallery open until Oct. 15—Water Colours and Etchings by Hans Kleiber. Lithographs by Stow Wengenroth.
- Pittsfield, Mass., The Berkshire Museum**  
Oct. 1-Oct. 31—Paintings by the Business Men's Art Association of North Adams.  
Oct. 19-Nov. 3—Third Annual Berkshire National Photographic Exhibition.
- Springfield, Mass., Springfield Museum of Fine Arts**  
Oct. 1-Oct. 31—18th, 19th, and 20th Century Paintings in the James Philip Gray Collection.  
Oct. 1-Oct. 31—Etchings from the Wallace Collection.  
Oct. 1-Oct. 31—Daumier Lithographs from the Corcoran Collection.
- New York, N. Y., The Museum of Modern Art**  
Sept.-Oct. 8—Pre-Spanish Section of Twenty Centuries of Mexican Art.  
Oct. 9-Oct. 31—Portinari of Brazil, Oils, Water Colors, and Drawings by Candido Portinari.  
Oct. 9-Oct. 31—Selections from the Museum's Permanent Collection of Sculpture.  
Oct. 19-Oct. 31—Selections from the Museum's Permanent Collection of Painting.  
Oct. 29—**Two Great Americans**—Frank Lloyd Wright, America's most influential architect and David W. Griffith, motion picture pioneer.
- New York, N. Y., The Metropolitan Museum of Art**  
Sept.-Oct. 31—A Historical Exhibition of Woodcuts from the Museum Collection. Gallery A 23.  
Oct. 12-Oct. 31—Carriage Designs. Gallery E 15.

## EXHIBITIONS IN RHODE ISLAND

- Faunce House Gallery, Brown University**  
Sept. 23-Oct. 7—Exhibition of the Poland Memorial Picture Lending Library.  
Oct. 18-Nov. 1—"Thirty-Five Under Thirty-Five." Exhibition of Painting.
- Museum of Art, Rhode Island School of Design**  
Sept. 22-Oct.—History of French Printed Cotton.  
Oct.-Nov.—Contemporary American and English Painting.

### Providence Art Club

- Oct. 1-Oct. 13—Hand hooked Rugs designed and made by Mollie Nye Tobey.  
Oct. 15-Oct. 27—Five New England Painters.  
Oct. 29-Nov. 10—Oil Paintings by Benny Cohn.

### Tilden-Thurber Gallery

- Oct. 1-Oct. 31—Oil Paintings by G. Hollyer, A. Lenz, D. Tirefort, U. W. Fisher.

### Armour Gallery

- Oct. 1-Oct. 14—Etchings by Marius Bauer.  
Oct. 14-Oct. 31—Water Colors by Edgar Corbridge.

### Handicraft Club

- Oct. 15-Oct. 16—Exhibition of Members' Summer Work open from 10 A. M. to 5 P. M.

### The Art Association of Newport

- Oct. 1-Oct. 8—Paintings and Drawings by Alphonsine Thuot Ernst, Marie-Jeanne Ernst and Caroline E. Thuot.

## CALENDAR OF ART EVENTS

### Wednesday, October 9

The Community Art Project Wednesday Evening Talks. Mr. John Ralph Geddis and Mr. Francois Martin in a performance-lecture on the theatre of hand puppets, entitled "No Strings Attached." Museum of Art, Rhode Island School of Design, 8:15 P. M. Subscribers only.

### Monday, October 14

\*Sock and Buskin presents "The Merry Wives of Windsor" by Shakespeare. Faunce House Theatre, 8:30 P. M.

### Tuesday, October 15

\*Sock and Buskin presents "The Merry Wives of Windsor" by Shakespeare. Faunce House Theatre, 8:30 P. M.

### Wednesday, October 16

\*Sock and Buskin presents "The Merry Wives of Windsor" by Shakespeare. Faunce House Theatre, 8:30 P. M.

### Sunday, October 20

"The Golden Age of English Music," a concert of old instruments by Miss Elna Sherman. Museum of Art, Rhode Island School of Design.

\*Concert by the Rhode Island W.P.A. Symphony Orchestra. Edouard Caffier, conductor. Gilbert Stuart Jr. High School, 8:30 P. M.

\*Admission charged.

### Monday, October 21

\*The Players present "Dear Octopus" by Dodie Smith. Barker Playhouse, 8:30 P. M. Tickets may be obtained through members.

### Tuesday, October 22

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

\*The Players present "Dear Octopus" by Dodie Smith. Barker Playhouse, 8:30 P. M.

### Wednesday, October 23

The Community Art Project Wednesday Evening Talks. Mrs. Francis Bates will speak on the subject "Arranging Foliage and Flowers for the Home." A demonstration lecture. Museum of Art, Rhode Island School of Design, 8:15 P. M. Subscribers only.

### Wednesday, October 23

\*The Players present "Dear Octopus" by Dodie Smith. Barker Playhouse, 8:30 P. M.

### Thursday, October 24

\*The Players present "Dear Octopus" by Dodie Smith. Barker Playhouse, 8:30 P. M.

### Friday, October 25

\*The Players present "Dear Octopus" by Dodie Smith. Barker Playhouse, 8:30 P. M.

### Sunday, October 27

\*Concert by the Rhode Island W.P.A. Symphony Orchestra. Edouard Caffier, conductor. Gilbert Stuart Jr. High School, 8:30 P. M.

### Monday, October 28

Basement Studio Group: Dramatic reading of one act plays. Tea. 80 Benefit Street, 8:10 P. M.

\*Musical Comedy, "Pins and Needles" with the New York Company. The Playhouse, Empire St., 8:30 P. M.

\*The Repertory Players present "Night Must Fall" by Emlin Williams. Barker Playhouse, 8:30 P. M.

### Tuesday, October 29

\*The Providence Community Concert Association presents Bromsky-Babin. Concert for double piano. Metropolitan Theatre, 8:30 P. M.

\*Musical Comedy, "Pins and Needles." The Playhouse, Empire St., 8:30 P. M.

\*The Repertory Players present "Night Must Fall" by Emlin Williams. Barker Playhouse, 8:30 P. M.

### Wednesday, October 30

\*Musical Comedy, "Pins and Needles." The Playhouse, Empire St., 8:30 P. M.