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Calendar of Events April 1941

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MINIATURES

MRS. PEMBERTON BY HANS HOLBEIN

his portrait on condition that there should be no repetition of the portrait, so when he caught Cooper making another he took possession of it saying, "Ho, ho, none of that, sir!" Hence, we see the miniature as he took it from the painter.

Up to the 18th century, all miniatures had been painted on vellum or card-board, those few in oil, on copper, slate or sometimes silver. Then ivory became the vogue. Miniatures reached great heights of popularity and Cosway dominated them all in the ease with which he used ivory and brought out the beauty of its surface. With great dexterity and grace he made the beautiful ladies he painted look a good deal alike, as they crowded his studio for sittings. When Cosway painted a miniature of one of the eyes of Mrs. Fitzherbert to be worn in a bracelet by the Prince Regent, and one of the Prince Regents' eyes to be worn in a ring by Mrs. Fitzherbert, he set a fashion that spread to France. Miniatures had their place in the romance and sentimental intrigues of the day. Isabey's miniatures of Napoleon and Josephine and Petitot's remarkable enamel miniatures are only some of France's best.

We ought to be proud that in our little state of Rhode Island we have not only Gilbert Stuart but Edward G. Malbone, the finest of painters of little portraits. Malbone painted eight hours a day, probably contributing to his early death at thirty. At seventeen, without the knowledge of his family, he slipped away to Providence and began his miniature career. Nicholas Powers was one of his earliest subjects, and his portrait of Powers is owned by the Athenaeum as well as the better known "Hours."

Charles Willson Peale, a familiar early miniaturist belongs to the red-coated revolutionary period and had a prolific time during the winter of 1775 at Valley Forge painting George Washington and some forty soldiers. Hard, vivid little oval portraits they seem to suit the times in which he lived.

*Checkered background due to reproduction from half-tone.
EXHIBITIONS OUTSIDE OF RHODE ISLAND

Andover, Mass., Addison Gallery, Phillips Academy
Mar. 28-May 5—Decorative Textiles. [Three approaches to Textile Design].
Apr. 9-May 1—The Silversmith and his Craft.

Boston, Mass., Museum of Fine Arts
Through Apr. 6—Portraits through Forty-Five Centuries.

Cambridge, Mass., Fogg Art Museum, Harvard University
Apr. 1-30—Spanish Paintings.

Northampton, Mass., Smith College Museum of Art
Apr. 5-Apr. 15—Fifty Books of the Year. Lent by the Institute of Graphic Arts.

Pittsfield, Mass., The Berkshire Museum
Apr. 1-Apr. 30—The Kamberg Collection of Prints from Springfield.

New Haven, Conn., Yale Gallery of Fine Arts
Apr. 6-May 12—Three Centuries of British Plate. Lent by the British Government. [Formerly exhibited at the World’s Fair].

New York, N. Y., Museum of Modern Art
Through Apr. 27—Indian Art of the United States.

EXHIBITIONS IN RHODE ISLAND

Faunce House Gallery, Brown University
Apr. 7-Apr. 14—Brown University Camera Club.
Apr. 25-May 16—Large Prints by Modern Artists.

Museum of Art, Rhode Island School of Design
Through Apr. 15—Brass through the Ages.
Through Apr. 30—Objects from the Museum Collections.

Research Laboratory, Rhode Island School of Design, Waterman St.

Providence Art Club, Thomas Street
Apr. 1-Apr. 13—Sculpture by Aristide B. Cianfarani.

Armour Gallery
Apr. 1-Apr. 30—Lithographs by Hirchfeld.

Tilden-Thurber Gallery
Mar. 31-Apr. 19—Water colors by Sargent and Brabazon.

Rhode Island State College, Kingston
Apr. 1-April 15—Photographs by Stefan Stengel.

CALENDAR OF ART EVENTS

Tuesday, April 8
*Concert by the Boston Symphony Orchestra. Metropolitan Theatre, 8:30 P. M.

Monday, April 14
*The Players present a group of three one act plays given by members of their Laboratory Group, "Ladies in Waiting" by Wendy St. John Maule, "Fumed Oak" and "Ways and Means" by Noel Coward. Barker Playhouse, Benefit Street, 8:30 P. M. Tickets may be obtained through members.

Tuesday, April 15
*The players present a group of three one act plays given by members of their Laboratory Group, "Ladies in Waiting", "Fumed Oak" and "Ways and Means". Barker Playhouse, Benefit Street, 8:30 P. M.

Sunday, April 20
Gallery talk by Carolyn Macdonald, "Your Children and the Art Museum". Museum of Art, Benefit Street, 3:30 P. M.

Oratorio Society presents "Elijah" by Mendelssohn. Temple Emanuel El, Morris Avenue, 8:00 P. M.

*The Girls City Club presents "The Full House" by Fred Jackson. Barker Playhouse, Benefit Street, 8:30 P. M.

Monday, April 21
Basement Studio Group: Dramatic reading of "The Rivals" written by Richard Brinsley Sheridan. Tea, 80 Benefit Street, 8:10 P. M.

*The Girls City Club presents "The Full House" by Fred Jackson. Barker Playhouse, Benefit Street, 8:30 P. M.

Sunday, April 27
Symphonic Concert by the Brown Pembroke Orchestra. Museum of Art, Benefit Street, 3:30 P. M.

Monday, April 28
Basement Studio Group: Poetry reading by twelve group members. Tea, 80 Benefit Street, 8:10 P. M.

Wednesday, April 30
*The Community Art Project presents Te Ata, Indian princess. The program will consist of Indian songs, tribal dances, and a talk on the arts and customs of American Indians. New Auditorium, Market Square, 8:15 P. M.

*Admission charged.