

Embracing Elegance, 1885–1920: American Art from the Huber Family Collection

HOOD
MUSEUM OF ART
www.hoodmuseum.dartmouth.edu

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**The Hood Museum of Art, Dartmouth College, presents *Embracing Elegance, 1885–1920: American Art from the Huber Family Collection*
June 11 through September 4, 2011**



America at the turn of the twentieth century was characterized by dramatic social, cultural, and artistic change. The works in *Embracing Elegance, 1885–1920: American Art from the Huber Family Collection* represent a diversity of reactions to that change while generally featuring intimate, informal subjects captured in a personally expressive manner influenced variously by the Aesthetic movement, impressionism, urban realism, and postimpressionism. The exhibition features over thirty pastels, drawings, watercolors, and paintings by such leading artists of the period as Cecilia Beaux, Thomas Wilmer Dewing, Joseph DeCamp, Robert Henri, Lilla Cabot Perry, John Singer Sargent, Everett Shinn, John Sloan, John Henry Twachtman, and J. Alden Weir. All of the works were collected over the past twenty-five years by Jack Huber, Dartmouth Class of 1963, and his wife, Russell.

A few of the images address societal change explicitly, including the vigorously painted city scenes that depict a mix of classes and races by the so-called Ashcan artists, including John Sloan and Everett Shinn. Most of the works, however, reflect the more prevalent tendency to retreat from gritty, anxiety-provoking social issues. They celebrate instead beauty as found in timeless pastoral landscapes, poetic still lifes, and, especially, intimate images of attractive women at ease. Introspective in mood and refined in taste, such works mirror more subtle shifts in cultural values, including a growing fascination with the life of the mind and an appreciation of art for art's sake, rather than for moralizing, didactic, or political purposes.

Despite their varied artistic predilections, most of the artists in the Huber family collection gave careful consideration to how they presented their works, and the turn of the twentieth century was one of the most innovative eras in terms of frame design. Whereas only a few of the works featured in the exhibition still retain their original, artist-approved frames, over the past decade the Hubers have replaced many reproduction frames on other works with elegant period examples. These carefully selected frames enhance the visual impact of the works they surround and reflect the sophisticated frame aesthetics of the period.

The exhibition and its accompanying full-color catalogue were co-organized by the Hood Museum of Art and the High Museum of Art, Atlanta. Jonathan L. Cohen Curator of American Art Barbara MacAdam will give the exhibition's keynote lecture, "Grace and Grit in American Art, 1885–1920: The Huber Family Collection," at the Hood on June 24 at 5:00 PM. Programming will also include a lunchtime gallery talk by MacAdam and Dartmouth Studio Art

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professor Louise Hamlin on June 28 and several tours. After its presentation at the Hood this summer, the exhibition travels to the High this fall.

Organized by the Hood Museum of Art, Dartmouth College, and the High Museum of Art in Atlanta, Georgia, and presented at the Hood through the generous support of the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund, the Philip Fowler 1927 Memorial Fund, and the William Chase Grant 1919 Memorial Fund.

About the Hood Museum of Art

The Hood Museum of Art is dedicated to teaching and promoting visual literacy for all of its visitors. This dynamic educational and cultural facility houses one of the oldest and largest college collections in the country, with more than 65,000 objects acquired since 1772. Among its most important works are six Assyrian stone reliefs that date from around 900 BCE. The collection also presents art from other ancient cultures, the Americas, Europe, Africa, Papua New Guinea, and many more regions of the world. The Hood seeks to inspire and educate through direct engagement with works of art and offers access to the rich diversity of its collections through ongoing highlights displays, special exhibitions, an online collections database, and a wide array of programs and events.

Additional images available upon request.

Image caption:

Cecilia Beaux, *Maud DuPuy Darwin*, 1889, pastel on warm gray paper laid down on canvas. Promised gift to the Hood Museum of Art from Russell and Jack Huber, Class of 1963.