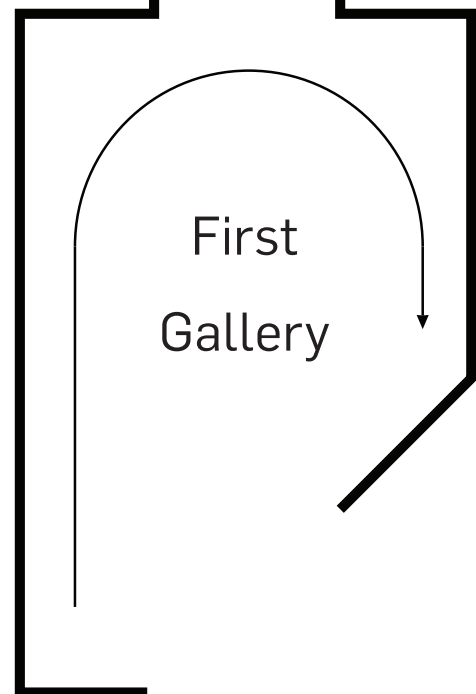
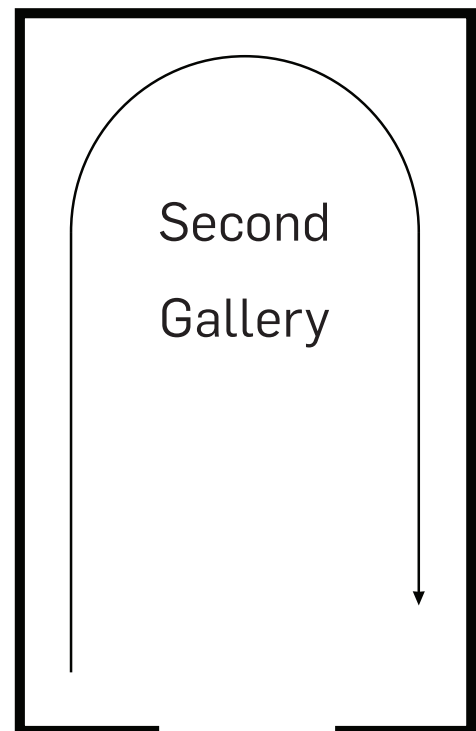


In the Moment: Recent Work by Louise Hamlin

Large Format Labels

Works listed by gallery (first and second),
then by wall, left to right, top to bottom



First gallery, left side, short wall



Radish I

2017

Oil on canvas

In the Moment:

Recent Work by Louise Hamlin

Visual delight gives way to meditative looking in the presence of Louise Hamlin's works. We take in the long sweep of landscape, the dynamic pattern of light through yellow leaves, and the gentle gradients of green foliage seen through fog. Or we reflect more closely on the everyday—discovering the visual tension between a bending stem and a rigid plastic container.

Hamlin always begins with close observation, whether her subject is a fog-enveloped field in the early morning or the sinuous curves of a locally grown garlic scape. However, her skill transmutes the visual experience into lush explorations of contrast, tone, depth, and light. Hamlin's subtle color and elegant line draw us in, inviting us to revel in her masterful use of paint, print, and pencil.

As the George Frederick Jewett Professor of Studio Art and Area Head of Printmaking, Louise Hamlin inspired generations of Dartmouth students. Professor Hamlin often brought her classes to the Hood Museum, and we are thrilled to bring her work to you.

Amelia Kahl

Barbara C. & Harvey P. Hood 1918

Curator of Academic Programming

This exhibition is organized by the Hood Museum of Art, Dartmouth, and generously supported by the Eleanor Smith Fund and the Ray Winfield Smith 1918 Memorial Fund. All works are courtesy of the artist unless otherwise noted.

First gallery, left side, long wall



Maxi Red Garnet Amaranth I

2020

Oil on canvas

Maxi Pea

2020

Oil on canvas

Maxi Radish

2020

Oil on canvas

Microgreens

Hamlin discovered these microgreens at Dan and Whit's General Store near her home in Norwich, Vermont. She was struck by their artful packaging by Corey Brabant of Brabant Farms, who fit each variety slightly differently into its container. Back in her studio, Hamlin worked on these new subjects on cold and rainy days—changing the background by placing colored tissue paper under the greens and adjusting the lighting as she wished, an option not available to her when she works outside.

In these works, Hamlin plays with scale and draws our attention through a series of contrasts: organic shapes curl against rigid plastic; the translucent containers and their earth-toned contents sit upon bright, saturated surfaces; soft shadows meet the hard lines of clear boxes and the gentle solidity of plants. She painted the smaller canvases first and made subtle adjustments when enlarging them.

First gallery, left side, short wall
Read grid left to right, top to bottom

Radish II

2020

Oil on canvas

Red Garnet Amaranth II

2017

Oil on canvas

Red Garnet Amaranth I

2017

Oil on canvas

Pea

2017

Oil on canvas

First gallery, right side, left wall



Maybe

2014

Carborundum on board

First gallery, right side, center wall

A Capella

2013

Pencil on paper

En Pointe

2013

Pencil on paper

Molto

2014

Pencil on paper

Corinthian

2014

Pencil on paper

Garlic Scapes

Hamlin transforms the humble garlic scape into a mass of sinuous lines. She found these scapes at a farm stand and was “stunned by their physical energy,” later drawing them over and over in different arrangements—some natural, others clipped into place. Taking advantage of negative space, her drawings render the tendrils by turns spare and elegant, extravagant and quirky.

For her etchings, Hamlin tried a new process: printing from Plexiglas plates. Working with Kevin Baron, Thayer School of Engineering Machine Shop manager, and instructor Pete Fontaine, Hamlin learned how to laser-etch a scanned pencil drawing onto the plates at different scales. She then experimented with inking and printing, trying out different colors, inks, and wipings. Hamlin also layered works, as seen here in *Two Bouquets*.

First gallery, right side, right wall

Baroque Bouquet

2013

Pencil on paper

Two Bouquets

2015

Laser etching in green ink, cut out and mounted
over laser etching in darker green ink

Curtain

2015

Laser etching, deep yellow ink

Second gallery, left side, short wall



Late-Summer Streambed

2015

Oil on canvas

Second gallery, left side, long wall

Streambed

Perched at ground level, we peer into the forest's entrancing mix of patterned light and shadow.

Rather than describe the foliage, Hamlin gently abstracts it, creating the impression of leaves catching the sun, as spindly trunks hold on at the edge of the bank. Only in autumn can we see the barest glimpse of sky, as the leaves have thinned.

Hamlin painted these works at New Boston Brook, near her Norwich, Vermont home, visiting the same spot over the summer and fall of 2015 and 2016. Seen together, one senses the shifting light and seasons of a particular place—witnessed through the eyes of a local, rather than a tourist.

Autumn Streambed

2016

Oil on canvas

Don's Summer Streambed

2016

Oil on canvas

Courtesy of the Metz Collection

Summer Streambed

2015–16

Oil on canvas

Mascoma River Icing Over

2016–21

Oil on canvas

From a window in her former studio, Hamlin could look down on the Mascoma River in Lebanon, New Hampshire. Over time, she made a series exploring that view; this painting, with its jagged, abstract shapes, is the last, and the only example on display. Hamlin returned to this canvas years later, after leaving the space and, unusually, found herself inventing certain passages.

Fog in Upper Valley Hills

2016

Oil on canvas

Asked why she paints fog, Hamlin reflects:
“It reinvents the world—removes edges, changes and sometimes seems to embody color, makes space tangible. It’s both substance (pooling up in valleys, blanketing forms, rising up off the river in columns, condensing on your face), and absence (removes detail, subtracts weight, obscures distances). How minimally can you paint something and still have it? What gives bulk to the landscape when there is no light and shadow to create volume? How do different degrees of mist and fog change our surroundings, and how can that be painted?”

Fairlee Cliff

2014

Oil on canvas

Hamlin transforms a roadside view into a meditation on translucency and form. Driving in Vermont in 2014, she found herself struck by a glimpse of netting over rock, with vegetation growing through, and she pulled over to paint. Here, a soft overlay of clouds serves as a counterpoint to the draped netting; subtle highlights and accents unite sky, rock, and scrim. After awhile, a state trooper appeared and instructed Hamlin to keep moving—waiting until she packed up her supplies. Fortunately, the painting needed only a few more hours of work, and her memory of the site was still fresh.

Second gallery, back wall

Bridge to Lyme

2019

Oil on canvas

Early Sun and Leaning Pine on CT River

2018

Oil on canvas

Crew

2021

Oil on canvas

Crew (study)

2018

Oil on canvas

Between Old RR Tracks and CT River Hills

2016

Oil on canvas

Second gallery, left side, long wall



Fog Paintings

Insubstantial but visually present, fog softens a landscape while asserting itself, often obscuring our view. That tension has drawn Hamlin to explore fog's effects on familiar landscapes, all within driving distance. In these paintings, Hamlin delicately balances description of a site and its atmosphere—based on her time outside, observing and painting—with abstraction that unifies her canvases into poetic meditations on tone, color, and form.

Hamlin writes: "How much can I suggest without really describing it? Every time you're in a place, it's different. I don't know if it's temperament, or what's going on in your life. Why do you compose it differently on one day than another? It's not about finding a new spot, or a new view, a new vista. And while some paintings may take weeks or months to complete, I don't want to be too literal. That kind of observation is not true to my experience."

Ledyard Bridge

2018

Oil on canvas

Early Morning, Low Mist on Bragg Hill

2017

Oil on canvas

Geese Landing at Pirouette Farm

2017

Oil on canvas

Long Wind Farm

Early one foggy morning, Hamlin spotted Long Wind Farm in East Thetford, Vermont and was drawn to the warm interior light of its greenhouse. She returned later to paint it, with permission, and discovered that tomato seedlings grew inside. One day, Hamlin found the greenhouse dark: the seedlings, matured, had been transferred to another building. Instead of the glowing interior light, she painted the bright, reflected artificial one and the softer, natural light of dawn.

“My parents said that ‘light’ was my first word,” Hamlin has said. “Both natural and artificial light have played a huge part in my work.”

In this series, she explores the interplay between the sources of light and our experiences of it: direct or diffuse, artificial or natural, reflected from without or glowing from within.

This interconnection is core to Hamlin's work: "Every place I paint has been engineered to some degree by human presence, which I'm glad to acknowledge but reluctant to emphasize."

Jesse Goes To Work

2019

Oil on canvas

Two Lit at Long Wind

2019

Oil on canvas

Break of Day at Long Wind

2019

Oil on canvas

Geese Resting at Pirouette Farm

2017

Oil on canvas

Cows

2021

Oil on canvas

Second gallery, right side, short wall



Ompompanoosuc Morning

2017

Oil on canvas