

HOOD MUSEUM OF ART

DARTMOUTH  
COLLEGE

*Autumn 2013*

# quarterly



Pablo Picasso, *Blind Minotaur Guided by a Young Girl through the Night* (*Minotaure aveugle guide par une fillette dans la nuit*), from the *Vollard Suite*, November 1934, etching and aquatint on Montval laid paper. Gift of Ellen and Wallace K. Harrison, Class of 1950H, in honor of Nelson A. Rockefeller, Class of 1930; PR.965.23.93. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



Director Michael Taylor in front of Narputta Nangala Jugadai's *Murtija Kapi*, 2003, acrylic on canvas. Promised gift of Will Owen and Harvey Wagner; EL.2011.60.42 © 2013 Artists Rights Society (ARS), New York/VISCOPY, Australia

LETTER FROM THE DIRECTOR

We have an exciting roster of exhibitions and programs for you to enjoy at the Hood Museum of Art this autumn. We begin the quartet of exhibitions on view with *Picasso: The Vollard Suite*, which presents the artist's highly innovative and influential series of one hundred etchings created between 1930 and 1937 for the famed French art dealer Ambroise Vollard. The Hood Museum of Art is one of the few museums in the world to own this series in its entirety. Now on view in the galleries for the first time in more than a decade, the *Vollard Suite* is displayed alongside important prints by Rembrandt van Rijn (1606–1669) and Francisco Goya (1748–1828) that directly inspired Picasso during the making of these celebrated etchings. Complementing this major exhibition is *Cubism and Its Legacy*, an installation of cubist paintings, sculptures, and works on paper by Picasso and his friends and colleagues, Georges Braque and Juan Gris, as well as artists who extended the legacy of cubism, including Stuart Davis, George L. K. Morris, and Suzy Frelinghuysen.

The summer issue of the *Quarterly* introduced the third exhibition we have on view this autumn, *Shadowplay: Transgressive Photography from the Hood Museum of Art*, which explores the multifaceted idea of transgression in photography that many scholars argue has been there since the medium's invention in the mid-nineteenth century. Our autumn exhibition roster concludes with *Between Tradition and Modernity: The Art of Fan Tchunpi*, which will introduce our visitors to the work of an important twentieth-century Chinese artist whose paintings, watercolors, and ceramics represent a synthesis of Chinese and Western artistic traditions and techniques. It was co-curated by Hood intern Xinyue Guo, Dartmouth Class of 2014, who conducted much of the research and selection of the works in the exhibition from the collection of the artist's sons, Meng Chi Tsen, Chunglu Tsen, and Wen-ti Tsen.

I am sure you will enjoy these four exhibitions, all of which speak directly to the teaching mission of the Hood. I also hope that you will take the opportunity to attend the public lectures, gallery talks, and other programs that we have organized in conjunction with these exhibitions, which, like all of the museum's activities, are free and open to all.

I am also delighted to inform you that the Hood Museum of Art has appointed Ugochukwu-Smooth Nzewi as the museum's Curator of African Art. He follows upon the excellent stewardship of Tamara Northern and Barbara Thompson, earlier Hood curators of the African collection. Smooth will discuss the fascinating history and legacy of the Dak'Art Biennial in Senegal, as well as recent developments in contemporary art on the African continent, when he presents the annual Dr. Allen W. Root Contemporary Art Distinguished Lecture on Friday, October 18, at 5:30 P.M. Please join us in welcoming Smooth at a special reception in the Hood's galleries after his lecture.

Finally, I am happy to announce that we are now accepting online membership subscriptions. Just click "Join Us" on the Hood's homepage and become part of our dedicated and passionate community of supporters, whose contributions make exhibitions and education opportunities at the museum available to all of our visitors free of charge. I look forward to seeing you at the museum this fall and hope that your visit will be an enjoyable one.

MICHAEL TAYLOR  
Director

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HOOD  
MUSEUM OF ART

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**PICASSO: THE VOLLARD SUITE**

August 17–December 20, 2013

Recognized as one of the most innovative and influential artists of the twentieth century, Pablo Picasso (1881–1973) was at his most ferociously inventive between 1930 and 1937, when he created a series of etchings that are known today as the *Vollard Suite*. Named after Ambroise Vollard, the famed art dealer who gave Picasso his first exhibition in Paris in 1901, these etchings enter into a fascinating dialogue with surrealism and the art of the past. The exhibition will showcase the one hundred prints that make up this celebrated edition, alongside works by Rembrandt and Goya that inspired Picasso. The four prints representing a pitiful, sightless, and impotent Minotaur (the half-man, half-bull of Greek mythology) guided by a young girl holding flowers or a dove are the most anguished and moving works in the entire *Vollard Suite* (see the cover of this quarterly). Redolent of tragedy and suffering, these works were informed by the darkening political situation in Europe during the 1930s, as well as Picasso's fear of blindness that haunted him from his earliest days as an artist.

Organized by the Hood Museum of Art and made possible by Claire Foerster and Daniel Bernstein, Dartmouth College Class of 1987, the Marie-Louise and Samuel R. Rosenthal Fund, the Ray Winfield Smith 1918 Fund, and the Bernard R. Siskind 1955 Fund.

Pablo Picasso, *Model and Surrealist Sculpture (Modele et sculpture surrealiste)*, from the *Vollard Suite*, May 4, 1933, etching on Montval laid paper. Gift of Ellen and Wallace K. Harrison, Class of 1950H, in honor of Nelson A. Rockefeller, Class of 1930; PR.965.23.45. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

**CUBISM AND ITS LEGACY**

August 17–December 20, 2013

In the first few decades of the twentieth century, avant-garde artists sought to challenge traditional notions about pictorial representation by creating art that responded to the rapidly changing modern world that surrounded them. The most far-reaching and radical of these artistic movements was cubism, developed between 1907 and 1914 by Pablo Picasso and Georges Braque. Their artistic collaboration produced works that defied the Renaissance convention that painting should represent an illusionistic window into the world. Instead, cubism shattered preconceived notions about vision, asserted the flatness of the picture plane and the materiality of paint, and presented subjects from various perspectives and planes at the same time. *Cubism and Its Legacy*, drawn from the Hood Museum of Art's extensive collection of modern and contemporary art, presents the vast range of work made possible by these developments.

Organized by the Hood Museum of Art and made possible by the Marie-Louise and Samuel R. Rosenthal Fund, the Ray Winfield Smith 1918 Fund, and the Bernard R. Siskind 1955 Fund.



Stuart Davis, *Standard Still Life #2*, 1958, oil on canvas. Bequest of the Estate of Terese L. Lane; 2012.12. Art © Estate of Stuart Davis / Licensed by VAGA, New York, NY

**BETWEEN TRADITION AND MODERNITY: THE ART OF FAN TCHUNPI**

September 7–December 8, 2013

This exhibition explores the extraordinary life and work of Fan Tchungpi (1898–1986), one of the most important and prolific Chinese artists of the modern era. The oil paintings, works on paper, and ceramics on display in this exhibition demonstrate her efforts to create a dynamic synthesis of Chinese and Western artistic traditions and techniques, while also reflecting the turbulent age in which she lived.

Organized by the Hood Museum of Art and generously supported by Donna and Charles Reilly, Dartmouth College Class of 1953, and the William B. Jaffe and Evelyn A. Hall Fund.



Fan Tchungpi, *Self-Portrait*, 1937, oil on canvas. Photo by Matt Hamilton.

**SHADOWPLAY: TRANSGRESSIVE PHOTOGRAPHY FROM THE HOOD MUSEUM OF ART**

August 10–December 8, 2013

Photographs that startle, disturb, and cause one to question are the subjects of this exhibition, which was organized by Virginia Beahan and Brian Miller, two professors who teach in Dartmouth College's Studio Art Department. Surveying the museum's collection, they selected both black-and-white and color photographs that push boundaries of medium and subject.

Organized by the Hood Museum of Art and generously supported by Rona and Jeff Citrin, Dartmouth College Class of 1980, and the William Chase Grant 1919 Memorial Fund.

# PICASSO

## The Vollard Suite

AUGUST 17–DECEMBER 20, 2013



This exhibition presents the one hundred etchings that Picasso made between 1930 and 1937, which are collectively known today as the “Vollard Suite.” The dominant motif of the series is that of the sculptor in his studio, a theme that had biographical overtones for the artist, who in 1932 established a sculpture workshop in the stables of the Château du Boisgeloup, situated about forty-five miles northwest of Paris. Many of these etchings were inspired by the sculptures he completed at his country house between 1932 and 1934, and they present an idealized image of Picasso’s studio life. The artist appears in the guise of a classical hero—bearded, nude, and crowned with an

ivy wreath—often accompanied by a beautiful young girl who resembles Picasso’s lover, Marie-Thérèse Walter, as they relax together and gaze at his recent sculptural creations, including a composite furniture-figure inspired by the surrealist assemblages of fellow Spanish artists Salvador Dalí and Joan Miró. In the etching reproduced on page 3 of this quarterly, a beautiful young woman contemplates with baffled curiosity a strange assemblage, in which male and female body parts are merged with fragments of furniture and other bric-a-brac to create a humorous sculpture that can be understood as a surrogate portrait of the artist. The deliberate juxtaposition of this fantastic image,

Pablo Picasso, *Faun Unveiling a Sleeping Woman* (*Faune dévoilant une femme*), from the *Vollard Suite*, June 12, 1936, sugar aquatint, scraper and burin engraving. Gift of Ellen and Wallace K. Harrison, Class of 1950H, in honor of Nelson A. Rockefeller, Class of 1930; PR.965.23.97. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

which is simultaneously comic and frighteningly grotesque, with the timeless beauty of the curious young model, whose hair and waist are festooned with garlands of flowers, illustrates the two worlds to which Picasso’s art owed allegiance at this time, namely the harmony and order of classical mythology and the surrealist world of dreams and the imagination.



The atmosphere of the earliest etchings from the *Vollard Suite* is contemplative and serene, but as the series developed in the mid-1930s the mood darkened, reflecting the political turmoil of the time, especially after the onset of the Spanish Civil War in 1936. Picasso was deeply disturbed by the brutal internecine conflict then taking place in his homeland, and the final plates for the *Vollard Suite* series are populated by the Minotaur, the threatening half-man, half-beast from Greek mythology, often joined by other figures drawn from Spanish bullfighting, such as a dying female matador and a disemboweled horse. The remarkable images of the Minotaur in the *Vollard Suite* build upon Picasso's earlier iconography of the bullfight to create a rich personal and political allegory in which the monstrous figure symbolizes irrational, unconscious forces and uncontrolled sexual aggression and violence. The exhibition also includes the final and most important state of Picasso's 1935 etching *Minotauromachy*, which has long been regarded as the most important of all of his graphic works and arguably the greatest print made in the twentieth century. In this remarkable work, Picasso portrayed, with great tenderness and empathy, the bison-headed creature as a helpless, blind figure who is guided on his way by a young girl holding a candle. Picasso originally intended this print to be a part of the *Vollard Suite*, but it was determined by Ambroise Vollard to be too large for the series.

Always conscious of his artistic forebears, Picasso made frequent reference in the *Vollard Suite* to Rembrandt's self-portraits and religious subjects, as well as Goya's images of bullfighting. Like Goya, Picasso was fascinated by the Spanish tradition of the *corrida*, or bullfight in the ring, during which skillful matadors and picadors struggle with proud and ferocious beasts in a fight to the death. Images of the bullfighting arena appear throughout the *Vollard Suite*, and Picasso often made direct allusions to Goya's graphic representations of the rituals and spectacle of the *corrida*, while also

updating this imagery and making it his own by replacing Goya's bulls with depictions of vanquished or dying Minotaurs. The exhibition includes Goya's magnificent, rarely seen series of four *Bulls of Bordeaux* prints, which are among the most extraordinary lithographs ever created and mark the culmination of Goya's achievement as a printmaker. Rembrandt's innovative printmaking techniques and compositions were another important source of inspiration for the *Vollard Suite*, which contains several imaginary portraits of the Dutch artist in elaborate costumes. Like Picasso, Rembrandt was the most famous painter of his age and an extraordinarily gifted draftsman. He was also an unsurpassed etcher, and Picasso sought to emulate Rembrandt's painterly approach to printmaking in the *Vollard Suite*, especially after 1933, when he began working with the master printer Roger Lacourière (1892–1966). Lacourière introduced Picasso to new techniques for creating tonal variations on the plate, including sugar-lift aquatint, spit-bite, and open-bite techniques, which were often used in conjunction with etching, drypoint, or scraper. These intaglio processes allowed Picasso to create dramatic chiaroscuro contrasts between

the crisp white of the paper and the velvety blacks of the printed image that rivaled those achieved by Rembrandt. A number of Rembrandt's best-known prints are featured in the exhibition, including the 1659 etching *Jupiter and Antiope* (below), in which Jupiter, disguised as a faun or satyr, ogles the naked torso of the daughter of the King of Thebes, who lies sleeping, with her mouth slightly open, on a great pile of cushions, seemingly oblivious to the faun's lascivious gaze. This work directly inspired Picasso's *Faun Unveiling a Sleeping Woman* (opp. page), one of the most dramatically expressive prints in the *Vollard Suite*, in which a faun—the half-man, half-goat of classical mythology—lifts a sheet to unveil the naked body of a slumbering woman. This action afforded Picasso a wonderful metaphor for the *Vollard Suite* itself, as the artist pulled or lifted sheet after sheet from the printing press to reveal the unbounded richness of his graphic creations, while also providing unique insights into his fragile emotional state during this turbulent time in world history.

MICHAEL R. TAYLOR  
Director



Rembrandt Harmensz. van Rijn, *Jupiter and Antiope: Smaller Plate*, about 1631, etching on laid paper. Gift of Jean K. Weil in memory of Adolph Weil Jr., Class of 1935; PR.997.5.97.

# CUBISM AND ITS LEGACY

August 17–December 20, 2013

In 1907, Pablo Picasso and Georges Braque met through a mutual friend, the avant-garde poet Guillaume Apollinaire. The two artists would become creative and intellectual partners in the creation of a radical art movement known as cubism. From their meeting until the advent of World War I in 1914, Picasso and Braque worked in tandem to develop a new pictorial language that challenged and defied the traditional Renaissance notion that painting should represent an illusionistic window onto the world by revolutionizing the representation of three-dimensional objects on a two-dimensional surface. The innovations of cubism—the organization of painting into a linear, gridlike framework, the merging of objects with their surroundings, and the combination of various views of an object into a single image—would forever change expectations about art and influence countless artists throughout the twentieth century.

One of the highlights of the Hood Museum of Art's present engagement with the movement is Picasso's 1912 painting *Guitar on a Table* (right). Working within the format of a tabletop still-life arrangement, Picasso dissected his subject into its elemental textures, colors, volumes, and geometric planes. The tabletop and guitar were in fact both emblematic motifs of cubism that were often employed by Picasso, Braque, and their followers to evoke the sights and sounds of a café, an important venue of avant-garde artistic exchange at the time. This painting was owned by Gertrude Stein, the American modernist writer and art collector who hosted a weekly salon for American and European avant-garde writers and artists in Paris. *Guitar on a Table* can be seen hanging on her salon wall among her extensive collection of modern art in a photograph by Man Ray that is also on view in the Hood's exhibition.

The exhibition includes work by other European artists impacted by the innovations of cubism as well, including the painters Maria Blanchard, Juan Gris, Fernand Léger, and Jacques Villon and the sculptors Jacques Lipchitz and Henri Laurens. Cubism's reordering of reality also appealed to American artists such as Stuart Davis, George L. K. Morris, and Preston Dickinson, all of whom experimented with cubist pictorial devices in the years following World War I. These artists applied the lessons of cubist



construction to their modernist images of the American cityscape and industrial sites. In *Composition—Times Square*, for example, Morris overlaid the planes and grid of cubism onto lines that suggest a street map of New York, while signage bearing the names of streets, movie houses, and grand hotels seen in Times Square reflect the ubiquitous presence of advertising as a driving force of the modern city.

During the 1940s and 1950s, American painters like Adolf Gottlieb and Mark Rothko developed a new form of abstract painting that came to be known as abstract expressionism. Although these artists eventually moved away from recognizable subject matter, they remained faithful to cubism's efforts to flatten space and reassert the picture plane. Arguably the most important and influential art movement of the twentieth century, cubism inspired artists and their audiences to question assumptions about art and embrace the possibilities of challenging convention.

SARAH G. POWERS  
Assistant Curator for Special Projects



(top) Pablo Picasso, *Guitar on a Table*, 1912, oil, sand, and charcoal on canvas. Gift of Nelson A. Rockefeller, Class of 1930; P.975.79. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

George L. K. Morris, *Composition—Times Square*, 1945, oil on canvas. Bequest of Jay R. Wolf, Class of 1951; P.976.201. © Frelinghuysen Morris Foundation, Lenox, Massachusetts



# Between Tradition and Modernity

## The Art of Fan Tchunpi

September 7–December 8, 2013

The works of art on display in *Between Tradition and Modernity: The Art of Fan Tchunpi* this autumn showcase this artist's consummate ability to successfully bridge Chinese and Western painting traditions. Fan Tchunpi (1898–1986) was one of a number of twentieth-century Chinese artists who sought to revitalize the tradition of Chinese brush-and-ink painting (*guohua*) as a self-conscious expression of national identity. In 1932, while living and working in Shanghai, she began to experiment with traditional methods of Chinese brush-and-ink painting, which she learned from Gao Jianfu (1879–1951) and his brother Gao Qifeng (1889–1935), the founders of the Lingnan School. As the school's name suggests, its artistic center was situated “south of the mountain range” (*ling nan*) around Guangzhou in southern China. Having absorbed Western pictorial devices, such as single-point perspective and the use of atmospheric light, the brothers updated Chinese ink painting through highly naturalistic scenes of modern daily life in China that demonstrated their patriotism and concern for the fate of their country. Fan Tchunpi was deeply influenced by the Lingnan School painters, as seen in the style and subject matter of *Blind Beggar with Child*, which reflects the poverty and bitter struggle for survival that many people had to endure in China during the 1930s.

Fan Tchunpi returned to the traditions of Chinese ink painting following the establishment of the People's Republic of China in 1949, which forced her and her family into exile. As the paintings and ceramics in this exhibition attest, she felt compelled to invoke her nation's artistic traditions in order to protect and reaffirm China's cultural heritage during a time of turbulent political, social, and cultural change. In 1972, Fan Tchunpi returned to China for the first time since she had

fled the country with her three sons after Communist forces seized power. *Pine Branches* was made during this emotional visit to her homeland. Fan Tchunpi used swift yet assured brushstrokes and transparent washes of black ink to depict the gnarled, twisted form of the branches and delicate pine needles, which were rendered in fine and fluent lines with a dry brush. Although informed by her extensive academic training in the Western realist tradition in art schools in Paris and Bordeaux in the 1910s and 1920s, the spare, diagonal composition and exquisite brushwork reflect her admiration for the work of her contemporaries in China, especially Qi Biashi (1864–1957), who shared her desire to preserve and reinvigorate the distinctive elements and characteristics of Chinese ink painting. *Between Tradition and Modernity: The Art of Fan Tchunpi*, which I co-organized with art history major Xinyue Guo, Dartmouth Class of 2014, represents a unique opportunity for our visitors to encounter the work of this important Chinese modern artist and learn more about this fascinating era in world history.

MICHAEL R. TAYLOR  
Director



Fan Tchunpi, *Blind Beggar with Child*, 1936, watercolor and sumi ink over pencil on thin off-white Chinese paper. Photo by Matt Hamilton.



Fan Tchunpi, *Pine Branches*, 1972, Sumi ink over pencil on Japanese paper. Photo by Matt Hamilton.

# calendar of events

**3 September–5 December**

Hood Auditorium

**Phil Solomon: *American Falls***

Phil Solomon's critically acclaimed triptych film installation *American Falls* (2000–2012, 55 mins.) was commissioned by the Corcoran Gallery of Art in Washington, D.C., and inspired by their monumental painting by Frederic Edwin Church, *Niagara* (1857). Solomon draws from dozens of twentieth- and early-twenty-first-century examples of documentary footage, films, and music to explore the identity of a country through its struggles—from the rise and fall of leaders to the sinking of the *Titanic*, the gold rush, the Civil Rights Movement, and the atomic bomb.

*American Falls* is on view on continuous loop in the Hood Auditorium according to the following schedule:

Tuesdays and Thursdays, noon–3:00 P.M.

Wednesdays, noon–6:00 P.M.

Unforeseen circumstances occasionally require a temporary schedule change. Please call 603-646-2900 to confirm.

## SEPTEMBER

**21 September, Saturday, 1:00–3:00 P.M.**

### FAMILY WORKSHOP

#### Let's Go Outside: Exploring Outdoor Sculpture

Have you seen a giant spider hanging out near Lebanon Street? Or large, colorful panels suspended from the side of the Hopkins Center? Join this trek around campus to explore some of Dartmouth's greatest sculptures. After our outdoor adventure, we will return to the studio, where we will make our own sculptures using a variety of materials and techniques. For children ages 6 to 12 and their adult companions. Participation is limited. Call (603) 646-1469 by September 18 to register.

**25 September, Wednesday, 6:30–8:30 P.M.**

### ADULT WORKSHOP

#### Cubism and Its Legacy

This discussion-based workshop explores the concepts, forms, and materials used by cubist artists and the impact their ideas have had on the art world through the 1960s. The exhibition features works by Pablo Picasso, Georges Braque, Fernand Léger, Max Weber, Mark Rothko, and others. In the studio, we will experiment with different collage techniques using a variety of mixed-media materials. No previous art experience necessary. Participation is limited. Call (603) 646-1469 by September 23 to register.

## OCTOBER

**2 October, Wednesday, 12:30 P.M.**

Harrington Gallery

### LUNCHTIME GALLERY TALK

#### "Between Tradition and Modernity: The Art of Fan Tchunpi"

Michael Taylor, Director, and Xinyue Guo, Dartmouth Class of 2014

**2 October, Wednesday, 5:30–7:30 P.M.**

### OPENING RECEPTION

#### Picasso: *The Vollard Suite*

Spanish tapas, live music by Green Room, door prizes  
Creative black-and-white attire encouraged

**5 October, Saturday, 2:00 P.M.**

### TOUR

#### Cubism and Its Legacy

**8 October, Tuesday, 12:30 P.M.**

Second-floor galleries

### LUNCHTIME GALLERY TALK

#### "The Women of Cubism"

Sarah Powers, Assistant Curator for Special Projects

**9 October, Wednesday, 5:00 P.M.**

Hood Museum of Art Auditorium

### LECTURE

#### "Sam Wagstaff: From Minimalism to Mapplethorpe"

Philip Gfelter, author, photo historian, and former *New York Times* photography writer

Samuel Wagstaff Jr. was a groundbreaking curator and collector whose large photography collection was purchased by the J. Paul Getty Museum in 1984. This lecture will trace the course Wagstaff took from organizing the first museum show of minimalist work, *Black, White, and Gray*, at the Wadsworth Atheneum in 1964 to his abrupt turn to photography in 1973, facilitated by his meeting and falling in love with Robert Mapplethorpe.

**12 October, Saturday, 2:00 P.M.**

### SPECIAL TOUR

#### Picasso: *The Vollard Suite*

Michael Taylor, Director

**15 October, Tuesday, 4:30 P.M.**

Second-floor galleries

### GALLERY TALK AND RECEPTION

#### "Persistent Beauty: Exploring the Boundaries of Taste and Acceptability in Contemporary Photography"

A conversation with Brian Miller and Virginia Beahan, Senior Lecturers in Studio Art, Dartmouth College  
A light reception will follow in Kim Gallery.



16 October, Wednesday, 6:30–8:30 P.M.

ADULT WORKSHOP

Picasso's *Vollard Suite*

From 1930 to 1937, Pablo Picasso created a series of one hundred etchings known as the *Vollard Suite*. Through discussion and careful looking, we will explore this celebrated series in its entirety, as well as works by Goya and Rembrandt that inspired Picasso. In the studio, we will create a small series of prints using modified printmaking techniques. No previous art experience necessary. Participation is limited. Call (603) 646-1469 by October 14 to register.

18 October, Friday, 5:30 P.M.

Hood Museum of Art Auditorium

LECTURE

The Dr. Allen W. Root Contemporary Art Distinguished Lectureship

“The Dak’Art Biennial and Contemporary African Art since the 1990s”

Ugochukwu-Smooth Nzewi, Curator of African Art  
A reception will follow in Kim Gallery.

25 October, Friday, 5:00 P.M.

Hood Museum of Art Auditorium

LECTURE

“Blind Minotaurs and Ritualized Sacrifice: Picasso’s Dialogue with Surrealism in the *Vollard Suite*”

Michael Taylor, Director

26 October, Saturday, 2:00 P.M.

TOUR

*Shadowplay: Transgressive Photography from the Hood Museum of Art*

30 October, Wednesday, 6:30 P.M.

Hood Museum of Art Auditorium

ART AND A MOVIE:  
THE MYSTERY OF PICASSO

Film screening of *Le Mystère Picasso* (1956), directed by Henri-George Clouzot (75 minutes/color), introduced by Michael Taylor, Director

NOVEMBER

1 November, Friday, 5:00 P.M.

Hood Museum of Art

AN EVENING OF ART AND MUSIC

The Dartmouth Music Department, in collaboration with the Hood Museum of Art, presents an evening of art and music featuring a performance by the Villiers String Quartet of London and an exploration of *Cubism and Its Legacy* with Sarah Powers, curator of the exhibition. Space is limited and attendees will be admitted on a first-come, first-served basis. Join us for an optional wine and cheese reception at 5:00, to be followed by the program at 6:00.

2 November, Saturday, 2:00 P.M.

TOUR

*Picasso: The Vollard Suite*

6 November, Wednesday, 5:00 P.M.

Hood Museum of Art Auditorium

ARTIST LECTURE

*American Falls*

Phil Solomon, filmmaker

This event is co-sponsored by the Year of the Arts at Dartmouth College and the Hood Museum of Art.

9 November, Saturday, 1:00–3:00 P.M.

CHILDREN’S WORKSHOP

Learning to Look at Cubism

In this workshop, we will learn how cubist artists invented new ways of seeing and depicting the world by creating images filled with fractured shapes and patterns. We will explore cubist works of art through careful looking and hands-on gallery activities. In the studio, we will create collages inspired by cubist art using mixed-media materials. For children ages 8 to 12. Participation is limited. Call (603) 646-1469 by November 6 to register.

13 November, Wednesday, 6:30–8:00 P.M.

ADULT WORKSHOP

*Shadowplay: Transgressive Photography*

In this discussion-based workshop, explore the exhibition *Shadowplay: Transgressive Photography from the Hood Museum of Art*, which features photographs from the second half of the twentieth century to the present day that may startle, disturb, and cause one to question. The exhibition explores the choices that photographers make in terms of their use of the medium and subject. Participation is limited. Call (603) 646-1469 by November 11 to register.

16 November, Saturday, 2:00 P.M.

TOUR

*Between Tradition and Modernity:  
The Art of Fan Tchuipi*

DECEMBER

11 December, Wednesday, 5:30 P.M.

HOLIDAY OPEN HOUSE

Join the celebration in the museum’s galleries with live musical performances, self-guided looking tours, light refreshments, and door prizes.

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](mailto:access.hood@dartmouth.edu).

# Ugochukwu-Smooth Nzewi

## Appointed Curator of African Art



**T**he Hood Museum of Art is delighted to announce the appointment of Ugochukwu-Smooth Nzewi as Curator of African Art. A specialist in modern and contemporary African and African Diaspora arts, Nzewi will be responsible for the documentation, preservation, research, and development of the museum's African art collection—which encompasses some 1,900 historic and contemporary objects from all regions of the continent in a variety of media—and will engage Dartmouth faculty and students in the development of curricular and co-curricular programming related to the museum's African holdings.

Born in Nigeria, Nzewi received his Ph.D. in Art History at Emory University, where he wrote his doctoral dissertation on the Dak'Art Biennial and its influence on contemporary African art, from 1992 to the present. He was awarded a Pre-Doctoral Fellowship from the National Museum of African Arts, Smithsonian Institution, in 2012, and earned a postgraduate diploma in the African Program in Museum and Heritage Studies from the University of Western Cape, South Africa. He has curated exhibitions in Nigeria, South Africa, Senegal, and the United States. A practicing visual artist, Nzewi studied

sculpture under the supervision of El Anatsui at the University of Nigeria, Nsukka, where he earned a B.A. in Fine and Applied Art. He has participated in over thirty exhibitions and artist residency programs in Africa, Europe, and the United States, and, in 2011, he received the Robert Sterling Clark Foundation Fellowship for African Artists.

The Hood's African art collection represents the great range of artistic expression, media, and aesthetics on the African continent, and its objects date from approximately 2040 BCE to the present. The collection has its roots in the first decades of the nineteenth century, when works from ancient Egypt were acquired by Dartmouth, and it expanded significantly in the late nineteenth and early twentieth centuries to include works from sub-Saharan

Africa. Significant gifts made during the second half of the twentieth century enhanced the collection in colonial-era sculpture from West and Central Africa, including approximately fifty sculptural works given by Evelyn A. and William B. Jaffe, Class of 1964H, during the 1960s and 1970s; almost two hundred brass castings, primarily used as body ornamentation, given by Arnold and Joanne Syrop in the 1980s and 1990s; and about eighty sculptures from the Harry A. Franklin Family Collection in the 1990s. Recent additions to the collection of sculptural works from East Africa further diversify the Hood's collection of African art. A new direction for the museum is represented by the addition of contemporary works by African and African diasporic artists over the past decade, including art by El Anatsui, Magdalene Odundo, and Wangechi Mutu, among others.

Dak'Art 2012 Official Exhibition, IFAN Museum, Dakar, 9 May 2012.  
Photo by Ugochukwu-Smooth Nzewi.







Hervé Youmbi, *Au nom du père*, 2011, photograph (triptych on canvas), Dak'Art 2012. Photo by Ugochukwu-Smooth Nzewi.

## The Dak'Art Biennial and Contemporary African Art since the 1990s

In 1989, the Dak'Art Biennial was officially created by the government of Senegal as the first art biennial in sub-Saharan Africa. Its mandate was to promote the latest examples of contemporary African art and facilitate the discourse of artistic contemporaneity from an African perspective. I focus on the Dak'Art Biennial as an important context to explore the shift in contemporary African art since the 1990s. The bases of the shift, which resulted in new forms of creative engagement and aesthetic production, were the re-conceptualization of artistic identity, the mobility of African artists, and the expansion of cultural and aesthetic references. The impact of new technologies of communication on visual practices, neoliberal ideas with regard to the market values of art objects, and processes of globalization that increased cultural interactions on a grand scale (though not an equal basis) all helped to catalyze this shift in the production, reception, and circulation of contemporary African art.

In the last twenty years, Dak'Art has served as an important nexus between the African and international

art worlds. Its growth in the 1990s coincided with the expansion of the international mainstream beyond the Western hemisphere, a key indicator of which was the proliferation of art biennials. From fewer than thirty in 1990, biennials have grown to over 155 in a space of twenty years. This upsurge brought about a more heterogeneous, complex, and global sense of contemporary art. However, Dak'Art is an example of a geographically and ethnically delimited venue. Although it shares certain common attributes with other international biennials, such as nomadic artists, roving curators, and a cosmopolitan audience, its significance as an international platform is rooted in its geopolitical commitments. It deploys pan-Africanism as a mobilizing tool for the promotion of contemporary African art and artists. Such an approach aligns with the neoliberal multiculturalism of the international art world, which celebrates the mixing of cultures but also diversity and difference.

Dak'Art's pan-African identity, which is parochial, would seem to clash with its global aspirations. But for the biennial, pan-Africanism is more than a conve-

nient means of following international trends or being different. Before the creation of Dak'Art, the structure of the international art world largely excluded non-Western artists. Dak'Art was created specifically to address this problem, in this case by focusing on artists of African descent. It articulated an alternative framework for the reception of contemporary art from Africa. It also pursued a new vision of making and seeing biennials as global exhibitions that are regional in scope, a vision that I call pan-African internationalism. Two key questions thus orient my approach to Dak'Art. First, how can we understand the shift in contemporary art and discourse in Africa in the last twenty years via Dak'Art, given the importance of art biennials as trendsetters? And second, what is the relevance of pan-Africanism, which is an ideology of political and cultural solidarity, in a contemporary biennial with global aspirations? I look forward to addressing these questions further in my lecture on October 18.

UGOCHUKWU-SMOOTH NZEWI  
Curator of African Art

# the collections

## RECENT ACQUISITIONS

### Washington Allston, *Eben Flagg*, about 1801

It is not often that a work previously unknown to scholars and painted by a major figure in American art emerges from a private collection and is donated to a museum. Such is the happy case with this engaging portrait of young Ebenezer “Eben” Flagg (1795–1837), half-brother to the artist, Washington Allston (1779–1843) (a 1984 family genealogy noted that such a portrait was said to have existed, though it was then unlocated). Allston is widely considered the most intellectual and technically sophisticated American artist of his generation. He painted relatively few portraits—the stock and trade of most of his American peers—and is best known for moody, dramatic landscapes drawn from his imagination and grand pictures devoted to lofty historical, literary, and Biblical themes. He limited his portraiture primarily to images of family and close friends, as evidenced by this early work, which Allston painted during an extended visit with his family in Charleston, South Carolina, from late 1800 to spring 1801—a period that fell between his 1800 graduation from Harvard and his departure from Charleston for formal art study abroad.

In this likeness Allston demonstrates his emerging romanticism but also his continued reliance on such neoclassical conventions as the sitter’s erect pose and the swag of drapery that partially obscures the generalized landscape outside the window. Allston’s suffused, atmospheric treatment of the scene and the brooding silhouettes of dark, craggy trees recalls the mysterious landscapes with banditti that he painted during his Harvard years, when his youthful imagination gravitated toward the artistic and literary sublime. In the portrait, the sky’s rosy glow picks up on the warm lips and blushed cheeks of the sitter, who was six at the time and wears the open, ruffled collar that was standard attire for young boys during this era. Allston’s delicate, muted handling in this portrait foretells his mature portrait style, which is perhaps best exemplified in his exceptional 1805 self-portrait (Museum of Fine Arts, Boston). Although Allston’s modeling is more conventionalized in the *Eben Flagg* portrait, it nonetheless reveals a blend of neoclassicism and romanticism that would exert a formative influence on the history of American art.

BARBARA J. MACADAM

Jonathan L. Cohen Curator of American Art

### Suzy Frelinghuysen, *Cubist Collage #7*, about 1936

From about 1935 to her death, Suzy Frelinghuysen produced a remarkable body of work that drew on her intense study of cubism and abstract painting. She applied this avant-garde pictorial language to American subject matter and to musical forms that acknowledged her other career as an accomplished opera singer.

*Cubist Collage #7* dates from the early stages of Frelinghuysen’s career, when she began to exhibit her first paintings and collages alongside those of her husband, George L. K. Morris, and other members of the “Park Avenue Cubists” group. In *Cubist Collage #7*, Frelinghuysen employed an oval format, frequently used by Picasso and Braque in their collages and paintings of 1912–13. The shape referred to a café table, a symbol of artistic life and creative exchange that served as the foundation for cubist tabletop compositions. These works often incorporated collage elements, such as newspapers and textured cardboard, and also frequently included allusions to musical instruments. In Frelinghuysen’s collage, she combined these elements of cubist vocabulary with her own personal immersion in art and music. Employing the lines of corrugated cardboard overlaid on a triangular piece of black paper, Frelinghuysen created the form of a black grand piano, the instrument of vocal accompaniment. The composition incorporates newspaper print in English and Italian, with the prominent headline “Gazzetta del . . .,” which probably refers to *Gazzetta del Popolo*, a newspaper printed in Turin, Italy, that Frelinghuysen may have collected on her frequent trips to Italy to study opera.

In 1947, Frelinghuysen auditioned for the New York City Opera and was soon cast in leading roles in productions such as *Ariadne auf Naxos* and *Tosca* under the name Suzy Morris. Her principal interest shifted to her musical career, and she painted little during this period. However, her opera career was cut short due to a bout of bronchitis in 1951, and Frelinghuysen refocused on her work as an artist until her death in 1988. *Cubist Collage #7* will be on view in the exhibition *Cubism and Its Legacy*.

SARAH G. POWERS

Assistant Curator for Special Projects



Washington Allston, *Eben Flagg*, about 1801, oil on canvas. Gift of Priscilla P. and William M. Chester Jr.; 2013.25



Suzy Frelinghuysen, *Cubist Collage #7*, about 1936, collage with charcoal and mixed media on blue paper. Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2013.20. © Frelinghuysen Morris Foundation, Lenox, Massachusetts



**Louise Fishman, *Green's Apogee*, 2005**

The Hood recently acquired a major painting by Louise Fishman, one of the most admired and influential abstract artists of her generation. Born in Philadelphia on January 14, 1939, Fishman attended the Philadelphia College of Art between 1956 and 1957 before completing her undergraduate education at the Pennsylvania Academy of the Fine Arts in Philadelphia. She later completed a BFA and BS at the Tyler School of Art in Elkins Park, Pennsylvania, and in 1965 received an MFA from the University of Illinois, Champaign. Also in 1965 she moved to New York, where she has lived and worked ever since. Her early work consisted of grid-based abstract paintings inspired by the work of Agnes Martin, who was a great friend and mentor to the artist. However, in the late 1960s her paintings began to be informed by the burgeoning feminist and lesbian and gay rights movements (Fishman came out as a lesbian in 1957, at the age of eighteen) and to reflect her anger and frustration at the lack of critical attention given to women artists in comparison to their male counterparts. In 1973, she completed thirty text-based “portraits” of her women friends and heroes, including Agnes Martin, Joan Mitchell, and Gertrude Stein, which are known today as the *Angry Women* paintings. Fishman returned to abstract painting shortly thereafter and continues to make large-scale gestural paintings to this day.

The 2005 painting *Green's Apogee* was completed shortly before Fishman's stay at Dartmouth College as an artist-in-residence. Rendered in powerful, sweeping green and black brushstrokes that reflect the pleasures and physical energies of action painting, this towering work is one of the artist's largest and most successful abstract canvases. Its dense network of rugged, monumental forms, which Fishman constructed through an intuitive process of painting, scraping, sanding, and painting again, recalls the enormous scaffolded structures of Franz Kline's abstract expressionist paintings. Fishman has also connected *Green's Apogee* to the bravura paint handling found in the work of Chaim Soutine, another artist hero. “Soutine taught me the possibility of the freedom of no restrictions in making paintings,” Fishman recalled in March 2006, “and to still make paintings that were an expression of my deepest spirit, ambitions, failures, the despair of humiliation, and the possibility of grandeur.”

*Green's Apogee* will be included in an upcoming exhibition titled *In Residence: Contemporary Artists at Dartmouth*, which will be on view at the Hood from January 18 through July 6, 2014. Organized in collaboration with the Studio Art Department, this major exhibition will explore the history and legacy of the Artist-in-Residence Program at Dartmouth and will bring together works of art by more than eighty artists who have participated in this acclaimed international program since it began in 1931, including Walker Evans, Donald Judd, Magdalene Odundo, José Clemente Orozco, Robert Rauschenberg, George Rickey, Alison Saar, Amy Sillman, Frank Stella, and Jack Tworkov. Fishman, who came to campus in the spring of 2007, is one of a number of women artists who have participated in the Artist-in-Residence Program, beginning with the sculptor Laura Ziegler, who came to campus in the summer of 1974, just two years after Dartmouth's transformation to coeducation. She was followed by such notable women artists as Laylah Ali, Rosemarie Beck, Ambreen Butt, Susanna Coffey, Lois Dodd, Jane Hammond, Carol Hepper, Luise Kaish, Jin Soo Kim, Elizabeth King, Beryl Korot, Ying Li, Won Ju Lim, Linda Matalon, Ruth Miller, Sana Musasama, Olivia Parker, Judy Pfaff, Marjetica Potrc, and Rebecca Purdum. We are delighted to add Louise Fishman's *Green's Apogee* to the permanent collection of the Hood, where it will be displayed, studied, and enjoyed for generations to come.

MICHAEL R. TAYLOR  
Director



Louise Fishman, *Green's Apogee*, 2005, oil on canvas. Purchased through gift of Mr. and Mrs. Joseph H. Hazen by exchange; 2013.23.



# PHIL SOLOMON'S AMERICAN FALLS

Phil Solomon is one of the most acclaimed and enduring figures in experimental film and media. An acolyte, friend, and colleague of Stan Brakhage, he has worked in many media and pioneered numerous visionary inter-medial processes of moving-image production. His interest in visual culture was sparked during his childhood, when his father gave him a microscope. His artistic work over the past forty years has ingeniously elaborated upon the significance of seeing the world anew via technologies of representation.

A faculty member at the University of Colorado, Boulder, Solomon is perhaps best known for his transformations of the film medium. This often entails altering the photo-chemical processes by which film prints are produced, and then manipulating the results via optical printer to reimagine the goals and processes of vision and mediation. There is also a documentary impulse in Solomon's work, but one rooted in process, apparatus, and poetry.

Solomon's film *American Falls* is a project commissioned by the Corcoran Gallery of Art, Washington, D.C., inspired by the museum's iconic painting *Niagara* (1857) by Frederick Church. Ten years in the making, *American Falls* begins with footage from an 1896 film that literally and figuratively introduces the American falls at Niagara. From this apparently quotidian passage, Solomon initiates a complex flow of images, ideas, and experiences that comprise a contemporary masterwork of experimental cinema.

Solomon articulates the fleeting indexicality of our knowledge of the visible world in relation to broader historical contexts that are in turn directly related

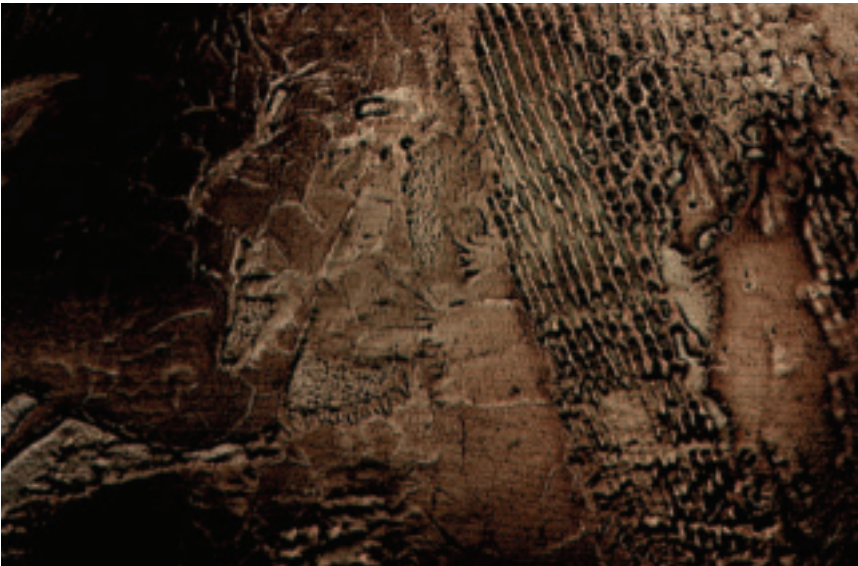
to cinema as history. The surface mystery of the film is introduced by our initial encounter with its physical format and conditions: a triptych of frames that feature Solomon's signature image and sound processing. Why are the frames multiple? Is the image track literally decomposing? Is it perhaps electrified? Could it be somehow breathing itself aflame (a common fate of historical nitrate film)? Something fugitive and profound is at work, engaging the very properties of materializing light and shadow that are constitutive of cinema and beckoning further reflection about our experience of visual culture.

Solomon evokes themes of the individual, the quest for identity, and the stakes of personal and public memory. There is a palpable sense of fate and providence, risk and chance, destruction and catastrophe—all according to a dreamlike procession of historical condensation and displacement. The title is also symbolic via its iconicity: this is *American Falls*, a cascade of

imagery both strange and immediately recognizable. Just as the eponymous location is situated at the border, this is a meditation on popular memory that disturbs comfortable assumptions about the relation of the United States to the modern age, to the Americas more broadly, and to the rest of the world. It is replete with references to historic milestones, but also to wounds, scars, nightmares, and trauma. There is considerable power and force in the candor of representing such a torrent of currents and undercurrents.

MARK WILLIAMS  
Associate Professor, Film and Media Studies

*American Falls* is on view in the Hood Museum of Art Auditorium from September 3 through December 5, according to the schedule on page 8. Its presentation is supported by the Year of the Arts and the Hood Museum of Art, in partnership with Dartmouth's Department of Film and Media Studies. Phil Solomon will present a free public lecture on Wednesday, November 6, at 5:00 P.M. in the Hood Museum of Art Auditorium. Images on this page are stills from the film.

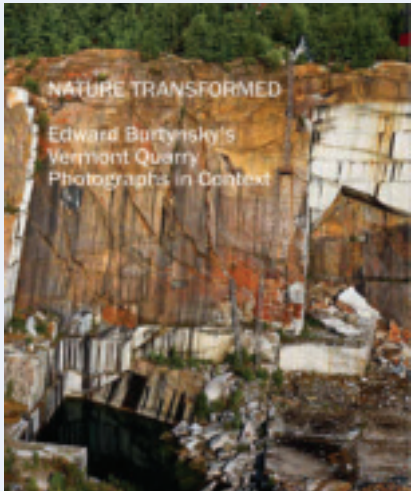




# MUSEUM news

## More Recognition for Our Publications

Hood books continue to garner awards, most recently from the 2013 publication design competition of the New England Museum Association (NEMA). Taking second place in the category of exhibition catalogues was *Nature Transformed: Edward Burtynsky's Vermont Quarry Photographs in Context*. Taking honorable mention in the same category was *Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art*. These awards follow upon the first-place honors that went to *Fluxus and the Essential Questions of Life* in the 2012 NEMA competition. We are proud of our publishing program at the museum! Browse our books on the shelves of the museum shop or find many of them online through our frequent distributor, University Press of New England.



Amelia Kahl, coordinator of academic programming at the Hood Museum of Art. (Photo by Eli Burakian '00)

## Spotlight on Teaching with the Collections

As a teaching museum, the Hood is dedicated to both creating learning opportunities for students and assisting the teaching and research efforts of faculty. "We think about how objects are a locus for questions and research," says Amelia Kahl, coordinator of academic programming at the Hood. "An object can lead you into many different areas of study and areas of human production and life. You can think about where something was made, how it was made. Its materials can tell you something about natural resources in the area and about production and technology techniques. What it depicts can talk to you about religion and belief systems. Who made it can talk to you about social stratification. Who paid for it can open up questions about politics, family structure, government, press and media, and how meanings are conveyed that way. So there are a lot of different questions that can come from a single object."

Museum staff members often work with faculty on projects that showcase, as well as enhance, faculty teaching and research. This year's *The Women of Shin Hanga* exhibition of Japanese prints was curated by Allen Hockley, associate professor of art history and an expert on Japanese print culture. Sienna Craig, associate professor of anthropology, used a Hood Mellon Fellowship to create a list of objects that augmented her lessons when she held class sessions at the museum.

"A lot of faculty do their own teaching when they bring classes here, and that's what we prefer because we feel that's the way it's best integrated," says Kahl. "The more time they've spent with the objects, the better they can connect it to the larger themes of their course." Kahl recalls a professor who wrote an essay for a Hood catalogue observing that the experience caused him for the first time to think about how art and geology intersected. "I think there are other faculty who find it hard to see the connection to their field if they don't traditionally work with art or objects," says Kahl, "but it's there." (*Adapted from the feature "Hood Museum of Art: Much to See and to Learn," available on Dartmouth Now: [now.dartmouth.edu](http://now.dartmouth.edu)*)

## COMMUNITY OF LEARNERS

Artists are creators and innovators, and the range of imagery, materials, subject matter, and techniques of art is infinite. With such diversity inherent to the realm of visual art, it is not surprising that many people find themselves, at least initially, drawn to certain styles or types of art over others. Almost invariably, however, people's preferences, their likes and dislikes, change once they learn more about different types of art. Gaining an understanding of an artist's intention—why an artist created a particular visual representation when she or he could have made it look another way—often provides new insights and feelings about that work of art and others like it. Increased understanding of the context in which a work of art was produced, the reason it was made, and the ways it relates to one's own life also often causes people to perceive art in a more positive light. Sometimes, simply spending more time with an object and noticing previously overlooked details and complexities enhance one's appreciation.

The Hood's goal is to help visitors gain skills and confidence in their ability to observe carefully and think critically about any work of art they encounter. We do this by displaying art from diverse time periods and regions of the world, providing accompanying written information, and offering a wide range of programs (most free of charge) to help people learn about art.

We invite you to come to the museum often, participate in the programs offered, and see if your thoughts and feelings about different types of art change over time. If they do, we hope you will let us know by emailing [hood.museum@dartmouth.edu](mailto:hood.museum@dartmouth.edu).



Participants in an adult workshop learn about contemporary Aboriginal Australian art.



Parents and children learn about Japanese woodblock prints and culture together during a family workshop.

## 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 Hood



Museum of Art 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](http://www.hoodmuseum.dartmouth.edu).



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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 publication is certified to the Forest Stewardship Council Standard.



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### This Autumn at the Hood

#### PICASSO: THE VOLLARD SUITE

August 17–December 20, 2013

#### CUBISM AND ITS LEGACY

August 17–December 20, 2013

#### BETWEEN TRADITION AND MODERNITY: THE ART OF FAN TCHUNPI

September 7–December 8, 2013

#### SHADOWPLAY: TRANSGRESSIVE PHOTOGRAPHY FROM THE HOOD MUSEUM OF ART

August 10–December 8, 2013

Sally Mann, *Luncheon in the Grasses*, negative 1991, print 1996, gelatin silver print. Purchased through the Sondra and Charles Gilman Jr. Foundation Fund; PH.997.10  
© Sally Mann/Courtesy Edwynn Houk Gallery, New York

HOOD MUSEUM OF ART

# quarterly

DARTMOUTH COLLEGE

Autumn 2013