Letters: Outgoing (1990-1994): Article 01

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STUDIOS ON THE HILL
TOM R. CHAMBERS
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course is intended as an introduction to basic principles of art appreciation. This is the second group of presentations in an ongoing series of offerings, each of which focuses on a particular subject in art appreciation. They are designed to enhance your enjoyment of art by increasing your understanding and knowledge of basic principles and your appreciation of major artists and their works. It is not necessary to have taken any previous part of the series in order to enjoy and learn from the current offering.

This term, our three-evening slide presentations will focus on the topic of composition. We will look at the works of artists from many periods and styles, including Bernini, Degas, Velazquez, Delacroix, Mondrian, Vermeer, David Hockney, Jackson Pollock, Monet, Manet, David Salle, Frank Stella, Duccici, DaVinci, and Piero della Francesca. Our presentations will be given in clear, informative terms, and questions and discussion will be encouraged. The course will conclude with a Sunday afternoon visit to the Museum of Art at RISD.

ROD WILSON holds degrees in fine arts and architecture from RISD and a Master's in Fine Arts from Southeastern Massachusetts University. He has taught at a number of area colleges and universities and has exhibited his drawings and paintings throughout the region.

• Monday, 7:00-9:00 pm, 3 sessions, October 16-23-October 30, Museum tour on Sunday 2-4:30 pm, November 10, $65 (P-157-0)

Historic Lighthouses of Southern New England

The day will start with a slide talk based on Kindly Lights, Sarah Gleason's recently published history of the lighthouses of southern New England (i.e. Connecticut, Rhode Island, and Massachusetts). Lighthouses, though more remarkable today were once viewed as a disgrace by progressive mariners. In 1817, a little-known episode in the struggle to improve navigational lighting took place at Rhode Island's Beavertail Lighthouse. When Newport's David Melville lit the beacon for one year with manufactured gas, the federal whale oil interest continued to defeat such efforts and obstructed the progress for thirty more years. Finally, in 1852, an investigation led to the founding of the US Lighthouse Establishment. Following this lecture, the group will drive 50 minutes to Beavertail Lighthouse, Beavertail State Park, Jamestown. Here they enjoy a tour of the historic site of the thirteenth oldest lighthouse in the country, one of the state's most spectacular coastlines. Included will be a visit to the Beavertail Lighthouse Museum, located in the Assistant Keeper's House, restored by the Beavertail Lighthouse Association of Rhode Island in 1969.

Participants should bring a lunch to finish the day with a picnic on the rocks of Beavertail Point.

SARAH GLEASON is the author of Kindly Lights: A History of the Lighthouses of Southern New England, published this year by Beacon Press. Her interest in lighthouses began when she directed an exhibit on Rhode Island Lighthouses and their keepers which is now part of the Beavertail Lighthouse Museum. She works as a tutor specializing in language-related subjects.

• Sunday, 10:00 am-2:00 pm, September 29, $20 (individuals, family, 2-4 members) (P-159-0)

Descendants/350 and Hot City: A Focus on Rhode Island History

This course will introduce you to the photographic image as a document through presentation and discussion of two documentary projects that focus on Rhode Island history: Descendants/350, which is housed as part of the Rhode Island State Archives' Permanent Collection and Hot City, which is housed as a part of the Providence City Archives' Permanent Collection.

Focum is a university film artist and documentary photographer. His film work is widely exhibited and published, and his recent mixed media work, Mother's 45s, will be shown in the upcoming Parenta exhibition at the Museum of Contemporary Art, Wright State University, Dayton, Ohio, spring, 1992.

• Wednesday, 7:00-9:00 pm, 4 sessions, October 23-November 13, $65 (P-165-0)

Understanding the Cultural Environment