



HOOD MUSEUM OF ART

# quarterly

Winter 2014

DARTMOUTH COLLEGE

Louise Fishman, *Green's Apogee* (detail), 2005,  
oil on canvas. Gift of Mr. and Mrs. Joseph H.  
Hazen, by exchange; 2013.23. Courtesy Cheim  
& Read, New York





Transformative encounters with original works of art are at the very heart of the Hood's mission as a teaching museum, and indeed the importance of visual study as part of a liberal arts education has long been a value at Dartmouth College. This winter we celebrate eighty-two years of the College's renowned Artist-in-Residence Program with the much-anticipated exhibition *In Residence: Contemporary Artists at Dartmouth*. Curated in partnership with the Studio Art Department,

which administers the program, the exhibition showcases the work of more than eighty artists across multiple venues, including all of the second-floor galleries in the Hood; the Barrows Rotunda, the Jaffe-Friede and Strauss Galleries, and the Top of the Hop in the Hopkins Center; and the Nearburg Gallery in the Black Family Visual Arts Center. We also invite you to an extended series of lunchtime gallery talks presented most Tuesday afternoons this winter by members of the Studio Art faculty. A complete list of dates and topics is included in this issue's calendar of events.

In addition to the range of exhibitions and programs that the Hood organizes and promotes in the *Hood Quarterly*, there are always many more exciting initiatives undertaken at the museum. I thought I'd share two "behind-the-scenes" activities that make a tremendous difference in our ability to continuously expand access to the museum and its collections in support of our teaching mission. First, in the interests of digitizing the museum's entire collection and making images available to everyone online, I am delighted to share the news that the Hood received a major grant from the Institute of Museum and Library Services (IMLS). This prestigious government grant supports a three-year effort to digitize our collection of more than four thousand works of Native American art, build a "Native American Art at Dartmouth" Web forum, and create learning resources for Dartmouth faculty and K–12 teachers. It will make the Hood's celebrated collection of Native American art the first at Dartmouth to be completely digitized, thus underscoring the importance of these objects to the community.

Second, while *A Space for Dialogue*, the Dartmouth student-curated exhibition space in the museum, greets all visitors upon entry, one aspect of student engagement that is not visible is the teaching and learning that happens in the museum's Bernstein Study-Storage Center. This object study space makes works from the collection not on view in the galleries available for teaching. This past year, 220 visits to the study-storage center were made by faculty members, who brought 1,700 students to learn directly from original works of art displayed in an intimate space that invites close looking and deep engagement. In fact, Dartmouth students and faculty from twenty-six academic departments studied the collections: African and African-American Studies, Anthropology, Art History, Asian and Middle Eastern Studies, Biology, Classical Studies, Comparative Literature, Engineering Sciences, English, Environmental Studies, Film and Media Studies, French and Italian, German, Government, History, Jewish Studies, Latin American, Latino and Caribbean Studies, Native American Studies, Philosophy, Religion, Spanish, Studio Art, Theater, Women's and Gender Studies, and Writing. The smart object study rooms that are planned as part of the Museum Learning Center in the Hood's upcoming expansion project will allow us to meet the needs of a greater number of faculty, students, and scholars while also giving Dartmouth professors greater freedom and flexibility to integrate object-based teaching into their courses.

I look forward to sharing more news about the museum's exhibitions, publications, programs, and teaching and learning activities with you in the next issue of the *Hood Quarterly*, and when you next visit the museum. See you this winter!

MICHAEL TAYLOR  
Director

(above) Director Michael Taylor in front of Pablo Picasso, *Portrait of Vollard I (Portrait de Vollard, I)*, from the *Vollard Suite*, March 4, 1937, sugar-lift aquatint on Montval laid paper. Purchased through the Julia L. Whittier Fund; PR.966.136. © 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

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## HOOD

### MUSEUM OF ART

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# SPECIAL exhibitions



## IN RESIDENCE: CONTEMPORARY ARTISTS AT DARTMOUTH

January 18–July 6, 2014

Organized in collaboration with the Studio Art Department, this exhibition celebrates the important history and legacy of the Artist-in-Residence Program at Dartmouth College. It showcases the work of more than eighty artists who have participated in this acclaimed international program since it began in 1931, including Charles Burwell, Louise Fishman, Donald Judd, Andrew Moore, Magdalene Odundo, José Clemente Orozco, Robert Rauschenberg, Alison Saar, Paul Sample, Carlos Sánchez, and Frank Stella. These visiting artists have shared their vision with the Dartmouth community, and their presence on campus has undoubtedly enhanced the vitality of the arts in the Upper Valley. The Artist-in-Residence Program has, in turn, had a significant impact on the lives and careers of many visiting artists, whose work has been stimulated by the unique history and natural beauty of the local region, as seen in Bernard Chaet's bravura watercolor of the bridge at White River Junction, Vermont, or Walker Evans's unforgettable photograph of Trinity Church in Cornish, New Hampshire (see back cover). These will be among the more than one hundred works of art on display in the exhibition at the Hood Museum of Art. Beyond the museum's walls, there will also be large-scale sculptures and site-specific installations by Christopher Cozier, Carol Hepper, Jin Soo Kim, Won Ju Lim, and Sana Musasama in the Hopkins Center, while photographs of James Cutler's architectural projects will be shown in the Nearburg Gallery in the Black Family Visual Arts Center. Finally, screenprint posters by former artists-in-residence will be on display in the Top of the Hop.

*This exhibition and catalogue were organized by the Hood Museum of Art in collaboration with the Studio Art Department. The catalogue was supported by Jonathan Dorfman and Melissa Kaish, Class of 1983, in honor of her parents, Morton and Luise Kaish, and the exhibition was made possible by Constance and Walter Burke, Class of 1944, as well as the Philip Fowler 1927 Memorial Fund and the George O. Southwick 1957 Memorial Fund.*

*The Artist-in-Residence Program is generously supported by the Nathan W. Pearson '32 and Sons Fund, the William B. Jaffe Memorial Fund, the Matthew Wysocki Memorial Fund, and the Arthur J. Cohen '03 and Nellie Z. Cohen Fund.*

(above) Alison Saar, *Caché*, 2006, wood, ceiling tin, and wire. Purchased through the Virginia and Preston T. Kelsey 1958 Fund; 2006.32. © Alison Saar



Bernard Chaet, *The Bridge at White River Junction*, about 1986, watercolor on heavy wove paper. Gift of Varujan Boghosian; WV.993.30.2. © Bernard Chaet



Charles Burwell, *Reflection*, 2012, acrylic on canvas. Purchased through a gift from Dennis Alter and the Hood Museum of Art Acquisitions Fund; 2012.67. © Charles Burwell





Andrew Moore, *Akademy Model, St. Petersburg*, 2002, chromogenic print. Gift of Varujan Boghosian; 2007.74.1. © Andrew Moore



# In Residence: Contemporary Artists at Dartmouth

**Michael Taylor (MT):** What excites you the most about this exhibition?

**Gerald Auten (GA):** What excites me the most is that it has never been done before, and ever since I came here I've wanted this exhibition to happen. You know, eighteen years ago, I thought, *Wouldn't it be amazing if we could do a retrospective of the program?* But it would have been impossible for us to have done this exhibition in the Jaffe-Friede Gallery. It would have been a four-year project, and then we couldn't have a program, so for the Hood to take this on is truly a dream come true.

**MT:** Well, we are delighted to partner with the Studio Art Department to finally make it happen. As you know, I had the same reaction to the Artist-in-Residence Program when I came to Dartmouth two years ago. Here was an outstanding international program that had brought so many groundbreaking contemporary artists to campus, so it was an exhibition just waiting to be organized. What also made it exciting for me was the fact that it was such a huge logistical and curatorial challenge.

**GA:** Yes, because it's almost impossible to do. There have been 166 artists-in-residence since the program began, but you could never show the work of every artist who had come to campus. From the very beginning, as co-curators of the exhibition, you and I agreed to be inclusive. We did not want to just show the work of famous former artists-in-residence, like Donald Judd, Robert Rauschenberg, and Frank Stella. Instead, we made the decision to show their work alongside that of some of the lesser-known figures, whose work may surprise and inspire many visitors to the exhibition.

**MT:** What other aspects of the program's history do you think will surprise people?

**GA:** I think they're going to be surprised by the quality and the range of the artworks on display, which include paintings, sculpture, film, drawings, prints, photography, architectural projects, and multi-media installations. I mean, from what we've chosen, there's definitely going to be a lot more variety than visitors might expect. There is also quite a good mix in terms of age and gender, which is important, as is the fact that so many Native American and African American artists have participated in the program. I also think that visitors will be surprised by the fact that artists have come to Hanover from all over the country and all over the globe.

**MT:** And this international aspect was there from the very beginning. In 1931, the Guatemalan painter Carlos Sánchez, who was a member of the Class of 1923, became the first artist-in-residence at Dartmouth. He was followed by the Mexican muralist José Clemente Orozco, who painted his remarkable fresco cycle *The Epic of American Civilization* in the College's Baker Library as an artist-in-residence from 1932 to 1934. So when more recent visiting artists like Christopher Cozier from Trinidad, Luke Fowler from Scotland, or the British-based Kenyan artist Magdalene Odundo come to campus,

Co-curators Michael Taylor and Gerald Auten look at works for *In Residence: Contemporary Artists at Dartmouth* in the Bernstein Study-Storage Center at the Hood Museum of Art. Foreground: Richard Stankiewicz, *Untitled*, 1979, steel. Gift of the artist; S.979.137. © Virginia Zabriskie







Fritz Scholder, *Dartmouth Portrait #17*, 1973, oil on canvas, acrylic background. Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund; P974.11

they are continuing this important tradition of exposing the Dartmouth students, faculty, and alumni, as well as residents of the Upper Valley to contemporary art from around the world.

**GA:** Exactly. That's so important.

**MT:** Another thing I found amazing during our research for this exhibition was seeing how the program mirrored the changes on campus. For example, when Dartmouth finally embraces co-education in 1972, you start to see women artists being invited, such as Luise Kaish or Olivia Parker. The same is true of Native American artists like Fritz Scholder and T. C. Cannon, who came to campus in the early 1970s after President Kemeny reaffirmed Dartmouth's

commitment to its original mission to educate Native American students.

**GA:** This is such an important part of the program's history, and the fact that this exhibition is being shown at the Hood Museum of Art, the Hopkins Center, and the Black Family Visual Arts Center speaks to the fact that this is a Dartmouth story. It's a big story, in fact, and the history of the Artist-in-Residence Program is something the College should be very proud of.

**MT:** What changes have taken place during your time as director of the program?

**GA:** Probably the biggest change has been in the methods through which we choose the artists-in-residence, which is no longer the sole responsibility of the program's director. We now have an exhibition committee that discusses the artists being considered and then holds a blind vote

to determine who will come. This has helped to create an atmosphere of collaboration and openness. There is also a genuine commitment to diversity and gender that was not always there in the program's history, and this also reflects the faculty changes in the Studio Art Department. When you look at the artists we have had in residence over the last fifteen years, you really see how open and exciting and forward-looking the program has become.

**MT:** Of the more than eighty former artists-in-residence whose works we are exhibiting at the Hood, the Hop, and the Black Family Visual Arts Center as part of the *In Residence: Contemporary Artists at Dartmouth* exhibition, who are you most excited to see?

**GA:** You know, I really have a special place in my heart for Ruth Miller. Somehow everything she does is magic, but she is so modest about it all. The Hood owns a wonderful still-life by Ruth, very large for her and with incredible colors, and I think it is going to look spectacular in the show.

**MT:** This brings me to my final question, which concerns the artists whom you would have loved to have brought to campus, but have not yet found the right timing or opportunity to do so. Who would be your first choice in this regard?

**GA:** Tacita Dean. Her work would address so many areas that we teach. I'm thinking mostly of her film work, which I think is astonishing, but then you look at her chalk drawings and there's something really timeless and mysterious about them. I've found over the years that when you get that kind of an artist here, the Dartmouth students, because they're so brilliant and sophisticated, will respond to the work and ideas, which, after all, is what this is all about.

*In Residence: Contemporary Artists at Dartmouth is on view beginning January 18. Join us for the opening celebration on January 24, 4:30–7:00 P.M. See p. 8 for details.*



# Public Art on Campus by Former Artists-in-Residence



Thomas Bayliss Huxley-Jones, *Portrait of Warner Bentley*, 1968, bronze. Commissioned by the Trustees of Dartmouth College; S.969.91

The lasting impact of Dartmouth’s Artist-in-Residence Program is keenly felt in the works of public art that visiting artists have made to embellish the campus itself, beginning with the completion of José Clemente Orozco’s mural cycle *The Epic of American Civilization* in the lower-level reserve reading room of Baker Library in 1934. Other works by former artists-in-residence that grace the campus grounds include Charles O. Perry’s bronze sculpture *D2D* of 1973–75, which stands in front of the Sherman Fairchild Physical Sciences Center and whose title was given by a group of Dartmouth chemistry students who had been asked to describe the sculpture’s physical symmetry and topography; George Warren Rickey’s kinetic stainless-steel sculpture *Two Lines Oblique Down, Variation VI* of 1976, whose gently

lifting and falling metal blades delight visitors as they walk past the Darling Courtyard in the Hopkins Center; and Luise Kaish’s polished aluminum work titled *Sphere* of 1976, a dynamic, rotating sculpture that, as of autumn 2013, hangs in the atrium of the Collis Center for Student Involvement.

The two works of public art by the South African-born sculptor Thomas Bayliss Huxley-Jones reflect his popularity at Dartmouth during the 1960s, when he was artist-in-residence in the fall of 1963 and the spring of 1968. During his 1963 residency, Huxley-Jones was commissioned by the Class of 1943 to create a memorial to twenty-three of their classmates who gave their lives during World War II. The artist responded with *Fountain Figure*, a graceful bronze sculpture of a standing female figure clad in a diaphanous toga-like garment that was placed in a fountain in the Zahm Courtyard near the entrance to the Hopkins Center’s Hinman Post office (now adjacent to the newly renovated Hanover Inn). An image of quiet contemplation, reflection, and meditation, the tall figure bends at both the waist and the knees to assume a vaguely S-shaped stance as she lifts her head and eyes to the sky. In 1968 Huxley-Jones created a memorable bronze portrait bust of Warner Bentley, the director of the Dartmouth Players from 1928 to 1960 and the director of the Hopkins Center from 1960 to 1969, which remains one of the best-known and most-beloved works of public art on campus, due to the fact that all students rub Bentley’s nose for good luck as they pass through the Hop. Although the glistening nose is tarnished beyond repair, the *Portrait of*

*Warner Bentley* has become an icon of the performing arts at Dartmouth. These and many other works of public art by former artists-in-residence enrich the environment in which we live, work, or study, and play a vital role in exposing Dartmouth students, faculty, and the wider community to a diverse range of public art.



Luise Kaish, *Sphere*, 1976, polished aluminum. Gift of Melissa Kaish Dorfman, Class of 1983; 2012.71



# calendar of events

## JANUARY

**10 January, Friday, 6:30 P.M.**

Hood Museum of Art Auditorium

### FILM SCREENING

***The Great Confusion: The Armory Show of 1913 (2013)***

Introduced by writer, narrator, and director Michael Maglaras

In celebration of the 100th anniversary of the art show that introduced America to the idea of “modern art,” the Hood is screening this latest release by 217 Films.

**15 January, Wednesday, 6:30–8:00 P.M.**

### ADULT WORKSHOP

**Learning to Look: The Mural of José Clemente Orozco**

In 1932, Mexican artist José Clemente Orozco was invited to Dartmouth to demonstrate fresco-painting techniques. He subsequently stayed in Hanover for two years as artist-in-residence and painted an ambitious mural entitled *The Epic of American Civilization* in the brand-new Baker Library. Come and explore this mural—now registered as a national historic landmark—and learn techniques for interpreting and appreciating any work of art. This workshop is discussion-based and participatory. Call (603) 646-1469 by January 13 to register.

**21 January, Tuesday, 12:30 P.M.**

### LUNCHTIME GALLERY TALK:

#### ARTIST-IN-RESIDENCE SERIES

**“Decoding the Visual Grid in the Works of Andrew Forge, Charles Spurrier, and Beryl Korot”**

Esmé Thompson, Chair and Professor of Studio Art, Dartmouth College

**24 January, Friday, 4:30–7:00 P.M.**

### EXHIBITION OPENING PARTY

**In Residence: Contemporary Artists at Dartmouth**

The opening celebration for the *In Residence* exhibition begins at 4:30 P.M. in the Loew Auditorium at the Black Family Visual Arts Center, where award-winning architect James Cutler, artist-in-residence at Dartmouth in 2004, will discuss his work with Karol Kawiaka, Senior Lecturer in Studio Art.

This dialogue will be followed by a party at the Hood from 5:30 to 7:00 P.M., with live music, hors d'oeuvres, and door prizes.

We hope that you can join us for what promises to be a magical evening of art and conversation, as many former artists-in-residence return to campus to see their work on display in this much-anticipated exhibition and interact with Dartmouth's students and faculty, as well as Upper Valley community members.

**25 January, Saturday, 2:00 P.M.**

### SPECIAL TOUR

***In Residence: Contemporary Artists at Dartmouth***

Michael Taylor, Director, Hood Museum of Art

**28 January, Tuesday, 12:30 P.M.**

### LUNCHTIME GALLERY TALK:

#### ARTIST-IN-RESIDENCE SERIES

**“Formal and Expressive Uses of Color in the Work of Contemporary Dartmouth Artists-in-Residence”**

Enrico Riley, Associate Professor of Studio Art, Dartmouth College

**28 January, Tuesday, 4:30 P.M.**

Hood Museum of Art Auditorium

### SPECIAL EVENT: PANEL DISCUSSION

**“The Artist-in-Residence Program at Dartmouth”**

Moderated by Michael Taylor, Director, Hood Museum of Art, this panel discussion brings back to campus three distinguished former artists-in-residence, Louise Fishman, Linda Matalon, and John Newman, who will talk about their experiences at Dartmouth. A reception will follow in the Kim Gallery.

## FEBRUARY

**1 February, Saturday, 2:00–4:00 P.M.**

### SKETCHING IN THE MUSEUM

Open session to draw on your own from a still life or from the works on view in *In Residence: Contemporary Artists at Dartmouth*. Materials will be provided. All ages welcome. The museum requests that one adult accompany every two children.

**4 February, Tuesday, 12:30 P.M.**

### LUNCHTIME GALLERY TALK:

#### ARTIST-IN-RESIDENCE SERIES

**“Not So Still Life”**

Jerry Auten, Director of Exhibitions and Artist-in-Residence Program and Senior Lecturer in Studio Art, Dartmouth College

**8 February, Saturday, 1:00–2:30 P.M.**

### CHILDREN'S WORKSHOP

**What's in a Landscape?**

Do landscape paintings have to include natural features like mountains, rivers, and clouds? Or can they feature triangles, squares, and stripes? In this workshop, participants will learn about how artists use a range of different styles and media to communicate a sense of place. Back in the studio, children will create their own mixed-media landscapes. Participation is limited. Call (603) 646-1469 by February 4 to register. For ages 7–10.

**12 February, Wednesday, 6:30–8:30 P.M.**

### ADULT WORKSHOP

**A Sense of Place: Contemporary Artists at Dartmouth**

This discussion-based workshop will look at how a number of contemporary artists have explored landscape and a sense of place using different media while they were artists-in-residence at Dartmouth College. In the studio, we will create our own mixed-media landscapes using a variety of materials and techniques. No previous art experience necessary. Participation is limited. Call (603) 646-1469 by February 10 to register.

**15 February, Saturday, 2:00 P.M.**

### TOUR

***In Residence: Contemporary Artists at Dartmouth***





Audience members enjoying a gallery talk. Photo by Alison Palizzolo.

**19 February, Wednesday, 5:00 P.M.**

Hood Museum of Art Auditorium

**LECTURE**

**“In Residence: Contemporary Artists at Dartmouth”**

Michael Taylor, Director, Hood Museum of Art

This talk will address the important history and continued vitality of the Artist-in-Residence Program at Dartmouth College. In addition to discussing the works on display in the related exhibition at the Hood, the Hopkins Center, and the Black Family Visual Arts Center, this lecture will also explore the works of public art that visiting artists have made to embellish the campus, beginning with the completion of José Clemente Orozco’s mural *The Epic of American Civilization* in 1934. A reception will follow in Kim Gallery.

**25 February, Tuesday, 12:30 P.M.**

**LUNCHTIME GALLERY TALK:**

**ARTIST-IN-RESIDENCE SERIES**

**“Abstract Painting and the Legacy of the New York School”**

Colleen Randall, Professor of Studio Art, Dartmouth College

**MARCH**

**1 March, Saturday, 2:00 P.M.**

**TOUR**

***In Residence: Contemporary Artists at Dartmouth***

**4 March, Tuesday, 12:30 P.M.**

**LUNCHTIME GALLERY TALK:**

**ARTIST-IN-RESIDENCE SERIES**

**“Richard Anuszkiewicz and the Reinvention of the Artist-in-Residence Program at Dartmouth in the 1960s”**

Michael Taylor, Director, Hood Museum of Art

**5 March, Wednesday, 6:30–8:30 P.M.**

**ADULT WORKSHOP**

**Working with Found Objects:**

**Contemporary Artists at Dartmouth**

In this workshop, we will examine how different artists have incorporated found objects into their work. Some have used found material as the primary medium for their art while others have recombined found objects to create new meanings and associations. In the studio, we will create assemblage works inspired by art from the exhibition *In Residence: Contemporary Artists at Dartmouth*. Participation is limited. Call (603) 646-1469 by March 3 to register.

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).







Paul Sample, *Between Classes*, 1938, watercolor on wove paper. Gift of Frederick B. Whittemore, Class of 1953, Tuck 1954; 2012.22

# Paul Sample

## DARTMOUTH'S LONGEST-SERVING ARTIST-IN-RESIDENCE

Paul Sample (1896–1974), Dartmouth Class of 1920, was Dartmouth's artist-in-residence from September 1938 until 1962. During that unmatched period of time, he maintained a studio on campus and conducted informal art classes for both students and community members. He also pursued his own art and became one of the most admired painters of northern New England's land and people. Sample's choice of profession had been late in coming. As a Dartmouth student he took greatest pride in his reputation as a heavyweight boxing champion and jazz musician, and he did not take up painting until 1923, during an extended recovery from tuberculosis. Following his recuperation and brief art study in New York and Los Angeles, he began teaching art at the University of Southern California in 1926. By the mid-1930s, he was serving as chairman of the university's art department and exhibiting his work nationally. When Dartmouth invited Sample to return to his alma mater as artist-in-residence in 1938, the prospect appealed to him both professionally and personally. He had tired of teaching formally and in 1928 had married a Vermonter, Sylvia Howland, from Montpelier. The many summers the

couple had spent in the state through the 1930s had deepened his attachment to the region, where, as it turned out, he and his wife would spend the rest of their lives.

During his tenure at Dartmouth, Sample explored a range of subjects, media, and stylistic approaches. As he had in California, he continued to work frequently in watercolor, adapting his subjects and palette to New England's rugged topography and varied seasons. The medium's portability suited his practice of sketching and painting outdoors, often during fishing expeditions. As seen in *Between Classes*, he also created larger, more finished watercolors for exhibition and sale. Dating to 1938, *Between Classes* is one of the earliest works Sample created as artist-in-residence and an example of the winter compositions for which he would gain particular acclaim. Here he captures the bustle of students and professors traversing the snow-covered Dartmouth Green between classes. The arcing line of brightly colored coats leads the eye back toward the College's most revered historic buildings, Dartmouth Hall and its flanking classroom buildings, Thornton and Wentworth Halls. Through this image and at least three other watercolors that he painted of this scene in



Paul Sample working in his studio, Carpenter Hall. Dartmouth College Library. Photo by Adrian N. Bouchard, April 1949.

various seasons, Sample paid affectionate homage to both the social and academic aspects of collegiate life at Dartmouth.

Sample built his early reputation not only through watercolors but also through an especially varied body of oil paintings that ranged from gritty urban-realist scenes and precisionist industrial compositions to regionalist paintings that celebrated the distinct qualities of rural life. He brought his regionalist sympathies to bear in *Beaver Meadow*, the first major painting to depict his new environs and one of his most highly regarded composi-



tions. In this rendering of a hamlet in the township of Norwich, Sample celebrates qualities associated with a stereotypical Vermont village: the harmonious relationships between humans and nature, as reflected in the tidy fields and farm buildings nestled in the hills, and among the members of this apparently idyllic settlement, whose sense of community is strengthened through weekly worship. Its decorative composition, stripped of extraneous detail, recalls popular illustration, caricature, and American folk-art tradi-

tions, reflecting the populist sentiments of 1930s America. Yet the picture also evokes an undercurrent of reserve, and even suspicion, as suggested by the rigidity of the figures in the foreground and their detachment from one another. Like the work of his Midwestern counterpart Grant Wood, Sample's depiction of his neighbors can be read as both admiring and mildly satirical.

During World War II, Sample took several leaves of absence from his position at Dartmouth to serve as an artist-

correspondent for *Life* magazine, which published several of his paintings of soldiers at work and at rest, on land and at sea. Sample's postwar art reflects his deepening ties to the Dartmouth community and local surroundings, as well as a growing awareness of new stylistic approaches. From the 1940s through the 1960s, he painted several portraits of Dartmouth associates and continued to depict a range of identifiable landmarks, including the bridge leading to downtown White River Junction, the nearby railroad turntable, and innumerable scenes of rural life in New Hampshire and Vermont, especially in winter. Such images as *Old Ledyard Bridge*, 1954, have long held special significance and appeal for Dartmouth alumni and students. In fact, Sample painted the work as a demonstration during a Dartmouth Alumni Association fundraising event held in Chicago in January 1954, and that spring the College reproduced it as part of a fundraising mailing. One recipient wrote to the College in response: "I am sure all the Alumni will be overjoyed to see the folder with the wonderful picture of the dear old Ledyard Bridge—through it we trudged on up the hill to the grandest college in all the world."<sup>1</sup> The painting also reflects Sample's accommodation of the more abstract approaches to composition that surfaced following the war. In contrast to the rounded, Brueghel-inspired figures of *Beaver Meadow*, here he takes a more angular approach to design, accentuating the thrusting diagonal of the bridge, the jagged edges of the ice floes, and the canted postures of the broad-shouldered students. Verbalizing this more internal, subjective approach to representation, he wrote, "My chief concern in painting is with my own reality. This extends beyond appearance. It is visual experience intensified."<sup>2</sup> Fittingly, with large holdings of Sample's art at the Hood Museum of Art and related archival material at the College's library, Dartmouth serves as an important center for research on the career of Paul Sample.

BARBARA J. MACADAM  
Jonathan L. Cohen Curator of  
American Art

1. Letter from Noble O. Bowlby, Class of 1906, W. Franklin, N.H., to Roger C. Wilde, Class of 1921, Chairman of the Alumni Fund Committee, Hanover, N.H., March 31, 1954. Dartmouth College Library, President's Records, DP-12, box 7122—alumni fund.

2. Quoted in Sidney Chandler Hayward, "Paul Sample: Vermont Artist," *Vermont Life* 14, no. 2 (Winter 1959–60), 47.



Paul Sample, *Beaver Meadow*, 1939, oil on canvas. Gift of the artist, Class of 1920, in memory of his brother, Donald M. Sample, Class of 1921; P.943.126.1



Paul Sample, *Old Ledyard Bridge*, 1954, oil on canvas. Purchased through gifts from Everett Parker, Class of 1952; David J. Parker, Class of 1982; and William Bannister-Parker, Class of 1984; 2011.2

# the collections

## RECENT ACQUISITIONS

José Clemente Orozco,  
*The Elevated*, 1928, oil on  
canvas. Given in memory of  
Margaret W. and Leonard M.  
Rieser by their children,  
Leonard, William, Lawrence,  
and Catherine through a  
bequest of Leonard M. Rieser;  
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Society (ARS), New York /  
SOMAAP, Mexico City.  
Photo by Matthew Hamilton.



### José Clemente Orozco, *The Elevated*, 1928

José Clemente Orozco (1883–1949), one of Mexico’s most influential muralists, painted this canvas at the beginning of his second and longest stay in the United States, which extended from 1927 to 1934, the year he completed his monumental mural at Dartmouth College, *The Epic of American Civilization*. Before arriving in the states, Orozco’s work as a muralist supported the populist aims and leftist social commentaries of the mural movement in Mexico and was directed toward a large, ethnically and socioeconomically diverse public. By contrast, the first works he created in New York were easel paintings that focused on the city itself and were aimed at a discerning American market rather than the wider public. As he would argue in his 1929 manifesto, “New World, New Races and New Art,” “Each new cycle [of art] . . . must yield its own production—its individual share to the common good.” For Orozco, “the architecture of Manhattan” was the most apparent “new value” of his time.

Despite his stated appreciation for modern urban architecture, Orozco’s early New York paintings do not glorify the skyscrapers that drew the attention of so many American artists, especially the so-called precisionists, who accentuated the city’s clean lines and geometric underpinnings as viewed in clear, bright light. Instead, Orozco typically portrayed the city as dark, foreboding, and devoid of human activity, reflecting a more personal and socially critical response to his new urban milieu. He had arrived in America disheartened by the unfavorable response to a recent mural project at the National Preparatory School in Mexico City, and he was lonely, lacking connections to New York’s Anglo-American art circles. He later recalled, “It was December, and very cold in New York. I knew nobody, and I proposed to begin all over.”

In *The Elevated*, Orozco transformed the picturesque Victorian trappings of a Sixth Avenue elevated train station into a shadowy, menacing structure, stripped of ornament. In a quasi-cubist manner, he reduces its outlines to essential, slightly skewed, geometric forms, broadly rendered with wide strokes of the brush. He also schematizes the structure’s decorative wooden cupola to the extent that it resembles a machined armament, and the pyramidal gables of the stairway roof protrude upward like imperiling fangs. His reductive approach, combined with the station’s inherent link with rapid public transit, renders it a modern, if unsettling, example of the New World’s new art.



Richard Westall, *Ophelia*, 1793

This past spring, the museum received an important English eighteenth-century painting as a gift from longtime patrons and supporters Henry H. Erbe III, Class of 1984, and Margaret Trevisani Erbe, Tuck 1989. *Ophelia* depicts the ill-fated maiden in Shakespeare's tragedy *Hamlet*; it was commissioned by the British print publisher John Boydell as part of a project to promote English art through representations of scenes in the plays of its most famous dramatist. Boydell's grand vision for this project, which began in 1786 and ended seventeen years later, included a gallery that would display the paintings, an illustrated edition of Shakespeare's plays, and a folio of engravings after the paintings. To ensure the success of this venture, Boydell approached established members of England's Royal Academy of Arts, such as Henry Fuseli, James Barry, George Romney, Benjamin West, and Angelica Kauffmann. One of the artists who participated was Richard Westall, a painter and illustrator who became an associate of the Royal Academy in 1792 (just a year before this work was executed) and a full member in 1794.

In his painting, Westall chose to show Ophelia in act IV, scene vii, as she reaches out to hang a garland on a branch, prior to her death by drowning in the river. The queen, who brings the news of her death, describes the scene:

There is a willow grows aslant a brook,  
That shows his hoar leaves in the glassy stream;  
Therewith fantastic garlands did she make  
Of crow-flowers, nettles, daisies, and long purples  
That liberal shepherds give a grosser name,  
But our cold maids do dead men's fingers call them:  
There, on the pendent boughs her coronet weeds  
Clambering to hang, an envious sliver broke;  
When down her weedy trophies and herself  
Fell in the weeping brook.

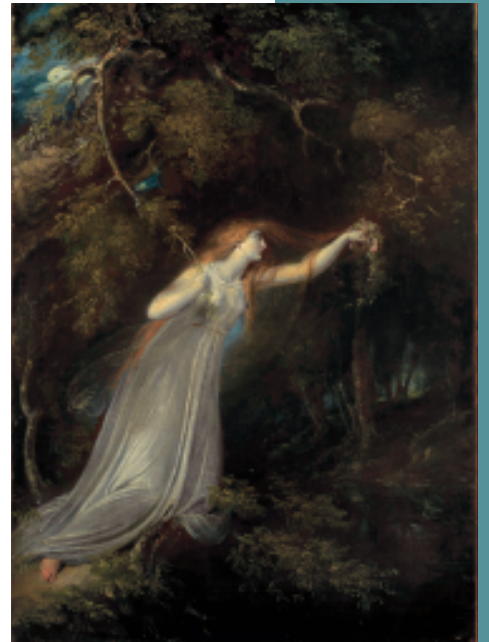
*Ophelia* will be an important work for the museum's teaching of the history of British art, and it provides a fascinating link to a unique moment in the history of artistic entrepreneurship. In addition, it joins a number of works in the collection that draw on the accomplishments of Shakespeare, including a set of lithographs by the nineteenth-century French artist Eugène Delacroix that also focuses on scenes from *Hamlet*.

NEW LOOK FOR ALBRIGHT GALLERY

The Hood has made a dramatic change to the first floor with the redesign of the Albright Gallery of European art. The walls that occupied the center of the gallery for over ten years have been removed. This opening of the space now allows the visitor a long view into the gallery, with the superb Perugino altarpiece installed on the back wall. This work is joined by other works from the permanent collection with an emphasis on seventeenth- and eighteenth-century art, including Master Jacomo's *The Arrest of Christ* and Nicolas Rene Jollain's *Belisarius Begging for Alms*, now displayed against a bright wall that complements the rich color of the paintings.

In the front of Albright is a designated space for installations related to the Dartmouth curriculum. The inaugural exhibition here was titled *Renaissance and Mannerist Plaquettes and Medals from the Collection of Roger Arvid Anderson*, Class of 1968. This installation was organized with Professor Adrian Randolph in conjunction with his class Art History 84: Media and Meaning in Renaissance Sculpture. The plaquettes and medals were complemented by small bronze sculpture and Italian prints. Students and visitors alike had the opportunity to study these small and finely detailed objects showing portraits, mythological subjects, and scenes from the life of Christ.

This winter, Professors Joy Kenseth and Mary Coffey are curating an installation to be used with their course *Introduction to the History of Art II*. Students will use the works on display for their term papers and will make three additional visits to the museum to study media, style, and iconography. We invite you to visit the Albright gallery and experience the new layout for yourself.



Richard Westall, *Ophelia*, 1793, oil on canvas. Gift of Henry H. Erbe III, Class of 1984, and Margaret Trevisani Erbe, Tuck 1989; 2013.27



Pisanello, Domenico Novello Malatesta (reverse), about 1445, bronze. Collection of Roger Arvid Anderson, Class of 1968; EL.S.993.19.122

## Hood Museum of Art to Receive Federal Grant for the Digitization of the Museum's Collection of Native American Art

The Institute of Museum and Library Services (IMLS) recently announced nearly \$30,000,000 in grants to museums across the nation. The Hood Museum of Art is receiving one of the 244 awards through the agency's grant programs, with \$149,445 to digitize the museum's entire collection of Native American art.

"IMLS recognizes three valuable roles museums have in their communities: putting the learner at the center, serving as community anchors, and serving as stewards of cultural and scientific collections," said IMLS Director Susan Hildreth. "It is exciting to see the many ways our newly announced grants further these important museum roles. I congratulate the slate of 2013 museum grant recipients for planning projects that advance innovation in museum practice, lifelong learning, and community engagement."

The Hood Museum of Art will undertake a three-year project to digitize the museum's entire collection of Native American art and make images and information about the objects

available for comment and discussion on a dedicated Native American Art at Dartmouth Web forum. As part of the project, more than 3,500 Native American objects in the collection will be photographed. This IMLS-supported effort will make the Native American collection the first in the museum to be prioritized for digitization. "This digitization project is at the heart of our mission as a teaching museum, and it furthers Dartmouth's commitment to educating Native American students and increasing knowledge about Native American art and culture," said Michael Taylor, Director of the Hood Museum of Art. "We are delighted that the IMLS funding will support our mission in a way that resonates so deeply with our campus and community audiences."

The web forum will feature a searchable database of the collection and invite members of Native communities to share information, stories, images, and videos, and to enter into discussions about objects in the collection. This feedback on the collections, combined with that of invited

academic consultants, will significantly enhance the museum's knowledge base. "This project will greatly increase the teaching value of these objects while making them better understood, documented, and appreciated by a wide audience, in particular Native American students and communities," commented N. Bruce Duthu, Samson Occom Professor and Chair of the Native American Studies Program at Dartmouth College. "It will provide exciting and meaningful ways for Native American students to connect their life at Dartmouth with their culture and tribal identity." The museum will also engage an educational consultant to create learning resources for Dartmouth faculty and students and K-12 teachers.

Preston Singletary, *Tlingit Crest Hat*, 2006, etched blue glass. Purchased through the Claire and Richard P. Morse 1953 Fund, the William S. Rubin Fund, the Alvin and Mary Bert Gutman '40 Acquisitions Fund, and the Charles F. Venrick 1936 Fund; 2007.12.  
© Preston Singletary





# MUSEUM news

## COMMUNITY OF LEARNERS

### Dartmouth Student Interns and Curators

For more than twenty-eight years, the Hood Museum of Art has offered internships to Dartmouth students entering their senior year. Students from all majors and backgrounds are encouraged to apply for positions that focus on curatorial, programming, and public relations work within the museum. This year we are delighted to have participating in the program six interns who bring a wide range of perspectives and knowledge to the museum, as indicated by their diverse undergraduate majors: art history, mathematics, environmental studies, English, and studio art.

Three of this year's interns—Julia McElhinney '14, Sara Trautz '15, and Winnie Yoe '14—are engaged in curatorial work. Xinyue Guo '14 and Jessica Womack '14 are programming interns who work with members of the museum's education staff to create programs that attract Dartmouth students to the museum outside of class. As this year's public relations intern, Maggie Tierney '14 works with the communications staff to develop publicity materials to promote exhibitions and programs to Dartmouth students, faculty, and the greater community.

Whatever the focus of their individual work, all interns organize an *A Space for Dialogue* installation, which gives them the opportunity to curate a small exhibition based on a topic of their choice. This involves selecting and researching objects from the museum's collections, writing labels and a brochure, participating in the layout of the show, and giving a public gallery talk. It is rare for undergraduate students to have such an opportunity, and one intern recently commented: "The *Space for Dialogue* experience was one of the most memorable projects of my time at Dartmouth." *A Space for Dialogue*, founded with support from the Class of 1948, is made possible with generous endowments from the Class of 1967, Bonnie and Richard Reiss Jr. '66, and Pamela J. Joyner '79.



2013–14 Hood Museum of Art Interns, left to right: Julia G. McElhinney, Curatorial, Class of 1954 Intern; Jessica R. Womack, Programming, Levinson Intern; Sara E. Trautz, Curatorial, Mellon Special Project Intern; Wing Yee (Winnie) Yoe, Curatorial, Homma Family Intern; Margaret (Maggie) E. Tierney, Public Relations, Kathryn Conroy Intern; Xinyue Guo, Programming, Kathryn Conroy Intern. Photo by Alison Palizzolo.

The internship experience at the Hood often has a lasting impact on students' lives. Many former Hood interns have gone on to graduate programs and academic and museum careers. Others have gone on to pursue careers in galleries, to conduct research with museum evaluation firms, and to work as practicing artists. As one intern commented at the end of her senior year, "It wasn't until this year and due in great part to this internship that I realized I wanted to be a curator. So, in short, this internship gave me a life plan."

The Hood Museum of Art thanks the generous alumni and parents who have given endowments to fund the museum's senior internships: the Class of 1954 Internship, the Homma Family Internship, the Kathryn Conroy Internship, the Levinson Internship, and the Mellon Special Project Internship.

### Membership News: Lathrop Fellows

This fall, the Lathrop Fellows, a special patron group of the Hood Museum of Art, went to London for their annual trip (which is a benefit available to all members of the museum at the Lathrop Fellows level or above). Led by Hood Director Michael Taylor, this four-day excursion included visits (some behind the scenes) to some of London's finest museums, opportunities to meet and learn from the directors and curators of those collections, and a visit to a private collection. In addition to the National Gallery, Tate Modern, the British Museum, the Wallace Collection, and Sir John Soane's Museum, the Lathrop Fellows learned about some of Britain's great teaching museums with visits to the Courtauld Institute in London and the Ashmolean Museum and Pitt Rivers Museum at Oxford University. The celebratory dinner on the group's final night in London included special guests William Legge, 10th Earl of Dartmouth, and his wife, Fiona.

The Lathrop Fellows have provided vital support to the museum since 1990 and are named in honor of one of Dartmouth's first art history professors, Churchill P. Lathrop, whose passionate belief in the importance of teaching from original works of art is at the core of the Hood Museum of Art's mission today.

We invite you to become a Lathrop Fellows member and to support the museum through this important program. For more information about joining the Lathrop Fellows and about the 2014 Lathrop Fellows trip, please visit our website or contact Julie Ann Otis, Development and Membership Coordinator, at (603) 646-0414 or [Julie.Ann.Otis@Dartmouth.edu](mailto:Julie.Ann.Otis@Dartmouth.edu).

*Thank you to all of our members for the vital support you give to the museum, which provides free entrance to the museum to everyone, every day, free educational programming for adults, schoolchildren, and families, and acquisitions of works of art. Please join or renew online TODAY!*



Lathrop Fellows trip participants at the Ritz, London.

## 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 website at [www.hoodmuseum.dartmouth.edu](http://www.hoodmuseum.dartmouth.edu).



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## This Winter at the Hood

### IN RESIDENCE: CONTEMPORARY ARTISTS AT DARTMOUTH

January 18–July 6, 2014

Walker Evans, *Trinity Church, Cornish, New Hampshire*, 1972, gelatin silver print.  
Gift of the Class of 1935; PH.973.9. © Walker Evans Archive, The Metropolitan  
Museum of Art

HOOD MUSEUM OF ART

# quarterly

Winter 2014

DARTMOUTH COLLEGE