

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

CONTENTS

2
Letter from the Director

3
Special Exhibitions

4-5
*European Art at Dartmouth: Highlights
from the Hood Museum of Art*

6-7
Calendar of Events and Special
Membership Pullout


8
*Immanence and Revelation: The Art of
Ben Frank Moss*

9
*Coastline to Skyline: The Philip H. Greene
Gift of California Watercolors, 1930-1960*

10
The Collections: Recent Acquisitions
in Photography

11
Museum News

Autumn 2008



Pompeo Batoni, Italian, *William Legge, Second Earl of Dartmouth* (detail), about 1752/53-56, oil on canvas. Purchased through gifts from Jane and W. David Dance, Class of 1940; Jonathan L. Cohen, Class of 1960, Tuck 1961; Frederick B. Whittemore, Class of 1953, Tuck 1954; Barbara Dau Southwell, Class of 1978, and David Southwell, Tuck 1988; Parnassus Foundation/Jane and Raphael Bernstein; and an anonymous donor; 2007.34.



(left) Museum educator Vivian Ladd models the Hood Museum of Art's Learning to Look technique during a teacher workshop. (right) After attending the training Jamie Vulgamore from Bow Memorial School in Bow, NH, brought the school's entire seventh grade to the museum over three successive days.

Photos courtesy Hood Museum of Art.

LETTER FROM THE DIRECTOR

At a reception for sophomore parents recently, the group discussed why Dartmouth has an art museum. Some people felt that it was to display the wonderful collections, others to support a liberal arts curriculum. But we all agreed that the museum provides essential support for visual literacy. While our society has developed an educational model that serves well our needs to read and write, count and compute, it is not so strong in the skills of looking at, seeing, describing, and interpreting objects (and, by extension, our visual world). We all accept that a book must be read from beginning to end, which obviously takes time. We do not feel the same way about visual images, which we assume can be "read" much more quickly. The Hood Museum of Art's programs and activities are devoted to helping students, teachers, and our community of visitors to explore this contradiction, and to take the time to learn to read images such as the ones on view at the Hood this fall.

European Art at Dartmouth, our major exhibition, is the second collection highlights show in a series of four begun last year with *American Art at Dartmouth*. Bart Thurber, Curator of European Art, has prepared a scholarly catalogue of highlights from the Hood's collections. These works tell a story of artistic change and development in Europe from the Renaissance to the twentieth century. The Hood's extensive European collections have been built with support from extraordinary donors through gifts of works of art and endowment funds, in particular Jean and Adolph Weil Jr., Class of 1935, Jane and W. David Dance, Class of 1940, and Barbara Dau Southwell, Class of 1978, and David Southwell, Tuck 1988. We are truly grateful to them, and to all who continue to support the Hood, especially through our relaunched membership program.

Philip Greene's gift of works by California watercolorists from the late 1920s through the 1950s is on display in the Harrington Gallery. We are very pleased to have such fine examples in a New England museum, bringing eastward the traditions and history of this great western state in a generous act of transnational celebration.

Immanence and Revelation: The Art of Ben Frank Moss ushers in a new series. The Hood Museum of Art has cherished its relationship with the Studio Art Department over the years, and we now wish to formally honor our art professors by providing an opportunity for the community to more fully engage with their art. We are also making acquisitions of a key work from each of them. Ben Moss's exhibition and its accompanying publication present an artist of great poetry who explores earthly beauty in search of universal truths.

The museum staff joins with me in wishing every success to Barbara Thompson as she moves on to become Curator of African and Native American Art at Stanford University. Her six years at the Hood have seen a joyous succession of acquisitions, exhibitions, and publications related to the African, Oceanic, and Native American collections. Her groundbreaking show *Black Womanhood* has begun its national tour at Wellesley College, after which it will travel to the San Diego Museum of Art and Spelman College in Atlanta.

BRIAN KENNEDY
Director

HOOD MUSEUM OF ART STAFF

Gary Alafat, *Security/Buildings Manager*
 Kristin Bergquist, *School and Family Programs Coordinator*
 Juliette Bianco, *Assistant Director*
 Alexander Bortolot, *Assistant Curator, Special Projects*
 Amy Driscoll, *Docent and Teacher Programs Coordinator*
 Patrick Dunfey, *Exhibitions Designer/Preparations Supervisor*
 Rebecca Fawcett, *Registrarial Assistant*
 Kristin Monahan Garcia, *Assistant Curator of Academic and Student Programming*
 Cynthia Gilliland, *Assistant Registrar*
 Sharon Greene, *Development Officer*
 Kellen Haak, *Collections Manager/Registrar*
 Katherine Hart, *Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming*
 Deborah Haynes, *Data Manager*
 Alfredo Jurado, *Security Guard*
 Adrienne Kermond, *Tour Coordinator*
 Brian Kennedy, *Director*
 Phil Langan, *Security Guard*
 Barbara MacAdam, *Jonathan L. Cohen Curator of American Art*
 Christine MacDonald, *Business Assistant*
 Nancy McLain, *Business Manager*
 Karen Miller, *Exhibitions and Programs Coordinator*
 Nils Nadeau, *Communications and Publications Manager*
 Kathleen O'Malley, *Associate Registrar*
 Robert Oxman, *Security Guard*
 Sharon Reed, *Public Relations Coordinator*
 John Reynolds, *Lead Preparator*
 Mary Ellen Rigby, *Gift Shop Manager*
 Roberta Shin, *Executive Assistant to the Director*
 Emily Shubert, *Assistant Curator, Special Projects*
 T. Barton Thurber, *Curator of European Art*
 Lesley Wellman, *Assistant Director and Curator of Education*
 Kathryn Whittaker, *Security Guard*
 Janet Whyte, *Security Guard*
 Matthew Zayatz, *Preparator*

HOOD
MUSEUM OF ART

www.hoodmuseum.dartmouth.edu

Dartmouth College
Hanover, New Hampshire 03755
(603) 646-2808

Hood Quarterly #25 (Autumn 2008)

Edited by Nils Nadeau

Designed by Joanna Bodenweber

Photography by Jeffrey Nintzel,
unless otherwise noted.

Printed by Queen City Printers Inc.

© 2008 Trustees of Dartmouth College



Pietro Vannucci, called Perugino, and workshop, *Virgin and Child with Saints* (detail), about 1500, oil and tempera on panel. Purchased through the Florence and Lansing Porter Moore 1937 Fund; P999.2.

EUROPEAN ART AT DARTMOUTH: HIGHLIGHTS FROM THE HOOD MUSEUM OF ART

August 30, 2008–March 8, 2009

Second in a series of exhibitions presenting the Hood's extensive and varied collections.

The earliest known European objects to arrive at Dartmouth were “a few coins and curiosities” obtained by President John Wheelock during his 1783 tour of England, France, Holland, and Scotland. The collection grew gradually throughout the nineteenth century, but the introduction of European art history courses in 1905 led to a significant expansion of the College's holdings. A dramatic increase in gifts and acquisitions occurred after the 1985 opening of the Hood Museum of Art, which now houses several thousand European objects dating from the Renaissance to the early twentieth century. The core of the European collection, an exceptional array of works on paper, has been enhanced in recent decades by a large number of remarkable paintings and sculptures. The exhibition and accompanying catalogue highlight over 150 objects from the Italian and German Renaissance, the Dutch Golden Age, the Enlightenment and Romantic periods, and the early modern era. Featured artists include Andrea Mantegna, Pietro Perugino, Albrecht Dürer, Claude Lorrain, Rembrandt van Rijn, Jan Davidsz. de Heem, Louis-Léopold Boilly, John Constable, Sir Lawrence Alma-Tadema, Georges Braque, and Pablo Picasso.

Organized by the Hood Museum of Art, Dartmouth College, and funded by the Bernard R. Siskind 1955 Fund, the Hansen Family Fund, and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund, and a generous gift from Barbara Dau Southwell, Class of 1978, and David Southwell, Tuck Class of 1988.

IMMANENCE AND REVELATION: THE ART OF BEN FRANK MOSS

September 13, 2008–January 4, 2009

This exhibition of more than seventy paintings, drawings, and prints by Ben Frank Moss honors the artist's twenty years at Dartmouth College, where he has served as chairman of the Studio Art Department and, since 1993, as the George Frederick Jewett Professor of Studio Art. Ranging from expansive, luminous landscapes inspired by Northwest summers to intimate, nearly abstract still lifes, these works reveal the artist's fascination with lush color, essential forms, and an ineffable, enveloping presence beyond the subject at hand. The accompanying catalogue, which is the most comprehensive examination of Moss's career to date, includes an extensive interview with the artist and an essay by former Moss student Joshua Chuang, Class of 1998, now an assistant curator at the Yale University Art Gallery.

This exhibition and publication were organized by the Hood Museum of Art and generously supported by a gift from Katherine D. and John H. Krehbiel III, Class of 1991, Thayer 1992; a grant from the George Frederick Jewett Foundation; a contribution from the Dean of the Faculty Office; and the museum's Ray Winfield Smith 1918 Fund and Eleanor Smith Fund.

Ben Frank Moss, *Island Dream No. 4*, 1991, oil on paper. Collection of the artist.



COASTLINE TO SKYLINE: THE PHILIP H. GREENE GIFT OF CALIFORNIA WATERCOLORS, 1930–1960

October 11, 2008–January 4, 2009 Harrington Gallery

This exhibition celebrates the recent gift from Hanover resident Philip H. Greene of thirteen works by the so-called California-style watercolorists. The mostly southern California artists who made up this informal but closely knit group were most active from the late 1920s through the 1950s. They achieved national recognition for their generally large-scale watercolors painted with broad, saturated washes in a manner that was bold and expressive, yet representational. Among the best-known of the group were Millard Sheets, Phil Dike, Rex Brandt, Barse Miller, Emil Kosa Jr, and, from northern California, Dong Kingman. Just as their regionalist contemporaries Grant Wood and Thomas Hart Benton portrayed traditions associated with everyday life in the rural Midwest, these artists celebrated their West Coast environs through images of the state's dramatic coastline, agricultural and fishing traditions, public amusements, and bustling cities. In keeping with the populist, nationalistic mood of the era, these artists captured unpretentious, “typically American” subjects that transcended their regional content to appeal to audiences coast-to-coast.

This exhibition and publication were organized by the Hood Museum of Art and generously supported by the Bernard R. Siskind 1955 Fund and the Hansen Family Fund.

Barse Miller, *Balboa Inlet*, 1942, transparent and opaque watercolor on very heavy wove [Arches] paper. Partial and promised gift of Philip H. Greene, in memory of his wife and co-collector, Marjorie B. Greene; EL.2007.6.7.

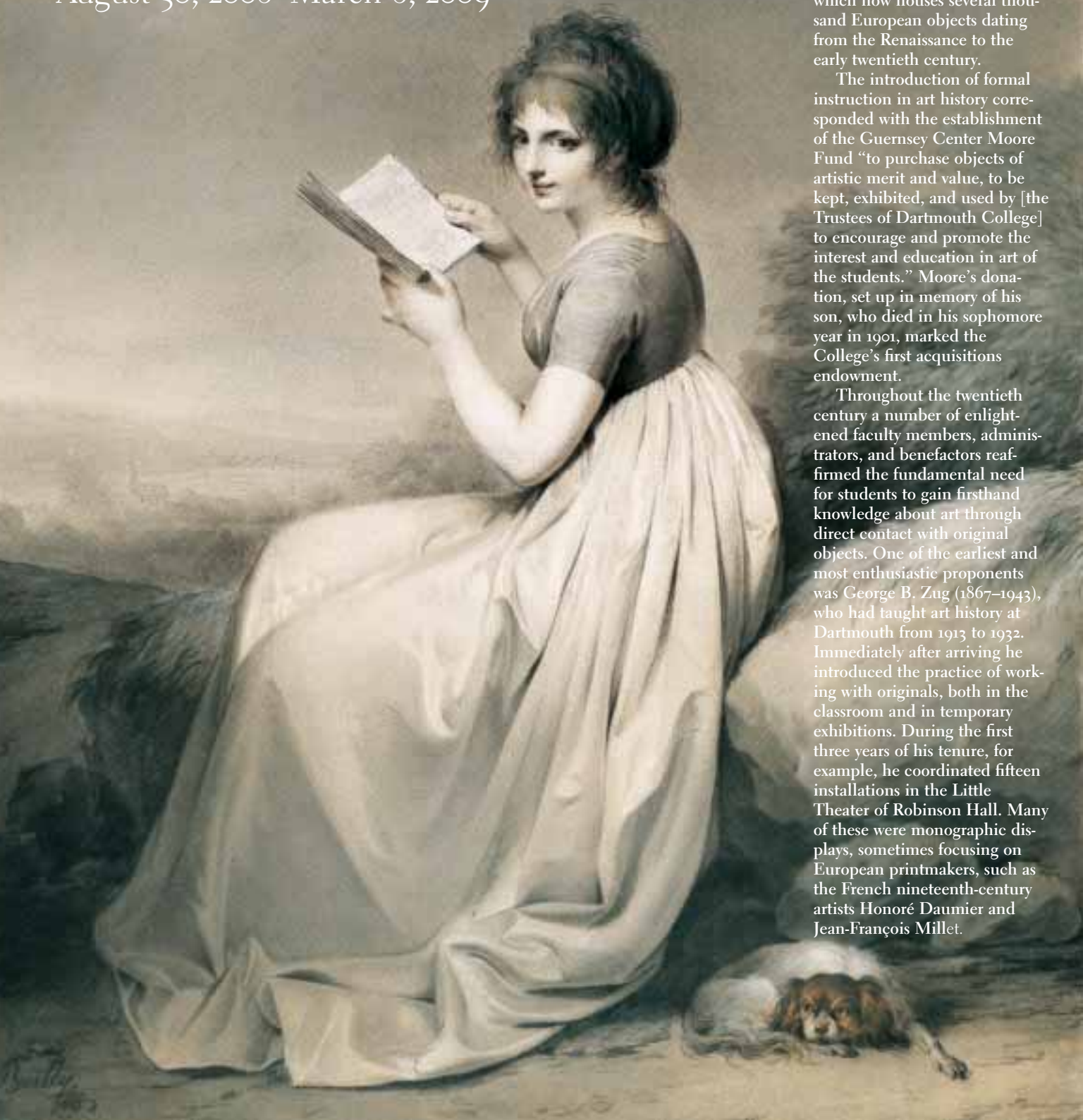
DRESSING UP CULTURE: MOLAS FROM KUNA YALA Through December 7, 2008 Gutman Gallery

Colorful, playful, and visually enticing, the appliquéd molas that Kuna women sew onto their blouses yield an astounding array of traditional and contemporary themes. These stitched cloth panels feature abstract and figurative motifs derived from Kuna legends and culture, political posters, labels, books, the natural world, mass media and popular culture, cartoons, and everyday life.

EUROPEAN ART AT DARTMOUTH

Highlights from the Hood Museum of Art

August 30, 2008–March 8, 2009



The study of European art has long been part of the curriculum at Dartmouth College. The collection to support this mission grew gradually throughout the nineteenth century, but the introduction of art history courses in 1905 led to a significant expansion of the College's holdings. A dramatic increase in gifts and acquisitions occurred after the 1985 opening of the Hood Museum of Art, which now houses several thousand European objects dating from the Renaissance to the early twentieth century.

The introduction of formal instruction in art history corresponded with the establishment of the Guernsey Center Moore Fund "to purchase objects of artistic merit and value, to be kept, exhibited, and used by [the Trustees of Dartmouth College] to encourage and promote the interest and education in art of the students." Moore's donation, set up in memory of his son, who died in his sophomore year in 1901, marked the College's first acquisitions endowment.

Throughout the twentieth century a number of enlightened faculty members, administrators, and benefactors reaffirmed the fundamental need for students to gain firsthand knowledge about art through direct contact with original objects. One of the earliest and most enthusiastic proponents was George B. Zug (1867–1943), who had taught art history at Dartmouth from 1913 to 1932. Immediately after arriving he introduced the practice of working with originals, both in the classroom and in temporary exhibitions. During the first three years of his tenure, for example, he coordinated fifteen installations in the Little Theater of Robinson Hall. Many of these were monographic displays, sometimes focusing on European printmakers, such as the French nineteenth-century artists Honoré Daumier and Jean-François Millet.

(above) Louis Leopold Boilly, *Young Woman Reading in a Landscape*, 1798, black chalk with pen and ink, wash, white lead, and sanguine highlights. Purchased through the Florence and Lansing Porter Moore 1937 Fund; D.2003.19.

(opposite above) Vasily Kandinsky, *Circling*, 1924, pen, black ink, graphite, and watercolor. Gift of Wallace K. Harrison, Class of 1950H, in honor of Nelson A. Rockefeller, Class of 1930; W.966.1.

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

Over the course of successive decades, while paintings, sculptures, works on paper, and other objects rapidly accumulated at Dartmouth, the works were stored and displayed in various buildings located throughout the campus. Finally, in 1976, Peter Smith, at that time director of the Hopkins Center, cogently outlined the need for an independent art museum “devoted to the exhibition and contemplation of works of art . . . to teach students the kind of connoisseurship and visual discrimination which can make the crucial difference for artist and art historian alike, as well as for the future patron, collector, critic, trustee or curator.” The funding to meet this goal was assured in 1978 when the College received a large bequest from Harvey P. Hood (1897–1978), Class of 1918 and a College trustee from 1941 to 1967. The donation was supplemented by additional gifts from members of the Hood family and other benefactors. On September 28, 1985, the Hood Museum of Art opened to the public.

The new museum inherited many fine examples of European art assembled since the founding of the College, especially an extraordinary array of prints. There were also some other noteworthy pre-twentieth-century objects. Yet old master paintings, sculptures, and drawings were rarely purchased before the museum’s establishment. With the support of alumni and friends, the museum began to receive financial support for the acquisition of distinctive works of art, which were supplemented with other notable gifts. As a result, during the last twenty-three years the collection has obtained a number of significant objects illustrating key aspects of the history of European art. At this point, in addition to its established commitment to the study of art, Dartmouth now has the ability to represent some of the great trends of the European pictorial tradition.

While the facilities, collections, programs, and funding have evolved considerably since the first European objects arrived at Dartmouth in the late eighteenth century, the central objective has remained the same: to acquire “objects of artistic merit and value . . . to encourage and promote the interest and education in art” (as stipulated by the Guernsey Center Moore 1904 Memorial Fund). This donor’s aims recalled the words of Charles Eliot Norton (1827–1908), the original professor of art history in the United States, less than a decade before: “It is through the study and knowledge of works of the fine arts . . . that the imagination—the supreme faculty of human nature—is mainly to be cultivated.” Over a century later, in 2005, the staff of the Hood Museum of Art reaffirmed the continued relevance of these sentiments by stating that the institution’s “purpose . . . is to inspire, educate, and collaborate with our college and broader community about creativity and imagination through direct engagement with works of art of historic and cultural significance.” The latest plans for the future

of the European art collection have been formed with a profound appreciation for the achievements and ambitions of previous generations of dedicated trustees, administrators, faculty members, directors, curators, donors, and other supporters.

New acquisitions considerably enhance the museum’s ability to respond to the growing needs of larger and more diverse student and public audiences by promoting understanding and enjoyment of the visual arts. These purchases and gifts would not be possible without the support of alumni and friends. Chief among those who have made the most significant donations toward increasing the scope and quality of the European collection since the opening of the Hood Museum of Art are Jean and Adolph Weil Jr., Class of 1935, Jane and W. David Dance, Class of 1940, and Barbara Dau Southwell, Class of 1978, and David Southwell, Tuck 1988. Their generosity has laid a solid foundation for the future development of European art at Dartmouth.

T. BARTON THURBER
Curator of European Art



(top) Professor of Classics Edward Bradley with a student in 2006 examining *Venus Requesting Vulcan to Make Arms for Aeneas*, about 1734–35, by Carle Vanloo. Purchased through a gift from Jane and W. David Dance, Class of 1940, and the Mrs. Harvey P. Hood W’18 Fund; P.2005.2.
Photo by Joseph Mehling ’69.

(middle) Professor of Art History Joy Kenseth and students examining Rembrandt prints from the collection of the Hood Museum of Art donated by Jean K. Weil in memory of Adolph Weil Jr., Class of 1935. Courtesy of the Hood Museum of Art.

(bottom) Members of the German Club in 2005 in the Bernstein Study-Storage Center view the museum’s collection of prints by Albrecht Dürer donated by Jean K. Weil in memory of Adolph Weil Jr., Class of 1935. Photo by Joseph Mehling ’69.



calendar of events

SEPTEMBER

20 September, Saturday, 2:00 P.M.
INTRODUCTORY TOUR OF EUROPEAN ART AT DARTMOUTH

27 September, Saturday, 1:30–5:00 P.M.

Arthur M. Loew Auditorium

SYMPOSIUM

Art, Antiquity, and Archeology in Alma-Tadema's *The Sculpture Gallery*

Welcome and Opening Remarks

Brian Kennedy, Director, Hood Museum of Art

“The Conception, Execution, and Interpretation of *The Sculpture Gallery*”

T. Barton Thurber, Curator of European Art

“‘Imitation-Greek Articles of Virtue’: Commerce and the Classics in High-Victorian England”

Alice Jenkins, Senior Lecturer in English, University of Glasgow

Respondent

Angela Rosenthal, Associate Professor, Department of Art History, Dartmouth College

B R E A K

“‘Painting Breathing Life into Sculpture’: Bringing Archeology and Antiquity to Life”

Genevieve Liveley, Lecturer of Classics and Ancient History, University of Bristol

“Antiquity and the Reanimation of Sculpture in Late-Victorian Britain”

David J. Getsy, Goldabelle McComb Finn Distinguished Associate Professor of Art History, School of the Art Institute of Chicago

Respondent

Pramit Chaudhuri, Assistant Professor, Department of Classics, Dartmouth College

Sponsored by the Leslie Center for the Humanities and by the museum's endowment from the Andrew W. Mellon Foundation.

OCTOBER

October 2, Thursday, through October 4, Saturday

Arthur M. Loew Auditorium

The John Sloan Dickey Center for International Understanding

SYMPOSIUM

Russian Art and Russian Studies in America, 1917–1945

The symposium explores the rich cultural (as well as political and economic) dialogue between Soviet Russia and the United States during the two decades after the Russian Revolution. In a series of case studies, speakers will address ways in which the decorative and visual arts served to stimulate an interest in Russia and its culture, and to establish the notion of Russian artistic achievement—with particular references to the historic role of Dartmouth alumni and faculty. In conjunction with the symposium, there will be a small display of selected Russian decorative objects donated by Ralph S. Bartlett, Class of 1889, who made regular trips to Russia in the 1920s. For a complete schedule, please consult the Dickey Center's Web site: <http://dickey.dartmouth.edu>.

3 October, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

OPENING ARTIST LECTURE

Silent Sound/Invisible Stillness: A Mystery Experienced

Ben Frank Moss, George Frederick Jewett Professor of Studio Art. A reception will follow in Kim Gallery.

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

INTRODUCTORY TOUR OF IMMANENCE AND REVELATION

8 October, Wednesday, 7:00 P.M.

ADULT WORKSHOP

Making an Impression

Join this lively, discussion-based program to learn how artists such as Dürer, Rembrandt, Piranesi, Goya, and Picasso used woodcut, engraving, and etching techniques to create prints. Then spend time in the studio making a simple block print of your own. No previous art experience necessary. Participation limited to 16. Pre-registration required by calling (603) 646-1469.

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

INTRODUCTORY TOUR OF COASTLINE TO SKYLINE

14 October, 12:30 P.M.

Museum Galleries

LUNCHTIME GALLERY TALK

European Art at Dartmouth: Highlights from the Hood Museum of Art

T. Barton Thurber, Curator of European Art

15 October, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

OPENING LECTURE

“California-Style” Watercolors and the Regionalist Impulse in American Art

Barbara J. MacAdam, Jonathan L. Cohen Curator of American Art. A reception will follow in Kim Gallery.

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

INTRODUCTORY TOUR OF DRESSING UP CULTURE

21 October, 12:30 P.M.

Friends-Cheatham Galleries

LUNCHTIME GALLERY TALK

Call and Response: The Work of Ben Frank Moss

Joshua Chuang, Class of 1998, Assistant Curator of Photographs, Yale University Art Gallery, and Ben Frank Moss

24 October, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

OPENING LECTURE

European Art at Dartmouth, Thirty Years Later—Personal Reflections

George Shackelford, Class of 1977, President, Association of Art Museum Curators, and Chair, Art of Europe, and Solomon Curator of Modern Art, Museum of Fine Arts, Boston

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

INTRODUCTORY TOUR OF EUROPEAN ART AT DARTMOUTH

29 October, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

LECTURE

Watercolor Technique from Winslow Homer to John Marin: Methods and Mentors Shaping the California-Style Watercolorists

Judith C. Walsh, Associate Professor in Paper Conservation, Buffalo State College

NOVEMBER

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

Lathrop Gallery

DIALOGUE ON POETRY AND ART

Immanence and Revelation: The Art of Ben Frank Moss

Michael Stone-Richards, Associate Professor, Comparative Literature, Critical Theory, Department of Liberal Arts, College for Creative Studies, Detroit, and Gregory Wolfe, publisher and editor of *Image* and director of the MFA in Creative Writing Program at Seattle Pacific University

4 November, Tuesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

Dutch Paintings from the Golden Age

Joy Kenseth, Professor and Chair of Art History, Dartmouth College

5 November, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

LECTURE

Angelica Kauffman Making History

Angela Rosenthal, Associate Professor of Art History, Dartmouth College

7 November, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

THE DR. ALLEN W. ROOT CONTEMPORARY ART DISTINGUISHED LECTURE

Absence as Presence: Exploring a Fundamental Representation Mode in (Chinese) Art and Visual Culture

Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor of Art History, East Asian Languages and Civilizations, College Director, Center for the Art of East Asia, Consulting Curator, Smart Museum of Art, Department of Art History, University of Chicago

14 November, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

LECTURE

Interpreting the Dartmouth Claude and the Origins of the *Liber Veritatis*

Hilliard Goldfarb, Associate Chief Curator, Montreal Museum of Fine Arts

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

SPECIAL INTRODUCTORY TOUR OF IMMANENCE AND REVELATION WITH BEN FRANK MOSS AND HOOD DIRECTOR BRIAN KENNEDY

18 November, Tuesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

Pablo Picasso, Gertrude Stein, and the Making of Modernism

Barbara Will, Associate Professor of English, Dartmouth College

19 November, Wednesday, 4:00–9:00 P.M.

HOOD HOLIDAY SALE MEMBERS PREVIEW

Members take 20% off all purchases as a special thank-you. Explore our large and fantastic selection of gift offerings. The special discount continues on Mondays in December as well!

20 November, Thursday, 11:00 A.M.–5:00 P.M.

HOOD HOLIDAY SALE

This special shopping day at the Hood Museum Shop is an annual tradition open to all! Treats, refreshments, and an exceptional selection of perfect art-inspired gifts at a 15% discount.

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

INTRODUCTORY TOUR OF COASTLINE TO SKYLINE

DECEMBER

2 December, Tuesday, 12:30 P.M.

Museum Galleries

LUNCHTIME GALLERY TALK

Collecting and Connoisseurship: Recent European Acquisitions

T. Barton Thurber, Curator of European Art

6 December, Saturday, 1:00–4:00 P.M.

OPEN DRAWING SESSION

Everybody Can Draw!

Draw from a still life set up in the galleries or from works on view in *European Art at Dartmouth*. A variety of drawing pencils and paper will be provided by the museum. At 2:00 P.M. there will be an introductory tour of the exhibition. All ages welcome, but children must be accompanied by an adult.

6 December, Saturday, 2:00 P.M.

INTRODUCTORY TOUR OF EUROPEAN ART AT DARTMOUTH

10 December, Wednesday, 5:30–7:30 P.M.

HOLIDAY OPEN HOUSE

This annual favorite is an opportunity to kick off the holiday season while surrounded by inspiring art. Enjoy refreshments and light snacks in Kim Gallery and live performances in Loew Auditorium. This event is free and open to the public.

Throughout the fall

FAMILY PROGRAM SERIES

Adventures in Art

This fall, the museum offers a series of three Sunday afternoon programs for families, open to children ages 6 to 10 and their adult companions. Pre-registration is required. Each program will be offered at two different times; space is limited to twenty participants for each time. Call (603) 646-1469 to sign up for one or more programs!

Adventures in Art #1: Amazing Molas

5 October, Sunday, 1:00–2:30 P.M. and 3:00–4:30 P.M.

Monkeys, spies, baseball, and eye-popping patterns are just some of what you'll find in your exploration of decorative fabric panels called molas from Kuna Yala, a part of Panama. The group will explore in the galleries and then make their own paper molas in the studio.

Adventures in Art #2: Picturing Place

12 October, Sunday, 1:00–2:30 P.M. and 3:00–4:30 P.M.

Participants will explore watercolors made by California artists as well as oil paintings by Dartmouth professor Ben Moss to see how place can be shown in many different ways. The group will then take a short walk to a natural area and create pictures of the outdoors using watercolors. (If it rains, we will paint indoors.)

Adventures in Art #3: Take a Trip to Europe!

19 October, Sunday, 1:00–2:30 P.M. and 3:00–4:30 P.M.

Have fun looking at a variety of art in the European exhibition—paintings that look so real you feel as if you could step into them, works by artists using “wild” colors, and paintings and sculptures that are like puzzles. In the studio, students will work with a variety of materials to create collages based on what they saw in the museum.

GROUP TOURS

Free guided tours of the museum's collections and exhibitions are available by appointment. Contact us at (603) 646-1469 or hood.museum.tours@dartmouth.edu.

HOOD HIGHLIGHTS TOURS

Explore a selection of objects in the museum's collection with an experienced guide on selected Saturdays. Visit our Web site or watch for transaction ads in the *Valley News* announcing the dates and topics for these tours.

ARTVENTURES

Interactive tours for children ages eight and older are offered on select Saturdays at 10:00. Dates and topics are noted on the Calendar of Events on the museum's Web site and listed in *Valley News* transaction ads two weeks in advance. Limited to twenty children on a pre-registration basis. For information, call the museum's Education Department at (603) 646-1469.

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 603-646-2809 or e-mail Access.Hood@Dartmouth.edu.

Immanence and Revelation: The Art of Ben Frank Moss

SEPTEMBER 13, 2008–JANUARY 4, 2009 | FRIENDS-CHEATHAM GALLERIES



(top) *Warmth of Light*, 1989, oil on paper. Collection of the artist.

(above) *Landscape Reflection No. 108*, 2007, oil on paper. Collection of the artist.

(right) *Eight Shallow Dishes*, 1979, oil on paper. Collection of the artist.

The following is an excerpt from Joshua Chuang's introductory essay to the forthcoming exhibition catalogue *Immanence and Revelation: The Art of Ben Frank Moss*, titled "Call and Response: The Life and Work of Ben Frank Moss."

To behold the work of Ben Frank Moss is to encounter a fiercely personal approach to the visual life—one taken up in response to the call of private revelation rather than for popular acclaim. For this reason, the paintings, drawings, prints, and collages Moss has steadfastly produced during his career as an artist cannot be traced conveniently within the general narrative of art history over the past forty years. His distinctive efforts to find form for the ineffable are not hidebound by any particular school or ideology; they are rooted instead in a more fundamental pursuit shared by a long and diverse genealogy of artists, poets, and composers: "a longing to be held, captivated by a spiritual force—something unseen but sensed."

Robert Henri once remarked that "for an artist to be interesting to us, he must be interesting to himself," a notion to which Moss has duly subscribed.² Although he engages in the vocabulary of abstraction, his compositions originate in specific memory and concrete experience. Moss is fond of relating anecdotes from a life keenly observed, citing them as evidence that enduring truths can come from the most unexpected sources.

One such story involves his wife Jean's first-time encounter with a precocious seven-year-old neighbor who proceeded to introduce herself unprompted and show a rock she had been using to chip away at another rock. Curious, Jean inquired if she planned to shape the rock into an arrowhead, to which the young girl replied: "No, I let the rocks decide what they should be."

The story seems an apt metaphor for the way Moss has carried out his own life and work. At the core of his evolving practice lies a fervent regard for the mystery of creation. He is careful not to rely too heavily on his obvious facility for drawing, opting to approach each blank surface without preconception and with the anticipation of unexpected adventure. To this end he has produced compositions that lay bare the process of their making. Scrutiny of their richly textured surfaces may reveal evidence of entire areas erased or scraped away and then reworked, but seldom does a finished piece feel belabored. For Moss, art-making is an endeavor that requires the courage to hold still enough to reflect on life's vicissitudes and the willingness to work on the edge of failure. Because of this, whether endowed with the deep, lush tones of charcoal or the luminous hues and sensuous texture of oil paint, his art carries the layered history of a palimpsest and the distilled intensity of personal revelation. His most successful pieces exhibit the startling immediacy of a "held dream . . . a poetic gateway to an inner experience."³

JOSHUA CHUANG (Class of 1998)
Assistant Curator of Photographs, Yale
University Art Gallery

NOTES

1. Ben Frank Moss, "Begging to be Blessed," lecture delivered at Dartmouth College, April 1994.
2. Robert Henri, *The Art Spirit*, 3rd ed. (New York: Basic Books, 2007), p. 13. Originally published by J. B. Lippincott Company, 1923.
3. Ben Frank Moss, "Turning Toward the Light," lecture delivered at Northwestern University, 1997.



Coastline to Skyline

The Philip H. Greene Gift of California Watercolors, 1930–1960

Not surprisingly, American art collections in American museums most often have a regional flavor, reflecting an institution's history, location, and patronage. The Hood, for instance, has particular strengths in White Mountain landscapes and portraits of Dartmouth luminaries and, in general, works by artists based in the Northeast. Although there is much to be gained from building collections with local resonance, the introduction of works from more distant locales offers a welcome and instructive entry point for discussions of regional distinctions. This is exactly what Philip H. Greene, a native Californian and now resident of Hanover, New Hampshire, had in mind when he donated his collection of California watercolors to the Hood Museum of Art in 2007. He was excited by the prospect of presenting these bold, luminous works to an East Coast audience and giving the Hood staff the opportunity to bring new perspectives to this material. This exhibition and its accompanying catalogue attempt to do just that, by exploring not only the regional significance of the group but also the larger artistic and cultural context in which these artists flourished.

As noted in the description of the exhibition on page 3, this group of thirteen watercolors represents some of the best-known of the California-style watercolorists, who were particularly active from the 1930s through the 1950s, especially in southern California. The exhibition and its accompanying fully illustrated catalogue (which includes an essay by Paul J. Karlstrom, an authority on California art) explore the regional and national influences that helped to shape the work and careers of these watercolorists. Regional factors include the state's temperate weather, which facilitated painting out of doors; the existence of a small but supportive arts community; and a less hierarchical view of artistic genres than existed on the East Coast, which enabled artists to move freely between "fine" and commercial art without stigma (most of the group produced work for magazines, advertisement agencies, or the Hollywood studios). In terms of national influences, these artists drew selectively upon the lessons of the urban realists, the modernists, and, most directly, their regionalist and American Scene contemporaries. Momentous national and international developments also affected their careers, including the Great Depression and World War II. Several of the artists, for instance, benefited from New Deal artist programs during the 1930s and worked as artist-correspondents for the

U.S. military and for *Life* magazine during World War II.

Two small displays of additional California art from the same period complement this exhibition. One features five California-style watercolors that were already in the Hood's collection before the Greene donation (four of them by Paul Sample, Class of 1920, who studied and worked in Los Angeles before serving as Dartmouth's artist-in-residence from 1938 to 1962). The other mini-exhibition, curated by the Hood's Homma Family Intern, Virginia Deaton '09, features six works associated with Hollywood's "Golden Age," which coincided with the heyday of the California-style watercolorists. These include production drawings

on celluloid for Walt Disney's 1939 animated feature *Pinocchio* and Hollywood studio photographs of such glamorous stars as Greta Garbo and Gary Cooper donated by Robert Dance, Class of 1977.

With the addition of the Philip H. Greene collection, the Hood has added an important West Coast dimension to its impressive holdings of American works on paper and provided an illuminating window onto the physical and cultural milieu of California during a dynamic era of regional—and national—artistic and social change.

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



(top) Rex Brandt, *California Coast*, 1936, transparent watercolor over graphite indications on wove paper. Partial and promised gift of Philip H. Greene, in memory of his wife and co-collector, Marjorie B. Greene; EL.2007.6.1.

(bottom) Barse Miller, *Circus, Brookside Park, Pasadena*, 1931, transparent and opaque watercolor and charcoal on heavy [Arches] paper. Partial and promised gift of Philip H. Greene, in memory of his wife and co-collector, Marjorie B. Greene; EL.2007.6.8.

the collections



Hiroh Kikai, *An Old Man with a Penetrating Gaze (wearing a face mask)*, 2001, gelatin silver print. Purchased through a gift from Andrew E. Lewin, Class of 1981; 2008.2.2.



Andy Warhol, *Dorothy Hamill*, 1977, Polacolor Type 108. Gift of the Andy Warhol Foundation for the Visual Arts; 2008.3.2.



Walker Evans, *Alfred Petersen's Kitchen, Enfield, New Hampshire, August 1972, 1972*, gelatin silver print. Gift of Janet Petersen Mayers, Class of 1947W; 2008.25.1.



RECENT ACQUISITIONS IN PHOTOGRAPHY

Hiroh Kikai is a contemporary Japanese photographer renowned for his black-and-white portraits of people in Asakusa, Tokyo, a neighborhood with a colorful past now known for both traditional comedy theater and some of the most innovative burlesque in the world. Over the past three decades, Kikai has created an extensive and unforgettable series of street portraits from the diverse mass of people who pass through this district. Posed against the stark walls of the temple, the subjects of his impromptu portraits radiate a sense of hardwon individuality. Kikai's ability to capture essential character with an economy of photographic means is evident in the Hood's recent acquisitions *A Middle School Student who was Walking Alone in a Crowd of People*, 1998, and *An Old Man with a Penetrating Gaze (wearing a face mask)*, 2001. Both images, from Kikai's series of portraits titled *Persona*, were made possible through a generous gift from Andrew E. Lewin, Class of 1981.

An unprecedented donation made through the Andy Warhol Photographic Legacy Program to 183 college and university art museums across the United States has allowed the Hood to enrich its wonderful collection of works by **Andy Warhol**. This gift includes 153 photographs (both Polaroid and black-and-white prints) taken from 1973 to 1985 of various subjects including Olympic skater Dorothy Hamill, art collector Steve Rubel, musician John Denver, fashion designer Carolina Herrera, and celebrity Candy Spelling. Warhol's Polaroids provide a wealth of information about the artist's process as well as his interactions with his sitters. Not only was the Polaroid camera an essential element in the making of Warhol's silkscreen paintings, but the photograph is also the basis for his appropriated pop culture images. However, these images also testify to the artist's hand, revealing Warhol as a photographer and the Polaroid as an artistic statement. Through his rigorous consistency in shooting these portraits, the idiosyncrasies of his subjects are revealed.

Early in his career as a photographer, **Walker Evans** developed a straightforward documentary style. Frontal, concisely plain, and remote yet passionate, his images have a lyrical quality that is free of sentiment. In 1972, Walker Evans became the first artist-in-residence in photography at Dartmouth College. The artist began his residency by traveling around the Upper Valley with Dartmouth Professor of Studio Art Varujan Boghosian and Director of Visual Studies Matthew Wysocki in order to take pictures and visit antique shops. The deserted kitchen, vacant living room, and crumpled bed that Evans frames so carefully offer both a meditative reflection on the everyday and a revealing slice of Americana. In this series donated to the Hood, four images depict the interior of the home of Mr. Alfred Petersen, an antiques dealer in Enfield, New Hampshire. Three other photographs by Wysocki show Evans with Petersen in his barn, offering a revealing look into the photographer's way of working and providing a rich context for the images of Petersen's home.

Brazilian photographer **Mario Cravo Neto** was originally trained as a sculptor, first gaining attention for installations that juxtaposed animate and inanimate objects in a variety of relationships. This conceptual background continues to inform Neto's photography. His images are primarily concerned with documenting the artist's homeland of Bahia in northeastern Brazil and its rich cultural heritage. With *Christian with Bird*, 1991, the artist underscores the tactile quality of the bird's feathers held against his subject's skin through the use of exquisite detail and dramatic lighting. A sublime yet unsettling joining of man and nature dominates this photograph, as reality, rituals, and a sense of magic combine to haunt its elegant forms. This work was selected for acquisition out of a range of Latin American photographs by students in the Museum Collecting 101 class.

EMILY SHUBERT
Assistant Curator, Special Projects

Mario Cravo Neto, *Christian with Bird*, 1991, gelatin silver print. Purchased through the Elizabeth and David C. Lowenstein '67 Fund; 2008.30.

MUSEUM news

A COMMUNITY OF LEARNERS

Summer Enrichment at Dartmouth College

This summer marked the third year that the museum collaborated with Summer Enrichment at Dartmouth (SEAD). SEAD is a program that expands educational and cultural opportunities for promising high school students from under-resourced urban and rural schools. It encourages academic preparedness and personal growth through intensive summer immersions at Dartmouth as well as year-round mentoring by Dartmouth students, faculty, and staff. Students enrolled in the program come to Dartmouth for three consecutive summers. This innovative program received a Social Justice Award in 2007 as part of the College's Martin Luther King Jr. celebrations.

The collaboration with the Hood has been overseen by Assistant Curator of Education Amy Driscoll, who, along with her colleagues in the museum's education department, has created a wide range of learning encounters with original works of art for SEAD participants. In 2006, the high school students and Dartmouth mentors who were involved in SEAD I visited the museum for a tour that engaged them in the exploration of works of art and encouraged them to view museums as fun and educational places. Jay Davis, director of the program, commented afterward that the museum experience had transformed the way that many of the students thought about art. During the summer of 2007 the SEAD program focused its activities around the theme of the environment and place. Students had the opportunity to tour the Wenda Gu installation in Baker Library, learn about arctic objects from A. Nicole Stuckenberg, guest curator of the museum's *Thin Ice* exhibition, and view and discuss the Inuksuk built by Peter Irniq, former Commissioner of Nunavut, in front of the Admissions Office. This summer, SEAD participants and their Dartmouth student and faculty mentors explored the *Black Womanhood* exhibition and discussed topics as wide-ranging as colonialism, racism, misogyny, and identity.

Staff News

JULIETTE BIANCO, Assistant Director, will be presenting at the International Council of Museums' (ICOM) University Museums and the Community Conference in Manchester, England, September 16–20, on "The Purpose-Driven University Museum."

The Hood welcomes two new Assistant Curators for special projects for the 2008–9 year: EMILY SHUBERT, who has recently completed her master's degree in contemporary art at the University of Connecticut, and ALEX BORTOLOTTI, who has recently completed his Ph.D. in African art at Columbia University.

In July 2008, AMY DRISCOLL stepped down as Assistant Curator of Education to spend more time with her family. During her six years in the position, Amy developed and enhanced the museum's docent program and organized many valuable teacher workshops, including an innovative summer session on writing in response to art. Her contributions to the museum have enhanced visitors' engagement with original works of art in many ways and are appreciated by her fellow staff members, regional teachers, and Hood docents.

KAREN MILLER is welcomed to the Hood staff as the Exhibitions and Programs Coordinator. Karen brings years of experience to this position, most recently as Education Director for six years at AVA Gallery and Art Center in Lebanon, New Hampshire. Karen holds an Ed.M. from Harvard University's Graduate School of Education and an M.A. in Art History and Archaeology from the University of Maryland.

After six years at the Hood, Curator of African, Oceanic, and Native American Collections BARBARA THOMPSON will become curator of African and Native American Art at the Iris and B. Gerald Cantor Center for the Visual Arts at Stanford University. During her time at the Hood, Barbara made many important acquisitions, including El Anatsui's *Hovor* (2003). She also curated a number of important exhibitions, including most recently *Black Womanhood: Images, Icons, and Ideologies*, which is currently on view at the Davis Museum at Wellesley College. We wish Barbara the best at Stanford!

BART THURBER, Curator of European Art, recently led a group of Dartmouth students on the Italian Foreign Studies Program to Vicenza and Venice to visit a number of historic sites. Some of the highlights of the trip included private tours of Renaissance palaces, villas, and museums to examine the work of Andrea Palladio (1508–1580), who is considered the most influential—and most copied—

architect in the Western world. Soon after the end of the tour, Bart delivered a paper at an international conference in the Veneto as part of this year's celebrations in honor of the 500th anniversary of the birth of Palladio.

Conservation Fund Established for Orozco's Epic Mural Cycle

Part of a major gift from the Manton Foundation to Dartmouth College will create a \$1 million endowment to support conservation and education programs for *The Epic of American Civilization*, the mural painted in the Reserve Reading Room of Dartmouth's Baker Library by Mexican artist José Clemente Orozco. In recognition of the gift, the site will be renamed the Orozco Room. The 3,200-square-foot mural, one of Dartmouth's treasures, traces the history of the Americas from the migration of the Aztecs into central Mexico to the development of modern industrialized society. The frescoes are considered some of the finest examples of mural painting in the United States.

In addition to conserving the murals, the endowment will support programs facilitating their study and use for educational purposes, provide for improvements to the Orozco Room, and underwrite a curatorial fellowship at the Hood that bears the Orozco name. "These endowments are made to honor the memory of my grandparents, Sir Edwin and Lady Manton," says Sandra Morton Niles '90, spokesperson for the Manton Foundation. "I have fond memories of studying in the Reserve Reading Room as a student at Dartmouth because the space was made so much more alive by the murals. Our gift reflects my family's appreciation of the importance of the work and my grandparent's lifelong support of the arts."

The Manton Foundation was formed by Edwin A. G. Manton, who was born in England in 1909. Sir Edwin was a major benefactor of the Tate Gallery in London, its most generous since the founder, Sir Henry Tate.



General Information

Group Tours

Guided tours of the museum are available for groups by appointment. Call (603) 646-1469 for 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.



Assistive listening devices are available for all events.



The museum, including the Arthur M. Loew Auditorium, is wheelchair accessible.

Admission and Parking

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

For more information about exhibitions and programs and for directions to the Hood Museum of Art, please call (603) 646-2808 or visit our Web site:

www.hoodmuseum.dartmouth.edu



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

HOOD

MUSEUM OF ART

Dartmouth College
6034 Hood Museum of Art
Hanover, NH 03755

Non-Profit Org.
US Postage
PAID
Dartmouth College



This autumn at the Hood:

**EUROPEAN ART AT DARTMOUTH:
HIGHLIGHTS FROM THE HOOD MUSEUM OF ART**
August 30, 2008–March 8, 2009

**IMMANENCE AND REVELATION:
THE ART OF BEN FRANK MOSS**
September 13, 2008–January 4, 2009

**COASTLINE TO SKYLINE: THE PHILIP H. GREENE GIFT OF
CALIFORNIA WATERCOLORS, 1930–1960**
October 11, 2008–January 4, 2009

DRESSING UP CULTURE: MOLAS FROM KUNA YALA
Through December 7, 2008

Ben Frank Moss, *Ascension Fire No. 6*, 1994, oil on paper. Collection of the artist.

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

Autumn 2008