

HOOD MUSEUM OF ART

DARTMOUTH
COLLEGE

quarterly

Summer 2012



J Henry Fair, American, born 1959, *Arsenic and Water*, March 2009, C-print. Purchased through a gift from the Krehbiel Foundation; selected by Dartmouth College students who participated in the Hood Museum of Art spring 2011 seminar Museum Collecting 101: Roxane Aflalo, Class of 2014, Stacey Derosier, Class of 2012, David Kamins, Class of 2014, Eleanor K. Killian, Class of 2011, Leigh Latimer, Class of 2011, Allie Lau, Class of 2011, Stephenie Lee, Class of 2011, Erin O'Flaherty, M.A.L.S., Class of 2012, Chanon Praepipatmongkol, Class of 2013, Virginia Ratliff, Class of 2014, Chris Sherman, Class of 2008, Anna Genevieve Winham, Class of 2014; 2011.26.
© J Henry Fair



Director Michael Taylor in front of Régis François Gignoux's *New Hampshire (White Mountain Landscape)*, about 1864, in the Hood's Sack Gallery.

LETTER FROM THE DIRECTOR

This summer we have an exciting roster of exhibitions that speaks to the primary mission of the Hood Museum of Art, which is to teach with original works of art. Every year, thousands of school-age children and their teachers visit the Hood to look at, analyze, and interpret works of art using the museum's Learning to Look method. Thousands more adults do the same by visiting our changing exhibitions and collection displays and participating in our nearly one hundred lectures, gallery talks, workshops, and other programs throughout the year. Dartmouth students and faculty also access thousands of art objects not on public view each year in the museum's Bernstein Study-Storage Center. Students tackle the questions that arise when engaging with human creativity and imagination over the centuries and around the globe, learning through observation, conversation, and written expression. The Hood staff is deeply committed to this teaching process, and we continue to explore new and creative means of furthering it by allowing our visitors to explore original works of art in deeper and more resonant ways.

A case in point is the summer exhibition *Looking Back at Earth: Contemporary Environmental Photography from the Hood Museum of Art's Collection*, on view from July 7 through August 26. This past winter, twelve students signed up for Museum Collecting 101, a non-curricular course that the Hood offers annually. Generously supported through gifts from the Krehbiel Foundation and the Class of 1978, this course teaches students about how and why a museum collects works of art and then invites them to select a work for the museum's permanent collection. This course focused on environmental photography, as did the spring 2011 course, when students chose J Henry Fair's 2009 photograph *Arsenic and Water* (see cover). This work and many others in the museum's collection—including two by the Spanish artist Daniel Beltrá that were chosen by Collecting 101 students in 2009—shaped the exhibition *Looking Back at Earth*, co-curated by Katherine Hart and Hood senior intern Chanon "Kenji" Praepipatmongkol, Class of 2013. This highly topical exhibition was also planned with students and faculty from the Environmental Studies and Studio Art Departments as well as students active in sustainability practices on campus.

Two other exhibitions this summer showcase recent gifts to the museum. *The Wise Collection* exhibition celebrates contemporary Japanese drawings, prints, and ceramics, and we thank longtime Hood friends and supporters Joanne and Doug Wise for their generosity and dedication to promoting learning about Japanese art and culture. *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States: New Hampshire* showcases the fifty works of contemporary art that the Vogels recently donated to the Hood Museum of Art. We are grateful to the Vogels and their partners—the National Gallery of Art in Washington, D.C., the National Endowment for the Arts, and the Institute of Museum and Library Services—for their endeavor to divide their collection among museums in all fifty states. The Hood Museum of Art was delighted to have been chosen as New Hampshire's recipient of this significant gift.

The Hood continues to be recognized for the quality of its exhibitions and programs. This past April, we were honored with a prestigious award from the United States section of the International Association of Art Critics (AICA), the only organization to publicly recognize excellence in museum and gallery exhibitions. I am thrilled to announce that the Hood's spring 2011 exhibition *Fluxus and the Essential Questions of Life* won first place in the category "Best Show in a University Gallery" at the AICA's annual ceremony in New York.

Finally, it gives me great pleasure to announce that Tod Williams Billie Tsien Architects has been selected to design the expansion of the Hood Museum of Art. This distinguished New York-based firm presented us with an inspired design proposal that responded to our vision of transforming the museum into an ideal learning environment with new teaching and gallery spaces to facilitate the exploration of the Hood's global collections. Tod Williams and Billie Tsien have a proven track record in creating beautiful spaces that invoke learning and interaction with works of art, and this was a strong factor in our decision to hire them. The special fall 2012 issue of the *Hood Quarterly* will be devoted to the expansion, and I can't wait to share the exciting details with you then. Meanwhile, I look forward to meeting you when you next come to the museum and trust that your visit will be an enjoyable one.

MICHAEL TAYLOR
Director

HOOD MUSEUM OF ART STAFF

- Susan Achenbach, *Art Handler*
- Gary Alafat, *Security/Buildings Manager*
- Jonathan Benoit, *TMS Project/Digital Asset Manager*
- Juliette Bianco, *Assistant Director*
- Lindsey Dewar, *Assistant to the Director*
- Patrick Dunfey, *Exhibitions Designer/Preparations Supervisor*
- Rebecca Fawcett, *Registrarial Assistant*
- Nicole Gilbert, *Exhibitions Coordinator*
- Cynthia Gilliland, *Assistant Registrar*
- Katherine Hart, *Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming*
- Deborah Haynes, *Data Manager*
- Anna Ingraham, *Security Guard*
- Alfredo Jurado, *Security Guard*
- Amelia Kahl, *Coordinator of Academic Programming*
- Rebecca Karp, *Assistant Curator of Education*
- Adrienne Kermond, *Tour Coordinator*
- Vivian Ladd, *Museum Educator*
- Barbara MacAdam, *Jonathan L. Cohen Curator of American Art*
- Nancy McLain, *Business Manager*
- Neely McNulty, *Images and ArtStart Instructor*
- Nils Nadeau, *Communications and Publications Manager*
- Allen Newton, *Security Guard*
- Kathleen O'Malley, *Associate Registrar*
- Julie Ann Otis, *Development and Membership Coordinator*
- Robert Oxman, *Security Guard*
- Alison Palizzolo, *Public Relations Assistant*
- Sarah Powers, *Assistant Curator for Special Projects*
- Sharon Reed, *Programs and Events Coordinator*
- John Reynolds, *Lead Preparator*
- Mary Ellen Rigby, *Gift Shop Manager*
- Margaret Spicer, *Adjunct Curator of the Henry B. Williams Costume Collection*
- Michael Taylor, *Director*
- Sheldon Tefft, *Security Guard*
- T. Barton Thurber, *Curator of European Art*
- Lesley Wellman, *Hood Foundation Curator of Education*
- Kathryn Whittaker, *Security Guard*
- Janet Whyte, *Security Guard*
- Matthew Zayatz, *Preparator*

HOOD MUSEUM OF ART

Dartmouth College
Hanover, New Hampshire 03755
(603) 646-2808
www.hoodmuseum.dartmouth.edu

Hood Quarterly #34 (Summer 2012)
Edited by Nils Nadeau
Designed by Joanna Bodenweber
Printed by Universal / Wilde
All photography by Jeffrey Nintzel unless otherwise noted.
© 2012 Trustees of Dartmouth College

exhibitions



LOOKING BACK AT EARTH: CONTEMPORARY ENVIRONMENTAL PHOTOGRAPHY FROM THE HOOD MUSEUM OF ART'S COLLECTION July 7–August 26, 2012

This exhibition showcases photography that goes beyond landscape to engage with issues of the earth and its environment. It features the work of Subhankar Banerjee, Virginia Beahan, Daniel Beltrá, Diane Burko, J Henry Fair, Emmet Gowin, Patricia MacDonald, David Maisel, and Ian Teh, among others. Its themes include consumption and waste, industrial pollution, urban sprawl, unsustainable farming, and climate change and its effects on the Arctic.

This exhibition was organized by the Hood Museum of Art and generously supported by the Bernard R. Siskind 1955 Fund and the William Chase Grant 1919 Memorial Fund.

Emmet Gowin, *Sedan Crater, Area 10, Northern End of Yucca Flat Looking South, Nevada Test Site, 1996*, toned gelatin silver print. Purchased through the Elizabeth and David C. Lowenstein '67 Fund; 2011.46. © Emmet and Edith Gowin. Courtesy of Pace/MacGill Gallery, New York.

NATURE TRANSFORMED: EDWARD BURTYNSKY'S VERMONT QUARRY PHOTOGRAPHS IN CONTEXT Through August 19, 2012

Quarries constitute one of the important subjects of internationally renowned artist Edward Burtynsky's photographic oeuvre. His images of Vermont quarries, both active and abandoned, are particularly striking. At the same time they allude to the marble and granite industry, a lesser-known aspect of New England's history and geology. This exhibition features both Burtynsky's photographs of the quarries of Vermont, some of which are on display for the first time, and vintage photographs pertaining to the early history of these sites, especially regarding the Italian stoneworkers in the marble quarries around Rutland and the granite quarries near Barre.

This exhibition was organized by the Hood Museum of Art and generously supported by Raphael and Jane Bernstein / Parnassus Foundation, Laurie Jean Weil D.V.M. in honor of her parents, Jean and Bucks Weil, Dartmouth Class of 1935, the Marie-Louise and Samuel R. Rosenthal Fund, and the Ray Winfield Smith 1918 Fund.

Edward Burtynsky, *Rock of Ages #1, Active Section, E. L. Smith Quarry, Barre, Vermont, 1991*. Photograph courtesy Howard Greenberg & Bryce Wolkowitz, New York / Nicholas Metivier, Toronto.



ALSO ON VIEW

THE WISE COLLECTION July 7–August 1, 2012

THE DOROTHY AND HERBERT VOGEL COLLECTION Fifty Works for Fifty States: New Hampshire August 8–September 2, 2012

These exhibitions were made possible by the Harrington Gallery Fund.

Yutaka Yoshinaga, *D - 3 - 88, 1988*, pigments on folded washi. Gift of The Wise Collection; Joanne and Douglas Wise, Class of 1959; 2010.78.23 © Yutaka Yoshinaga



MODERN AND CONTEMPORARY ART: TWO INSTALLATIONS Through August 26, 2012

Marcel Duchamp: The Box in a Valise

The Expanding Grid

These installations were made possible by the Cissy Patterson Fund and the Hansen Family Fund.

Director Michael Taylor works with Hood staff to lay out the exhibition *The Expanding Grid*. Photo by Alison Palizzolo.





LOOKING BACK AT EARTH

Contemporary Environmental Photography in the Hood Museum of Art's Collection

July 7–August 26, 2012



Chanon (Kenji) Praepipatmongkol '13. Photo by Alison Palizzolo.

Chanon (Kenji) Praepipatmongkol '13, a Dartmouth undergraduate who took the Hood's Museum Collecting 101 seminar (see sidebar), is a curatorial intern for 2011–12 and served as co-curator, along with Katherine Hart, Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, of *Looking Back at Earth*. Kenji was instrumental in shaping the exhibition and also wrote most of its wall labels. What follows is an interview with Kenji about aspects of environmental photographic practice and the ways in which they are reflected in *Looking Back at Earth*.

The subject of environmental photography is not as straightforward as it initially seems to be. What are some of the major issues that accompany it?

I think the subject is not straightforward because we are no longer sure what the *idea* of the environment means. We have outlived the image of sublime nature given to us by Ansel Adams and his generation. Their call for a return to “pristine nature” and a restoration of the “natural balance” is a far cry from the sobering present-day reality of pollution, global warming, and climate change. Rather, the open questions are how can we live in a world of volatile disequilibrium, and how can we manage our impact on the environment? Contemporary environmental photography helps us to imagine new ways that we might relate to the Earth that go beyond either romantic awe or lament.

You were part of the Museum Collecting 101 class that chose to acquire the work by J Henry Fair (see the cover of this quarterly). Why do you think students picked that photograph for the collection?

Perhaps it was because the photograph overturned so many of our expectations. What initially appeared to the class to be a beautiful abstract photograph of lava turned out to be a shocking scene of toxic coal slurry. We thought that if the image had this same effect on other students and members of the public, it might be

able to generate discussion around an important environmental issue of which few people are aware.

When researching this exhibition, did you get a sense of the various motivations of the photographers to do this kind of work? Did any particular photographer's statement of purpose strike a chord with you? Why?

While all of the photographers display an unwavering ethical commitment to presenting scenes that will galvanize thought and action, Subhankar Banerjee's writings struck a personal chord. His philosophy of “land-as-home” and meditations on the Arctic reflect not only a desire to create political change on a large scale but also an intimate engagement with questions of human meaning. He shows how issues about the environment can have an impact on a real and existential level.

You chose to organize the photographs in certain categories. Can you discuss one of those categories and describe how the photographers represented in it were making their points?

The section “Consumption and Waste” speaks most directly to how we as individuals contribute to the destruction of the environment, but it also empowers us to think about the roles we can play in creating change. The photographs by Chris Jordan are especially effective, because they draw attention to the often inconsequential things that we use as excuses for



Ian Teh, *Kuye River*, 2009, chromogenic print. Purchased with a gift from the Krehbiel Foundation, Joanne and Walter Wilson, Class of 1958, and the Class of 1978; selected by Dartmouth College students who participated in the Hood Museum of Art winter 2012 seminar Museum Collecting 101: Angela Cheng, Class of 2012, Alexandra H. Johnson, Class of 2015, Elizabeth Neill, Class of 2012, Chanon Praepitmongkol, Class of 2013, Julia Salinger, Class of 2015.

Daniel Beltrá, Spanish, born 1964, *Alter Do Chao, Para (Brasil)*, from the *Amazon Drought* series, October 2005, Epson Ultrachrome K3 pigment print on Hahnemuhle William Turner paper. Purchased through the Adelbert Ames Jr. 1919 Fund; selected by Dartmouth College students who participated in the Hood Museum of Art winter 2009 seminar Museum Collecting 101: James Cart, Class of 2010, Michael Chen, Class of 2011, Bryan Chong, Class of 2009, Grace Dowd, Class of 2011, Georgina Emerson, Class of 2009, Amber Gott, Class of 2009, Anirudh Jangalapalli, Class of 2009, Elizabeth Klinger, Class of 2010, Alice Kogan, Class of 2009, Alyssa Lindsay, Class of 2012, Ryan Marnell, Class of 2010, Zachary Mason, Class of 2010, Kelly McGlinchey, Class of 2012, Sanja Miklin, Class of 2012, Caitlin Pierce, Class of 2009, Eleanor Stoltzfus, Class of 2010; 2009.30. © Daniel Beltrá



evading responsibility. Just one more plastic bottle, we say, but Jordan forces us to be accountable by confronting us with a defiled monument of our collective action.

If you had to pick one photograph in the show to discuss in terms of its subject and its reference to an important environmental issue, which one would it be?

An image of a high-density cattle ranch in Brazil, Daniel Beltrá's *Agua Boa, Mato Grosso (Brasil)* (2008) stands out as a sharp reminder of the complex dimensions of environmental issues. We usually think of logging as the main cause of deforestation, but in fact some 70 percent of illegal deforestation in the Brazilian Amazon is caused by the clearing of land for cattle ranching. This is in turn related to the Brazilian government's devaluation of its currency in 1999, which greatly increased the competitiveness of Brazilian beef in the world market. Such cattle farms are also notorious for human rights violations, including the use of slave and child labor.

Some of these photographs are both disquieting *and* beautiful. In which photograph does that balance between the aesthetic and the disturbing seem to be most effective?

Emmet Gowin's *Sedan Crater* (1996; see p. 3) is perhaps the most haunting image in the exhibition. It is as if we're looking at a scene from a post-apocalyptic science-fiction movie, yet we are reminded that the kind of destruction that we never want to see has already happened. The scars and wounds that nuclear explosions leave on the land emblemize the devastating effects of human power—a power that, while giving us electricity, for example, has also taken the lives of millions.

This exhibition was organized by the Hood Museum of Art and generously supported by the Bernard R. Siskind 1955 Fund and the William Chase Grant 1919 Memorial Fund.

Students in Terry Tempest Williams's Environmental Studies class titled *Writing Our Way Home* work with environmental photography, including examples chosen by students in Museum Collecting 101, in the Bernstein Study-Storage Center, spring 2012. Photo by Amelia Kahl.

A Focus on Student Impact: Museum Collecting 101

Since 2002, the Hood Museum of Art has offered Dartmouth students a non-curricular seminar titled Museum Collecting 101, which gives them the opportunity to learn about the museum's acquisition policy and also the criteria a curator uses to evaluate works for purchase. The course culminates in the students' selection of a photograph for the museum's holdings.

In 2009, the subject of the class was documentary photography, and students that year were asked to think about a number of collecting criteria that are particular to a teaching museum such as the Hood. One of the criteria was the relevance of the work of art to the curriculum at Dartmouth, both now and in fifty years. The students honed in on an image by Daniel Beltrá, a self-described conservation photographer whose work had not been part of any museum collection until they chose a photograph from his *Amazon Drought* series for the Hood (left). Since that time, this photographer has gone on to have multiple museum shows and has won many awards, including the Wildlife Photojournalist of the Year Award in 2011 for his SPILL series documenting the BP oil spill in the Gulf of Mexico.

Because of the 2009 students' deep interest in the subject of environmental photography, each of the following two years' collecting courses focused on this area, both to eventually develop holdings sufficient for an exhibition and to contribute to curricular courses in photography, environmental studies, geography, and geology. The students selected a photograph by J Henry Fair in 2011 (see cover of quarterly), and one by Ian Teh in 2012 (see above).



calendar of events

JUNE

27 June, Wednesday, 6:30–8:00 P.M.

ADULT WORKSHOP

Nature Transformed: Edward Burtynsky's Vermont Quarry Photographs

In this discussion-based workshop, we'll explore Burtynsky's iconic photographs of the quarries of Vermont and what they reveal about the impact of human consumption on the earth. We'll also consider the history of Italian immigrant stoneworkers in the state. Space is limited. Please call (603) 646-1469 by June 25 to register.

JULY

10 July, Tuesday, 12:30 P.M.

Second-floor galleries

LUNCHTIME GALLERY TALK

"A Collector's Perspective"

Katherine Hart, Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, will have a conversation with Joanne and Doug Wise, Class of 1959, about collecting Japanese prints, drawings, and ceramics.

11 July, Wednesday, 6:30–8:30 P.M.

ADULT WORKSHOP

Learning to Look at American Art

This informal, discussion-based workshop is designed to introduce adults to techniques for exploring and appreciating American art, from colonial portraits to impressionist landscapes. No previous art experience necessary. Space is limited. Please call (603) 646-1469 by July 9 to register.

12 July, Thursday, and 13 July, Friday, 5:30–7:00 P.M.

Kim Gallery

SPECIAL EVENT

An Evening of Opera and Art

The Hood partners with Opera North to present Mozart's *The Impresario*. In this hilarious one-act opera, two sopranos apply for the same role. Trouble ensues when the theater manager, or impresario, likes them both. Two free performances; reservations required. A Hood curator will introduce a new work of art in the collection related to the theme. For reservations, please email events@operanorth.org.

14 July, Saturday, 2:00 P.M.

TOUR

Nature Transformed: Edward Burtynsky's Vermont Quarry Photographs in Context

17 July, Tuesday, 4:30 P.M.

Arthur M. Loew Auditorium

ARTIST LECTURE

"Industrial Scars: The Art of Activism"

J Henry Fair, photographer and environmental activist. Fair is the creator of a photographic series titled *Industrial Scars*, an aesthetic look at some of our most egregious injuries to the system that sustains us. This lecture is co-sponsored by the Environmental Studies Program and the Hood Museum of Art.

18 July, Wednesday, 7:00 P.M.

Arthur M. Loew Auditorium

FILM SCREENING AND DISCUSSION

Anne Kapuscinski, The Sherman Fairchild Distinguished Professor of Sustainability Science, will lead a Q&A following the film *Edward Burtynsky: Manufactured Landscapes* (2007). This award-winning ninety-minute film directed by Jennifer Baichwal follows Burtynsky through China as he photographs the effects of its industrial revolution.



Nature Transformed: Edward Burtynsky's Vermont Quarry Photographs in Context. Photo by Alison Palizzolo.



Helen Harrison, Director of the Pollock-Krasner House and Study Center, gives a tour of the spring 2012 exhibition *Men of Fire: José Clemente Orozco and Jackson Pollock*. Photo by Jon Gilbert Fox.

**20 July, Friday, 4:00–6:00 P.M., and
21 July, Saturday, 10:00 A.M.–6:00 P.M.**

The Green, Dartmouth College

HOP ARTS FESTIVAL

Stop by the Hood's booth and enjoy a fun, hands-on art activity.

25 July, Wednesday, 6:30–8:30 P.M.

ADULT WORKSHOP

Looking Back at Earth

This workshop will introduce participants to contemporary photographers who are raising awareness about environmental issues endangering the planet. Through discussion, sketching, and creative writing, we'll explore what makes these images unforgettable. No previous art or writing experience necessary. Space is limited. Please call (603) 646-1469 by July 23 to register.

28 July, Saturday, 2:00 P.M.

TOUR

Looking Back at Earth: Contemporary Environmental Photography in the Hood Museum of Art's Collection

AUGUST

4 August, Saturday, 2:00 P.M.

TOUR

Nature Transformed: Edward Burtynsky's Vermont Quarry Photographs in Context

8 August, Wednesday, 12:30 P.M.

Second-floor galleries

LUNCHTIME GALLERY TALK

"Herb and Dorothy: Collecting in New York from the 1960s through the 1990s"

Amelia Kahl, Coordinator of Academic Programming

8 August, Wednesday, 6:30–8:00 P.M.

ADULT WORKSHOP

Artistic Inspirations

Where do artists get their ideas? What makes a masterpiece so masterful? In this discussion-based workshop, we'll explore three great works of art in the museum's collections and the sources that inspired them. No previous art experience necessary. Space is limited. Please call (603) 646-1469 by August 6 to register.

14 August, Tuesday, 12:30 P.M.

Second-floor galleries

LUNCHTIME GALLERY TALK

"The Idea of Nature in Environmental Photography"

Chanon Praepipatmongkol, Class of 2013, Mellon Special Project Curatorial Intern at the Hood, 2011–12

18 August, Saturday, 2:00 P.M.

TOUR

Looking Back at Earth: Contemporary Environmental Photography in the Hood Museum of Art's Collection

22 August, Wednesday, 7:00 P.M.

Arthur M. Loew Auditorium

FILM SCREENING

Herb and Dorothy (2008), 89 minutes

This award-winning biographical movie tells the story of a postal clerk and a librarian who managed to build one of the most important contemporary art collections in history. Offered in conjunction with the Hood's installation of objects from the Dorothy and Herbert Vogel Collection.

All museum exhibitions and events are free and open to the public unless otherwise noted. For the safety of all of our visitors, the Hood Museum of Art will enforce legal seating capacity limits at every event in accordance with RSA 153:5 and Life Safety Code 101.



Assistive listening devices are available for all events. The museum, including the Arthur M. Loew Auditorium, is wheelchair accessible. For accessibility requests, please call



603-646-2808 or e-mail access.hood@dartmouth.edu.



Students in Professor Joy Kenseth's History of Museums and Collecting (Art History 82) learn from Joanne Wise about how she and her husband assembled a collection of Japanese works on paper and ceramics. Photo by Alison Palizzolo.

The Wise Collection

July 7–August 1

This summer the museum will showcase the gift to the museum of thirty Japanese and Japanese-inspired contemporary prints, drawings, and ceramics by Joanne and Doug Wise, Class of 1959. This exhibition will be organized by students in Professor Joy Kenseth's History of Museums and Collecting (Art History 82), who will choose the themes and arrange the installation. The course, which was taught during the spring term 2012, looked at the history and evolution of art collecting by both museums curators and private individuals. In keeping with this theme, Joanne Wise presented a talk on the shaping of the present collection to the students in the course.

The installation features work by artists such as Keiko Hara, Hachiro Iizuka, Makato Fujimura, and Yutaka Yoshinaga. Joanne and Doug lived in Japan between 1978 and 1982 and began to collect at that time. Upon moving to Houston, Texas, Joanne began to represent Japanese graphic artists and ceramists and actively promote their work through a quarterly newsletter and her efforts with the Texas Print Alliance. She states: "The Wise Collection exists to bring people of the world together through greater knowledge and appreciation of Japanese art." The Wises gave a portion of their collection to the museum in 2010, and it has been used ever since for teaching students about Japanese printmaking and drawing.



The Dorothy and Herbert Vogel Collection

Fifty Works for Fifty States:
New Hampshire

August 8–September 2

In 2008, the Hood Museum of Art was selected as the New Hampshire museum recipient of fifty works from the Dorothy and Herbert Vogel Collection. Dorothy and Herbert Vogel are somewhat unusual art collectors. Now retired, Herb worked for the U.S. Post Office and Dorothy was a librarian. After their marriage in 1962, they developed a deep interest in the New York contemporary art scene. They began collecting and, using only their civil servants' salaries, acquired over four thousand objects. The Vogels befriended young artists, many at the beginnings of their careers, and often purchased works on paper in order to store them more easily in their modest apartment. Their collection is strong in minimal and conceptual art, especially drawings, but moves beyond those categories. Much of the Vogels' collection was given to the National Gallery of Art in Washington, D.C., but in 2007 they decided to distribute 2,500 works nationally. Dubbed the "50X50 project," they donated fifty works to one institution in each state. The Hood Museum of Art was honored to be the New Hampshire institution designated to receive this important gift.

The Hood is marking the Vogels' gift with the exhibition *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States: New Hampshire*, which includes artists such as Richard Nonas, Robert Berry, and Lynda Benglis. Much of the Hood's gift consists of works on paper, including a small abstraction in graphite

Tsuguo Yanai, Japanese, born 1953, *Transformation*, 1982, intaglio on wove paper. Gift of The Wise Collection, Joanne and Douglas Wise, Class of 1959; 2010.78.21 © Tsuguo Yanai

and silver paint by Michelle Stuart titled *July, New Hampshire*. Intimate pastels by Edda Renouf seem to glow gently, while curved hills undulate in Bill Jensen's gouache *Terra Firma*. Much of the work is done on sketchpad paper, giving it an informal feel. The gift includes two groups of works, the first a bound book of forty-three drawings by Jene Highstein, done in a spare minimalist style, and the second a series of delicate watercolors on lined notebook paper by seminal postminimalist Richard Tuttle. In contrast to these are two lively collages from Stephen Antonakos's *Travel Collage* series and a figurative painting by John Clem Clarke, an artist known for his pop art imagery, painted with a photo-realistic technique.

The Hood Museum of Art, The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services.

The presentation of these two exhibitions at the Hood Museum of Art is generously funded by the Harrington Gallery Fund.



Michelle Stuart, *July, New Hampshire*, 1974, microfine graphite (rubbed), silver paint, with indentations (pounded with rock) on heavyweight canvas paper. Gift of the Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services; 2008.83.38 © Michelle Stuart

Angelica Kauffman, *Telemachus at the Court of Sparta*, about 1773



Angelica Kauffman (1741–1807) was a prolific and successful portrait and history painter who worked primarily in London and Rome in the late eighteenth and early nineteenth centuries. She attracted impressive international commissions from prominent patrons throughout eastern and western Europe. A founding member of England’s Royal Academy, she was accepted into the academies in Florence, Bologna, and Rome as well.

Among her many paintings based on classical mythology and early modern literary texts, Kauffman repeatedly depicted scenes from the life of Penelope, Odysseus’s faithful wife, drawn from the Homeric epic the *Odyssey*. The couple’s son, Telemachus, was also a popular subject. In this preliminary oil sketch of an episode from the story of Telemachus searching for his father, the young man is portrayed at the court of King Menelaus of Sparta. Menelaus has just informed Odysseus’s son that his father is alive but held captive on Calypso’s island. The picture relates to a large history painting of the same subject that Kauffman exhibited at the Royal Academy in 1773. The mixture of sentiment and atmosphere brilliantly rendered in this early study makes it an excellent example of how the artist initially conceived and developed her neoclassical compositions.

A major source for Kauffman and other eighteenth-century painters on the moral and political education of Odysseus’s son was *The Adventures of Telemachus* by François Fénelon (1651–1715), first published in 1699. Another popular reference was the

translation of the ancient Greek epic by Alexander Pope (1688–1744), which initially appeared in 1725–26. Kauffman’s depiction in *Telemachus at the Court of Sparta* closely followed the latter’s account of the scene:

While thus pathetic to the Prince he spoke,
From the brave youth the streaming passion broke:
Studios to veil the grief, in vain repress,
His face he shrowded with his purple vest:
The conscious Monarch pierc’d the coy disguise,
And view’d his filial love with vast surprise;
Dubious to press the tender theme, or wait
To hear the youth enquire his father’s fate.
In this suspense bright Helen grac’d the room;
Before her breath’d a gale of rich perfume
(book 4, lines 149-58)

One visitor to the artist’s studio in London in 1768 found a copy of “Pope’s Homer lying nearby,” highlighting its privileged status among her literary possessions.

The central figure of the grieving Telemachus was based on Kauffman’s careful study of Adam hiding his face in the *Expulsion from Paradise* by Raphael (1483–1520) and his workshop in a fresco in the second arcade of the Vatican Loggia in Rome of 1517–19. It also recalled the long-lost but often described ancient painting *Sacrifice of Iphigenia* by Timanthes of Sicyon (about 406 BCE), in which he portrayed Agamemnon as veiled in order to convey the impression of unfathomable anguish. Such erudite references to Renaissance and classical models helped to establish Kauffman’s well-deserved

reputation as one of the most influential artist-intellectuals of her time.

Like many of Kauffman’s paintings from this era, she commissioned a print to be made after the finished composition. These reproductions were sold as decorative objects and collectables. The delicate new dotted stipple-engraving technique was particularly well suited to rendering the tonal qualities of the original. Between 1774 and 1781, there were about seventy-five stipple prints issued after the work of Kauffman, which outnumbered those produced after any other painter in England. Following the example of several contemporaries, she recognized as well the power of prints to promote her pictures. As one critic noted during this period, “The preservation of such designs is an act of service to fame.”

Kauffman’s oil sketch of *Telemachus at the Court of Sparta* is the first work of art by this artist to enter the collection of the Hood Museum of Art. It was acquired in honor of Angela Rosenthal, Associate Professor of Art History at Dartmouth College from 1997 to 2010, whose scholarship helped to dramatically alter our understanding and appreciation of this celebrated painter.



William Wynne Ryland after Angelica Kauffman, *Telemachus at the Court of Sparta*, 1778, red stipple engraving. Purchased through the Virginia and Preston T. Kelsey ’58 Fund and the Robert J. Strassenburgh II 1942 Fund, and through gifts from the Muchnic Foundation, in honor of Angela Rosenthal, Associate Professor of Art History, Dartmouth College, 1997–2010; 2012.7.2.

Lesley Wellman Named 2012 National Museum Art Educator of the Year



Lesley Wellman, Hood Foundation Curator of Education (right), with Anne Manning, Director of the Museum Education Division of NAEA (left).

Lesley Wellman, Hood Foundation Curator of Education at the Hood Museum of Art, was selected by the National Art Education Association (NAEA) as the 2012 National Museum Art Educator of the Year. This award recognizes the exemplary contributions, service, and achievements of one outstanding NAEA member annually at the national level within their division. The award was presented in March at the NAEA national convention in New York.

"I was delighted to learn that Lesley had been honored with this prestigious award," said Michael Taylor, the Director of the Hood Museum of Art. "This recognition by her peers is richly deserved and reflects her high standing in the museum field, as well as her astonishing dedication and achievement as a museum educator."

At the Hood Museum of Art since 1990, Lesley puts best practice first regarding audiences, interpretation, evaluation, and collaboration. An awareness of audience and multiple ways of accessing and learning from objects has long been the cornerstone of the museum's teaching mission. Along with her education colleagues early in the 1990s, Lesley examined a number of alternatives before developing the Hood's Learning to Look method for teaching audiences to interpret art, privileging strategies designed to engage the learner more deeply in object-related critical thinking, research, and interpretation.

Anne Manning, Deputy Director for Education at the Baltimore Museum of Art, offered this reflection on Lesley's work: "At the Hood, Lesley has gracefully positioned the education department and education activities at the center of the Museum's mission. The programs that she and her colleagues create and implement are elegantly designed, supremely well-organized, and accomplish what matters most—connecting visitors with each other and with art in deeply meaningful, often transformative, ways."

Lesley's practice has always attracted support and attention from those who care deeply about museum education. The Hood was one of the few museums that received a ground-breaking Museum Collections Accessibility Initiative grant from the Wallace Foundation in the 1990s, and Lesley has continued to be involved in fundraising, with the result that most of the activities in the education department are funded by individual and foundation-funded endowments.

Lesley served as director-elect and then director of the Museum Division of NAEA from 2007 to 2011. She has always been committed to mentoring her education colleagues at the Hood, and they have continuously presented the museum's work on panels at NAEA conferences on such subjects as family programs, docent and education professional interactions and collaborations, and art and medicine, among others. Lesley's recognition as 2012 National

Museum Art Educator of the Year recognizes that the leadership, vision, and talent that she puts into her work at Hood Museum of Art extends to a deep dedication to the field of museum education at the national level.

Responding to news of the award, Lesley commented: "I feel deeply honored to receive this award, particularly because the nomination and evaluation of candidates is done by peers from art museums across the country. This recognition is very meaningful to me. The deepest honor, however, is to get to do work that I love on a daily basis. If I can help create opportunities for museum visitors to engage with and learn about art, and the world of ideas, experiences, and emotions it represents, and if I can help people understand the relevance and value of art in our lives, then I feel that I have provided something of value."

Nominees for this award are evaluated based on their leadership and contributions to NAEA, and to the art and museum education field as a whole; honors or grants received; their history of published work (printed and on the web) and project planning and implementation; and their accomplishments in teaching and program development for various audiences. Letters of support written by colleagues play a pivotal role in the review process, providing testimonials to exemplary teaching and leadership.

When presenting the award at the national convention, Anne Manning, who is the current Director of NAEA's Museum Division, commented about Lesley: "She was a strong and influential voice in shaping NAEA position statements which articulate the association's position on key issues of national importance. During her tenure as director of the division, Lesley was instrumental in launching the Museum Education Research Initiative, an initiative that at its core seeks to articulate the value of art museums to society. During countless conference calls, Lesley helped the working group craft a framework, research questions, and a sensible process for moving the initiative forward and including as many voices as possible. Her ability to articulate big ideas with simplicity, practicality, and often beauty—and to help others to do the same—is just one of her many leadership skills."

Annual Ames Student-Award Program Celebrates Fiftieth Anniversary

A donor established an endowment at Dartmouth College in May 1962 for the purchase of original works to be awarded to a few exceptional students “to encourage art collecting.” The award was named in honor of Adelbert Ames (1880–1955), a renowned visual physiologist who studied optics and perception and directed the Dartmouth Eye Institute from 1930 to 1947. The initial recipients were three graduates from the Class of 1963, who were each allowed to select a print from a specially designated collection. Since that time, nearly three hundred students majoring in art history and studio art have chosen a variety of woodcuts, etchings, and lithographs produced in America and Europe from the Renaissance through the late twentieth century. Often these awards were the first objects acquired by these young collectors, many of whom went on to obtain other examples, learn more about art in general, and expand their understanding and appreciation of original works.

Corinna Knight, Class of 1993, chose a print by the African American painter and printmaker William T. Williams. She recently recalled: “It was a surprise, delight, and honor to receive the award, [which] continues to bring me great joy and a sense of connection to Dartmouth and the Hood Museum of Art.” As co-chair of Dartmouth Alumni in Design and Architecture and past president of the Dartmouth club of Los Angeles, Corinna set up a fund for the museum to purchase art by California-based artists. The fund recently enabled the museum to purchase a remarkable etching by the contemporary California artist Wayne Thiebaud. The legacy established by a donor fifty years ago thus continues to bear fruit for both students of Dartmouth College and visitors to the Hood Museum of Art.



Brook Jackling, Class of 2010, Ames Award recipient. Photo by Hood Museum of Art.

Meet Hood Member vEnessa Y Acham Member since 2008

Why did you join the Hood Museum of Art?

Art has enriched my entire life. The grade school that I attended in New York City displayed art everywhere. I remember seeing a reproduction of Georges Seurat’s painting *A Sunday Afternoon on the Island of La Grande Jatte* (1884–86) on the auditorium wall. It captured the high fashion of the time, showed women in attire that accentuated their derrieres and elicited giggles from many of my classmates. It was a revelation to see the original painting at the Art Institute of Chicago many years later, when I was a graduate student studying arts management.

When I relocated to the Upper Valley in 1996, I learned the Hood Museum of Art had a Mark Rothko, a Robert Motherwell, a Pablo Picasso, a Jacob Lawrence, a Georgia O’Keeffe, among so many others. I felt compelled to become a member and support the purpose of the Hood Museum of Art. Anyone can visit the Hood and spend time with these incredible, memorable works of art. The Hood staff continues to be friendly and hospitable, and they generously share their knowledge and excitement about art.

What is your favorite work of art in the collection?

It is difficult to choose just one! Edward Ruscha’s *Standard Station, Amarillo, Texas* (1963) is an icon. I first saw the painting on a postcard, and I was taken by its matte and minimal colors. *Standard Station* recites solitude and isolation; this gas station is an outcrop in the open landscape.

Another memorable object is the video work of art *Quintet of the Silent* (2001) by Bill Viola. A Hood staff member once stated that many visitors give art but a few seconds before moving on. For Viola’s work, one has to stop, observe, and engage—once I spent forty-five minutes standing transfixed in front of it.

What was your favorite exhibition at the Hood?

I really appreciated *Native American Art at Dartmouth* (October 2011–March 2012), because it presented historic objects, celebrated culture, and embraced tradition within contemporary art, all with multiple voices. The possibility of not having these invaluable conversations is why I become upset and concerned when the arts are eliminated from school curricula. Art complements and clarifies understanding in other disciplines—there is a mysterious beauty in the structure of the DNA double helix, for example, if we know how to see it.



vEnessa Y Acham, Hood member since 2008. Photo by Alison Palizzolo.

What programs at the Hood are particularly interesting to you?

The Hood’s programs engage many of our senses—sight, hearing, and kinesthetic. Learning about the works of art, the artists, and the cultural and historical context is fascinating as well. Another thing I appreciate is the opportunity to view and discuss art with friends, colleagues, and neighbors. We have different backgrounds, experiences, and ideas and yet we can talk about and respond to art together. These exchanges enrich our thoughts and deepen our relationships with each other.

Why would you recommend others to become members of the Hood Museum of Art?

The museum has an extensive collection and superb exhibitions. There is no requirement for membership as such, but those fees help to keep the museum and almost all of its events free to everyone, especially grade school students like I was, many years ago.

Please join or renew TODAY!

To sign up, please email hoodmembership@dartmouth.edu or call Julie Ann Otis at (603) 646-0414. For more information, visit www.hoodmuseum.dartmouth.edu.

GENERAL INFORMATION

Museum and Shop Hours

Tuesday–Saturday: 10 A.M.–5 P.M.

Sunday: 12 noon–5 P.M.

Wednesday evening to 9 P.M.

Guided Group Tours

Available by appointment: call (603) 646-1469 for information.



Assistive listening devices are available for all events. The museum, including the Arthur M. Loew Auditorium, is wheelchair accessible.



Admission and Parking

There is no admission charge for entrance to the museum. Metered public parking is available in front of the museum on Wheelock Street and behind the museum on Lebanon Street. All-day public parking is available at the Parking Garage on Lebanon Street.

For more information, please call (603) 646-2808 or visit our Web site at www.hoodmuseum.dartmouth.edu.



Advertising for the Hood Museum of Art's exhibitions and programs has been generously underwritten by the Point and the Junction Frame Shop.

The Hood Museum of Art is committed to environmental mindfulness and stewardship. This paper is certified to the Forest Stewardship Council™ Standard.



Hood Museum of Art
Dartmouth College
Hanover, NH 03755

Non-Profit Org.
US Postage
PAID
Dartmouth College



Marcel Duchamp, *Box in a Valise (Boîte-en-valise, Series F)* (detail), 1966, mixed-media assemblage: red leather box containing miniature replicas, photographs, and color reproductions of eighty works by Marcel Duchamp. Purchased through the Mrs. Harvey P. Hood W'18 Fund, the Florence and Lansing Porter Moore 1937 Fund, the Miriam and Sidney Stoneman Acquisitions Fund, and the William S. Rubin Fund; 2011.49. © 2012 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp

This summer at the Hood:

**LOOKING BACK AT EARTH:
CONTEMPORARY ENVIRONMENTAL PHOTOGRAPHY
FROM THE HOOD MUSEUM OF ART'S COLLECTION**
July 7–August 26, 2012

**NATURE TRANSFORMED: EDWARD BURTYNSKY'S
VERMONT QUARRY PHOTOGRAPHS IN CONTEXT**
Through August 19, 2012

THE WISE COLLECTION
July 7–August 1, 2012

THE DOROTHY AND HERBERT VOGEL COLLECTION
Fifty Works for Fifty States: New Hampshire
August 8–September 2, 2012

**MODERN AND CONTEMPORARY ART:
TWO INSTALLATIONS**
Through August 26, 2012

**Marcel Duchamp: The Box in a Valise
The Expanding Grid**

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

Summer 2012