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Calendar of Events January 1935

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COMMUNITY ART PROJECT

CALENDAR of ART EVENTS

January 1935

Volume Two Number Four
ART EVENTS and NOTES

The accompanying photograph illustrates a high point in jewelry design and fabrication. It is the Etruscan Fibula, made of fine gold, now in the Museum of the Rhode Island School of Design. The fibula was the first safety-pin, and practically no change has been made in construction. Though safety-pins are now machine-produced by the thousands.

During the early periods, jewelry played an important part in personal adornment. The Greeks, Etruscans, and early Romans used jewelry of simple and graceful forms with low relief decorations, either stamped or applied, to give vibrations of light that enhance the beautiful color of the gold. In the piece shown, the ornamentation is made up of minute grains of gold so attached that each grain is separate; this technique gives a shimmering play of light over the delicately drawn, animated figures.

The jewelry worn by the Egyptians was much more ornate, and color played a larger part in the effects obtained. Egyptian jewelry was more a part of the costume, different from the simple ornament of adornment worn by the Etruscans and Greeks. When gems and pearls were brought into the picture, the jewelry became more lavished.

How fortunate we are today not to have the type of jewelry we were prescribed by the government or the church, as was the case in the next important period, the Byzantine period. During the early Christian era personal adornment was controlled so that ornament and color were directed by the church. Byzantine jewelry used traditional forms and little emphasis was placed on personal expression.

As trade developed between the countries around the Mediterranean and is the then known east, knowledge broadened and more and more people began to express themselves in the various arts. With the coming of the Renaissance, the use of color and decoration seemed unlimited. One of the finest collections of Renaissance jewelry was recently exhibited at the Rhode Island School of Design; several pieces in the collection undoubtedly originated in the hands of Cellini. The use of colored gems and enamels on gold produced some wonderful effects, and many of the designs were produced by leading artists, such as Ghiberti, Ghirlandaio, Donatello, Dürer, and Holbein. These men were appreciated as jewelers, and in the first training was had in the jewelry shop. Hence the care given to the painting of jewels in their pictures.

After the Renaissance, few changes in style appeared until the time of the World War. Though the quality of design, seldom outstanding, the workmanship was marvelous in the intricacies of mechanical construction, and perhaps reached as high a level as at any time.

The requirement today is for jewelry to match the costume, and a new era in jewelry design is developing. There is a growing demand for American designs to express our American mode of living. We are leading in the development of a style in architecture to meet our own needs, and we have created new forms for most all appliances, including automobiles, flatiron, costume, both at a time when it is most logical that, if we enjoy all of those devices of our own design, we should look to our designers for new creations in personal adornment. The effects of these efforts are all important factors. Perhaps more costly jewelry was never made in such quantities as during the period following the World War, though the quality of design, seldom outstanding, the workmanship was marvelous in the intricacies of mechanical construction, and perhaps reached as high a level as at any time.

The Calendar of Art Events is published regularly by the Community Art Project, Corporation of Providence, without charge upon request to Miss Louise Bauer, Stenographic Bureau, Brown University, Providence, R. I.

The Community Art Project announces the following lectures, in the form of written texts accompanied by lantern slides: (1) "The Life and work of Gilbert Stuart," (2) "Legends of Christmas in Art," both to be presented in the Art Auditorium, on December 4th, and 5th.

JEWELRY DESIGN

Another solely with the aim of making the combination an interesting piece of design in the three dimensions, that is, without any attempt to make it any more usable for anything than it is, for instance, a piece of statuary.

QUESTION: Is a person who works in the minor arts as genuinely an artist as one who works in the fine arts?

ANSWER: He can be. It is true that in most cases the limitations arising from the utilitarian function of the object upon which he works make his art incapable of expressing many things that he otherwise might desire to express. Yet there is much to be said on the other side. A highly delineated problem, although restricting the variety of what might otherwise be done, at the same time is likely to provide much more highly specific suggestions than does an indeterminate problem. Throughout its history, art, as a matter of fact, has had to lean for its right to existence greatly upon the possibility it had of grafting itself upon objects of use. The savage whom necessity compelled to make a spoon could not have afforded the time to carve things made merely to look at. The practical functions to be performed by a spoon dictated up to a point the shape it had to have, but beyond that point-room existed for the expression of the maker’s taste. From that point on, he was free: for all freedom, after all, is the freedom a prisoner has in jail. Only, some are bigger than others. The minor artist’s jail is smaller, but on this account it is likely to be explored by him the more thoroughly.

QUESTION: Do not the fine arts too have at times some connection with aims other than aesthetic?

ANSWER: Yes, and this shows how impossible it is to draw a sharp line between the fine and the minor arts. From such external connections, moreover, the fine arts derive not merely limitations but also often definite inspiration, things that he otherwise might desire to express. For instance, it might well be contended that the most vigorous periods have been those in which painters were working in the minor arts. A certain indirection of some vigorous ideal,—religious perhaps, or patriotic, or social,—which they were endeavoring to express through their art, and which inspired them with the feelings that they expressed in their paintings. It is perhaps not without significance in this connection that some of the most noteworthy painters of today, such as those of the Mexican School, have in addition to their artistic ability the inspiration arising from some strongly felt social ideal. Lacking such inspiration from the real art of every day, the technically skillful artist is likely to be a rather anemic and futile thing, and this simply because he has almost nothing to say and is preoccupied only with saying it very well.

QUESTION: Do you feel that the present emphasis on the expression of national or American qualities in the art of this country is a healthy emphasis?

ANSWER: Yes, in so far as it means that the American artist is freeing himself from the superstition that imported artistic ideals are ipso facto better. It is a healthy movement in so far as it springs from the American artist from genuine attention to and interest in the environment in which he actually lives, instead of an environment which he only visits. But it would be unhealthy if "Being American" were erected into an ideal, or into a quasi-religious duty, as "being German" apparently is today in Germany, in art, as elsewhere, the first condition of being genuinely oneself is to forget oneself and to express whatever attention to something other than oneself inspires one with. The people who are consciously preoccupied with the importance of being themselves are persons whose self is so uniformed, that they can hardly be said to be anybody. In particular are these persons hunting for a self they can put on, as an actor does a part.

The following are lectures, prearranged to be presented on the dates and places indicated:

44 Benefit Street, Providence. Other lectures are in preparation.

A. SIDNEY ROLLINGS
EXHIBITIONS OUTSIDE OF PROVIDENCE

Gallery of Fine Arts, Yale University, New Haven, Conn.
Jan., 6-30—Russian Ballet designs from the Lefére-Dihlger collection, lent by the Avery Memorial, Hartford, Conn.

Lyman Allyn Museum, New London, Conn.
Jan., 1-15—Hitchcock photographs of Romanesque style.

Jan., 1-31—Woodcuts by Josef Albers.
Jan., 2-31—Chinese painting through the ages.
Jan., 7-21—Our government in art.

Museum of Fine Arts, Boston, Mass.
Jan., 1-31—Paintings from ancient Egyptian tombs by Joseph Lindon Smith.
Jan., 1-31—Woodcuts by Durer, etchings by Rembrandt and Zorn, etched portraits by Van Dyck, and lithographs by Daumier.

The Guild of Boston Artists, 162 Newbury Street, Boston, Mass.
Jan., 1-5—Portraits by members of the Guild.
Jan., 7-19—Paintings by Louis Kronberg.
Jan., 21-Feb., 2—Landscapes by members of the Guild.

Jan., 4-31—Chinese Paintings.
Jan., 1-Feb., 23—Prints by Rembrandt.
Jan., 4-31—Russian and Byzantine Religious Paintings.

Jan., 1-21—19th and 20th century German painting in reproduction.

Jan., 7-21—Work from classes of the Art Institute of Chicago.

The Berkshire Museum, Pittsfield, Mass.
Jan., 7-31—Works of Louis Eilshemius.

Jan., 5-25—Springfield Art League exhibition.

Jan., 14-Feb., 2—Textiles and embroideries lent by A. Ayres.

Jan., 1-13—French drawings of the 19th century (from the collection of Jacques Sellmann Co.).

The Museum of Modern Art, New York City
Jan., 1-15—Fifth Anniversary exhibition.

CALENDAR

(All events listed are open to the public)

Saturday, January 5
Broadcast WBCN Boston, "The Modern City," lecture in the series "Art in America," under the auspices of the American Federation of Arts, 8:00 P. M.

Sunday, January 6
Sunday Gallery Talk, "Portraits by Copley and Stuart" by Roger Gilman, Museum of the Rhode Island School of Design, 3:30 P. M.

Friday, January 11
Memory Day for Edgar John Lowns, Organ recital by Charles Courboin. Seyfels Hall, Brown University, 4:30 P. M.

Saturday, January 12
Broadcast WBCN Boston, "Photography in the United States," lecture in the series "Art in America," under the auspices of the American Federation of Arts, 8:00 P. M.

Sunday, January 13
Sunday Gallery Talk, "Design in Wall Paper" by Dana Vaughn. Museum of the Rhode Island School of Design, 3:30 P. M.
Lecture on the program of the Boston Symphony Orchestra by Dr. W. Louis Chapman under the auspices of the Monday Morning Musical Club. Providence Public Library, 4:00 P. M.

Monday, January 14
*Sock and Buskin present "Marshall" by Ferenc Molnar. Faunce House Theatre, Brown University, 8:30 P. M.

Tuesday, January 15
*Concert by the Boston Symphony Orchestra. Metropolitan Theater, 8:30 P. M.
*Sock and Buskin present "Marshall" by Ferenc Molnar. Faunce House Theatre, Brown University, 8:30 P. M.

Wednesday, January 16
*Sock and Buskin present "Marshall" by Ferenc Molnar. Faunce House Theatre, Brown University, 8:30 P. M.

Saturday, January 19
Broadcast WBCN Boston, "The Motion Picture," lecture in the series "Art in America," under the auspices of the American Federation of Arts, 8:00 P. M.

Sunday, January 20
Sunday Gallery Talk, "The Artist and His Subject" by Stephen Macomber, Museum of the Rhode Island School of Design, 3:30 P. M.
Oratorio Society Concert, first part of Soper's "Fall of Babylon." Elmwood Congregational Church, 8:15 P. M.

Monday, January 21
*Concert by the Brown University Orchestra, Faunce House Theater, Brown University, 8:30 P. M.

Saturday, January 26
Broadcast WBCN Boston, Review of the lectures in the series "Art in America," under the auspices of the American Federation of Arts, 8:00 P. M.

Sunday, January 27
Sunday Gallery Talk, "The Use of Wall Paper in the Home" by James Mulligan. Museum of the Rhode Island School of Design, 3:30 P. M.
Oratorio Society Concert, second part of Soper's "Fall of Babylon." Elmwood Congregational Church, 8:15 P. M.

Tuesday, January 29
*Concert by the Providence Symphony Orchestra, Metropolitan Theater, 8:30 P. M.
*Admission charged

EXHIBITIONS IN PROVIDENCE

Faunce House Art Gallery, Brown University
Jan., 7-20—Cambodian and Siamese stone and wood sculpture, Javanese puppets and masks.

John Hay Library, Brown University

Musk-Murray Studios
Jan., 1-31—Etchings by Thomas Hanforth, and etchings in color by Lilien Miller.

Museum of the Rhode Island School of Design
Jan., 1-31—Charles Huard collection of French wall paper recently purchased by the Museum.
Jan., 1-31—New group of the Rockefeller prints.

School Gallery, Rhode Island School of Design
Jan., 1-17—Cotton Institute, styling and uses of cotton.
Jan., 18-22—Work of the Junior school of the Rhode Island School of Design.
Jan., 22-28—Advanced compositions from the classes of Mr. Sisson.

Plantations Club
Jan., 9 (2-5 P. M.)—Silhouettes by Mrs. Hope Pickerill Browning.

Providence Art Club
Jan., 1-13—Works by Edna Lawrence.

Tilden-Thurber Gallery
Jan., 1-31—General exhibition of oils, water-colors, and etchings.