Immanence and Revelation: The Art of Ben Frank Moss ushers in a new series. The story of this great western state in a generous act of transnational celebration. The 1950s is on display in the Harrington Gallery. We are very pleased to have such Philip Greene’s gift of works by California watercolorists from the late 1920s through through our relaunched membership program. We are truly grateful to them, and to all who continue to support the Hood, especially Barbara Dau Southwell, Class of 1978, and David Southwell, Tuck 1988. We are and Adolph Weil Jr., Class of 1935, Jane and W. David Dance, Class of 1940, and Hood’s extensive European collections have been built with support from extraor- development in Europe from the Renaissance to the twentieth century. The lights from the Hood’s collections. These works tell a story of artistic change and Bart Thurber, Curator of European Art, has prepared a scholarly catalogue of high- lights 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 high- lights show in a series of four begun last year with American Art at Dartmouth. 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. European Art at Dartmouth, our major exhibition, is the second collection high- lights show in a series of four begun last year with American Art at Dartmouth. European Art at Dartmouth, our major exhibition, is the second collection high- lights show in a series of four begun last year with American Art at Dartmouth. 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 joyful 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
and culture, political posters, labels, books, the natural world, mass media and popular culture, cartoons, and everyday life.

Traditional and contemporary themes. These stitched cloth panels feature abstract and figurative motifs derived from Kuna legends.

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

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 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 Roy Weinfeld Smith 1918 Fund and Eleanor Smith Fund.

BARSE MILLER, Balboa Inlet, 1942, transparent and opaque watercolor on 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.

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 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 Roy Weinfeld Smith 1918 Fund and Eleanor Smith Fund.


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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.

PIETRO VANNUCI, 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.

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-Leopold Boilly, John Constable, Sir Lawrence Alma-Tadema, Georges Braque, and Pablo Picasso.

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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 below) Pablo Picasso, Guitar on a Table, 1912, oil, sand, and charcoal on canvas. Gift of Nelson A. Rockefeller, Class of 1915; P.1975.79.

© 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, Trick 1968. Their generosity has laid a solid foundation for the future development of European art at Dartmouth.

T. Barton Thurner
Curator of European Art
**SEPTEMBER**

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

**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. Gessy, 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.

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

**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.

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

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

25 October, Saturday, 2:00 P.M.
INTRODUCTORY TOUR OF DRESSING UP CULTURE

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 Calendar of Events**

**December Calendar of Events**

Events Calendar

Hood Quarterly
**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**  
Angela Kauffman Making History  
Barbara Will, Associate Professor of English, 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  
Hillard 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.

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.

**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.

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

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. 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.”

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

NOTES
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 outdoors; 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 1929, 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.

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 choosing 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


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. This 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 Columbia University. In her time at the Hood, Barbara has curated many important acquisitions, including El Anatsui’s “Honor” (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 grandparents’ 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.

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.