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Calendar of Events January 1938

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Peaceful and rugged Scandinavia presents to the rest of the world many tried and workable solutions of social and economic problems. Dangling like webbed fingers from the rest of northern Europe, without wars and upsetting international alliances for over a hundred years, and with a homogeneous people, Norway and Sweden have been able to progress in some ways with marked accomplishment. This is particularly true in art, for in both countries one finds strikingly beautiful new applications of old national forms in both architecture and ornament, and intelligent uses of new materials to meet modern demands (as in furniture and household utensils).

In a land that has given to the world Jenny Lind, the "Swedish Nightingale"; Grieg, Ibsen; Selma Lagerlöf; Nobel; Ericson; and Karl Millés, who lives now to make America beautiful: and particularly in the country of Sweden, which was the first in Europe to recognize us as a nation, the first to recognize the importance of Mme. Curie's work, and the first completely to see the interdependence of the arts and social betterment, there is a profound message for the rest of the world and even for our own small state.

For Rhode Island, like Sweden, has its traditions of culture, its background of artistic expression, and its history of skilled industry. This heritage should not be lost. As in Sweden, it should be revived and made active again to serve a new age, even as it served in the past. We already have much in the way of assets, preserved for present and future generations, such as beautiful buildings both public and private, the Gilbert Stuart mill, private museums, the Rhode Island School of Design, and precious material carefully preserved in some of our libraries.

Sweden, however, was not content merely to preserve in isolation some of her art and a few examples of early culture. Rather she has made them live again, chiefly through the inspiration of a great teacher and antiquarian, Dr. Artur Hazelius; through the energy of a remarkable woman, Lilli Sikermann, who understood, as a teacher will, the limitations and the opportunities of farm women; and through the vision of one of Sweden's greatest artists, Anders Zorn.

Perhaps the latest and most significant development for the promotion of public taste and of social betterment through aesthetic reactions lies in the work of the "Cooperative" movement in Sweden. In 1870 the agrarian population embraced three-fourths of the country and manufacture one-eighth; in 1920, fifty years later, agriculture occupied less than one-half the population while industry claimed one-half. Migration to the city was in full swing and there were serious problems of congestion to be solved. The cooperatives studied the situation and began to build, and architects were given in their turn a new set of conditions to consider. There were low incomes for these new city people, yet slum conditions must be completely avoided; there were limited facilities in the cities themselves, therefore building must be in the outskirts; individual homes were prohibitive, consequently apartments must be designed and this, in turn, involved civic planning. Thus the designer was forced to visualize a mass population program and all that this might imply. The result was that the architect found himself facing questions of city planning, of large areas of landscaping, of designing for rural tastes, and of constructing in new and inexpensive materials. Perhaps through the stimulation of such a challenge, and, no doubt, partly due to the handicraft movements, the architect did not stop there. He literally became the Home designer in the fullest sense of the term and, as the work goes on with at least element in the Swedish consideration of Social Science problems of today.

Rhode Island history, brief as it may be, is not unlike that of Sweden. There were skilled artists of brush and canvas, there were unexcelled craftsmen of wood and iron and silver, there were weavers most competent, and there are still at work men and women in the home and studio and shop whose products may well revive and carry forward the color, the design, and the quality of an earlier day.

There are similar problems calling for aesthetic advice and assistance in the broader aspects of social advancement in our Rhode Island Community, and competent architects and decorators might with profit give their attention to the complete design of the home on a scale to meet the conditions of the lower bracket wage earner. Finally, there are, in Rhode Island, organizations whose aims and purposes are devoted to the preservation and to the promotion of the arts. A movement already is on foot in the South County Museum to produce a Rhode Island Skansen. Perhaps, as in Sweden, these efforts may be coordinated and these groups may become affiliated under a common objective to the end that in Rhode Island a united art service shall result and that the children here shall have objective material for their artistic and historical education in Rhode Island culture as do the children of Sweden.

Royal Bailey Farm — December 20, 1937
EXHIBITIONS IN RHODE ISLAND

Faunce House Art Gallery, Brown University
Jan. 3-15—Mexican Photographs.
Jan. 24-29—Rhode Island Lice Show.

Research Laboratory of the Rhode Island School of Design
Jan. 25-Feb. 25—Cotton Samples from the Laboratory.

Museum of the Rhode Island School of Design
Jan. 1-9—Peasant Embroideries.
Jan. 16-30—Photographs by Newspaper Cameramen.

Providence Art Club
Jan. 4-16—Herbert R. Cross, Watercolors.

Armour Gallery

Key Kellogs' Studio
Jan. 1-31—Chinese Antiques, Jewelry, old Embroidery.

Tilden-Thuer Gallery

Mauk-Murray Studio

EXHIBITIONS OUTSIDE OF RHODE ISLAND

Andover, Mass., Addison Gallery, Phillips Academy
Jan. 5-Feb. 13—Principles of Design in Painting.

Boston, Mass., Guild of Boston Artists
Jan. 10-22—Portraits by Elmer W. Greene, Jr.
Jan. 24-Feb. 5—Watercolors by Elizabeth H. F. Huntington.

Cambridge, Mass., Germanic Museum, Harvard University
Jan. 1-11—Danish Silver from Georg Jensen.
Jan. 10-Feb. 10—Paintings by Louis Corinth.

Springfield, Mass., Museum of Fine Arts
Jan. 12-Feb. 6—Paintings by Magnasco.

New York, N.Y., Museum of Modern Art
Jan. 1-17—Fantastic Art, Dada, and Surrealism.

EXHIBITIONS OUTSIDE OF RHODE ISLAND (Continued)

Tuesday, January 3
Basement Studio Group: Address by Mrs. Walter A. Kraft, "Modern Trends in Speech Education." Tea, 80 Benefit Street, 8:10 P. M.

Tuesday, January 4
Craft afternoon with demonstration of pottery making by Mrs. Katherine Alden. Handicraft Club, 3:00 P. M.

Sunday, January 9
Gallery talk "Draftsmen and Drawing" by Mr. John R. Frazier. Museum of the Rhode Island School of Design, 3:30 P. M.
-Providence Festival Chorus, Metropolitan Theatre, 3:00 P. M.

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

Wednesday, January 12
Exhibition of foreign toys and wood carvings. Plantations Club, 2:00 to 5:00 P. M.

Saturday, January 15
*Young Peoples' Concert with the Providence Symphony conducted by Wassili Leps, and explanations by Martha Baird. Metropolitan Theatre, 3:00 P. M.

Sunday, January 16
Gallery talk "Impressionism" by Professor George E. Downing. Museum of the Rhode Island School of Design, 3:30 P. M.

Monday, January 17
Basement Studio Group: Dramatic reading, "The Rivals by Sheridan." Tea, 80 Benefit Street, 8:10 P. M.

Friday, January 21
Lecture, "Regional Art" by Grant Wood. Memorial Hall, 8:15 P. M.

Sunday, January 23
Gallery talk "The Art of Silversmiths in Rhode Island" by Miss Dorothy Needham Casey. Museum of the Rhode Island School of Design, 3:30 P. M.
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.

Monday, January 24
Basement Studio Group: "Enoch Arden" by Tennyson read by William W. Lawson; incidental music by Carl Reinecke played by Miss E. Gertrude Lawson, Tea, 80 Benefit Street, 8:10 P. M.
*Admission charged.

Tuesday, January 25
*Concert by Boston Symphony Orchestra, Serge Koussovitsky, conductor, Metropolitan Theatre, 8:15 P. M.

Thursday, January 27
*Basement Studio Players present "Little Women" by Roger Wheeler. Assembly Hall of the Church of the Mediator, Elmwood Avenue and Peace Street, 8:10 P. M.

Friday, January 28
*Basement Studio Players present "Little Women" by Roger Wheeler. Assembly Hall of the Church of the Mediator, Elmwood Avenue and Peace Street, 8:10 P. M.

Sunday, January 30
Gallery talk "Glimpses of Antiquity in Central America" by Miss Miriam Banks. Museum of the Rhode Island School of Design, 3:30 P. M.

Monday, January 31
*Sock and Buskin: the alumni present "The School for Scandal" by Sheridan. Faunce House Theatre, Brown University, 8:30 P. M.

Tuesday, February 4
*Sock and Buskin: the alumni present "The School for Scandal" by Sheridan. Faunce House Theatre, Brown University, 8:30 P. M.