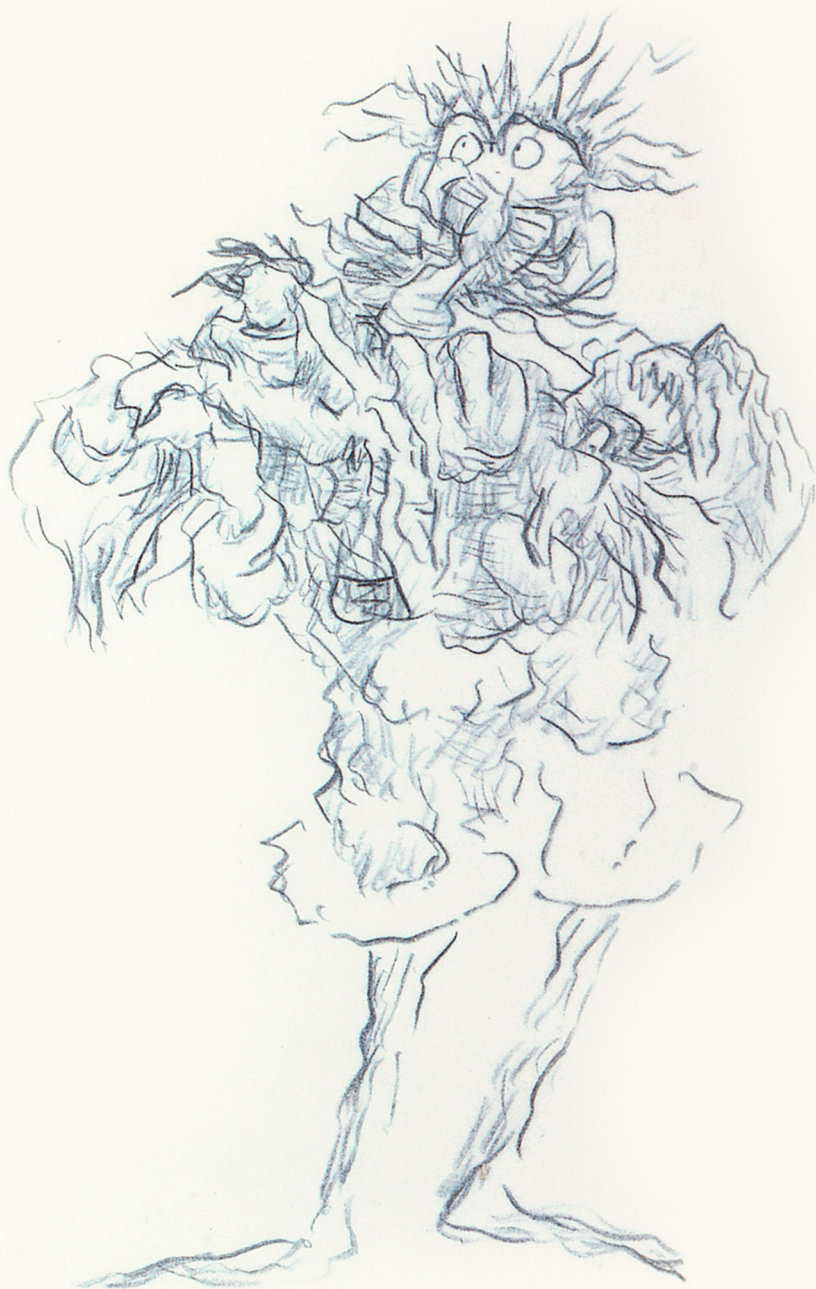


# ONVIEW

SUMMER 2011



*K. A. W.*



## INSIDE

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**VISITING**/back cover

**COVER:** Edward Koren (American, b. 1935), *First Love III*, 1982. Blue pencil on BFK Rives paper. 13  $\frac{1}{8}$ " x 7  $\frac{3}{4}$ ". Courtesy of the Artist

**INSIDE:** James Sant (British 1820 – 1916), *St. John the Baptist as a Child*, c. 1870. Oil on canvas. Gift of Mrs. Patrick Hill, 1954.2 8





We have two terrific exhibitions on view at the Fleming this summer, both of which are sure to please visitors of all ages. We are delighted to present the work of Edward Koren, a long-time Vermont resident, whose cartoons of furry urbanites have graced the pages of *The New Yorker* magazine since 1962, and are widely known and loved. The exhibition *Edward Koren: The Capricious Line* is a retrospective organized last year by

Columbia University, which features not only original drawings for his *New Yorker* work, but a wide range of prints and drawings created by Koren over the past five decades, some seen for the first time in this exhibition. We are pleased to present a discussion with the artist and fellow *New Yorker* cartoonists Harry Bliss and Lee Lorenz moderated by James Sturm, Director of the Center for Cartoon Studies based in White River Junction, Vermont.

In the Wolcott Gallery, visitors will find a treasure trove of art from the Fleming's collection that focuses on the child as its subject. Paintings, prints, drawings, photographs, and sculpture from a wide range of cultures and periods offer a fascinating and moving look at the universal experiences of childhood. In connection with this exhibition, the Fleming will screen the acclaimed 2010 film *Babies*, by Thomas Balmès, which documents one year in the life of four babies from around the world: Mongolia, Namibia, San Francisco, and Tokyo.

We are honored to present the Fleming Museum of Art's Donor Roll in this issue of *On View*, as we do each summer. We extend our gratitude to all of you who help us to make art a part of our community's experience. To continuing donors and to those who have given for the first time this year, we deeply appreciate your belief in the importance of art in our lives and your generosity in supporting the Museum's mission.

On those hot summer days to come, remember that the Fleming is a cool and inspiring place to be. Make the Museum a part of your summer!




Janie Cohen, Director

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# EDWARD KOREN

## *The Capricious Line*

### EAST GALLERY

JUNE 14 - SEPTEMBER 2, 2011

A longtime resident of Vermont, Edward Koren is best known for his cartoons and covers for *The New Yorker* magazine. *Edward Koren: The Capricious Line* explores the full range of the art he has produced during the past five decades: original drawings for cartoons and illustrated books as well as prints and independent drawings, many of which have never been exhibited before.

A primary focus of the exhibition is Koren's drawings for cartoons, which highlight his role as an observer and wry critic of contemporary society. The artist has defined his process of engagement: "Clichés or ritual acts that annoy or amuse me or intrigue me are points of entry that allow me to construct small dramas, frozen in time and space, that people will laugh at (because they might have recognized themselves), and that I do laugh at (because I have recognized myself)."

The exhibition also examines Koren's continuing experimentation with ideas and forms through a variety of finished drawings, many surprisingly large. Some of those ideas and forms include figures that emerged from the populist *commedia dell'arte* theater; fanciful beasts that might occupy a diorama in the American Museum of Natural History; and cyclists pedaling through cities and countryside. Collectively, the work in this exhibition documents the inventive play of Koren's imagination through the short scratchy lines of his pen and pencil. His work brings us into a realm of fantasy that is based firmly in reality, such contradictions being one source of its humor.

This exhibition was curated by Diana Fane, Curator Emerita of the Arts of the Americas at the Brooklyn Museum, and David Rosand, Meyer Schapiro Professor of Art History at Columbia University. This exhibition was organized by the Miriam and Ira O. Wallach Art Gallery, Columbia University.

RIGHT: Edward Koren (American, b. 1935), "AAAAALLLLL RIIIGHT!", 1985. Pen and India ink on BFK Rives paper. 29" x 22". *The New Yorker*, January 13, 1986

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#### RELATED PROGRAMS (See page 9 for details)

June 17/5:30pm

SUMMER OPENING RECEPTION

July 14/5:30pm

Panel Discussion: "What Makes a Cartoon Work?"





*"AAAAALLLL RIIGHT!"*



Surrounded by the Fleming Museum's permanent collection, UVM junior Loren Teetelli inspects a terracotta smoking figure (1300-1500) from Casas Grandes, Mexico.

## Uncovering clues to the past

When Loren Teetelli approached the Fleming Museum about a possible internship in the curatorial department, it resulted in a fortuitous and mutually beneficial meeting. Teetelli, a UVM junior majoring in art history and anthropology, had recently participated in a Pre-Columbian archaeological dig in Peru, having decided to focus her studies on early South American and Mesoamerican cultures. Her experience proved attractive to Fleming Museum curator Aimee Marcereau DeGalan, who is planning a new installation of Pre-Columbian artifacts from the Museum's permanent collection.

In preparing for this installation, dozens of early Peruvian and Mesoamerican objects needed to be analyzed and studied to determine facts about their culture of origin, materials used in their construction, and the meaning of the imagery. In a few short months, Teetelli had researched and catalogued over 45 objects, including pottery, textiles, and featherworks. Her findings thus far have impressed Marcereau De Galan. "I knew our collection of Pre-Columbian artifacts was significant," she said, "and this has been confirmed through Loren's research."

Among the cultures Teetelli is researching are the Moche, Wari, Nazca, Chimú, and Inca, representing both the early coastal and highland peoples of Peru and ranging from 200 BCE until the Spanish conquest of the Incan empire at the end of the 16<sup>th</sup> century.

The process of identifying objects from these cultures can be daunting. There are no original texts, leaving researchers such as Teetelli to rely on clues gleaned from an object's form, color, symbolism, and other unique characteristics. In her work, Teetelli has come to recognize familiar themes from contemporaneous Peruvian cultures. For example, pottery imagery from the southern coastal Nazca culture (100-800) was dominated by nature themes while the pottery of their northern neighbors, the Moche (100-750), featured themes centered around their practice of human and animal sacrifice.

The new installation of Pre-Columbian objects is slated to open in late spring, 2012.



# THE CHILD IN ART

**WOLCOTT GALLERY** JUNE 7 - SEPTEMBER 2, 2011

Many remember childhood as a mix of joy and tears, excitement and frustration. Visual artists have also taken differing attitudes toward children and childhood, and this exhibition of objects from the Fleming Museum's permanent collection reflects how varied those views have been throughout history, and from the perspectives of diverse cultures.

The universal experience of childhood becomes apparent within the overarching themes in this exhibition, which include innocence, protection, work, play, and formal portraits. For example, in depictions of children at play, the pleasures of toys, games, pets, and mischievous behavior, from cultures as different as 18<sup>th</sup>-century China and 20<sup>th</sup>-century America, become instantly recognizable. Some artists simply celebrate these childhood joys for what they are; others draw symbolic meaning from them, seeing the transience of life in a pair of shoes cast aside, or future roles in life through selected elements of the composition.

Despite these universal themes, there is also great variety among the children represented: royal princes and princesses in their finery, prosperous middle-class children surrounded by their favorite possessions, working-class youngsters presented realistically at times, and romantically at others. Obedient children abound, but so do the naughty ones. In short, we can see ourselves and our children in these images as clearly as we can see them in our own private albums. With over forty examples of work from Pre-Columbian cultures, Africa, China, and Japan, as well as many by Western artists such as James Abbott McNeill Whistler, Winslow Homer, John Sloan, and Carrie-Mae Weems, this exhibition is sure to delight viewers of all ages.



Hokaritsu (Japanese, 19<sup>th</sup> Century)  
*Mother and Child*, 1898  
 Ivory  
 Gift of Jean W. Simpson, 1940.19



# Exploring the human form

An enriching collaboration among the Fleming Museum and University of Vermont faculty, staff and students has resulted in two new digital opportunities for visitors to enjoy the Museum's collection of objects both on view and in storage.

*Introduction to Museum Studies* (HCOL 196), an Honors College course for sophomores co-taught by Jennifer Dickinson, Associate Professor, UVM Department of Anthropology, and Margaret Tamulonis, the Fleming's Manager of Collections and Exhibitions, introduced students to the theory and practices of a modern museum.

As part of their course work, the students are developing — in association with the Center for Teaching and Learning — an online exhibition of objects in storage as well as an audio tour of objects currently on view in the Museum's galleries.

Both projects share a common underlying theme: the exploration of the human form through art and ethnographic objects. For the online exhibition a diverse selection of objects — ranging from early 19<sup>th</sup>-century European dolls to African masks — were researched and catalogued by the students in preparation for the production of descriptive labels.

For the audio tour, students selected objects on display in the Museum's galleries and drafted scripts to facilitate a deeper understanding of the art and artifacts by Museum visitors.

The audio tour and online exhibition will be made available to the public later this summer.

## TOP TO BOTTOM:

Putti head (Italy), 16<sup>th</sup> century. Marble, Gift of Allen Laster 1955.29

Hettya (Money Lender), (Sri Lanka), late 19<sup>th</sup> century. Wood, pigment. Gift of Joseph Winterbotham 1934.7.19

Effigy bottle (Early Nicoya, Costa Rica), 500-800 CE. Fired clay. Gift of Otis Warren Barrett 1928.1.99

Ceremonial mask (New Ireland, Papua New Guinea), early 20<sup>th</sup> century. Wood, fiber, shells, lime. Gift of Charles O. Maisch 1916.1.41



# JUNE

**7 EXHIBITION OPENS**  
*The Child in Art*

**9 SPECIAL PROGRAM**  
*The Order: A Traveling Practice of Monastic Dance*, 4:00 PM

Clare Byrne, choreographer and aspiring wild-eyed mystic, gathers dancers from four states and two countries to experiment with spiritual practices such as instant prayer, dancing rosaries, balancing trinities, and blindfolded blessings. This show will appear in several other “holy sites” the Pentecostal week of June 6-12, including the Contemporary Dance and Fitness Studio in Montpelier, VT, and the Dragon’s Egg in Mystic, CT.

Clare Byrne is a lecturer in the UVM Department of Dance

**14 EXHIBITION OPENS**  
*Edward Koren: The Capricious Line*

**17 OPENING RECEPTION**  
*Summer Exhibitions*, 5:30-7:30 PM  
Hosted by President Daniel Mark Fogel and Rachel Kahn-Fogel  
Cash Bar and Hors d’Oeuvres

# JULY

**14 PANEL DISCUSSION**  
*“What Makes a Cartoon Work?”*, 5:30 PM

Join us as we look at the writing, staging, and drawing of a single panel comic, and examine what goes into making a good cartoon. *The New Yorker* magazine cartoonists Edward Koren, Lee Lorenz, and Harry Bliss participate in a lively conversation moderated by James Sturm from the Center for Cartoon Studies, White River Junction, VT.

Co-sponsored by the Center for Cartoon Studies

# AUGUST

**9 FILM**  
*Babies*, 10:00 AM

This film follows four babies from different parts of the globe as they navigate their first year of life. The film features Ponijao from Namibia, Bayarjargal from Mongolia, Hattie from San Francisco, and Mari from Tokyo. (79 minutes)



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Ms. Linda Wolf  
William C. Wright, M.D.  
& Mrs. Joanna M. Wright  
Mrs. Xu Zhou



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**Fleming Museum**



## A SEASON OF SPECTACLES

The Fleming was overrun with exciting programs and events this past semester as we celebrated the art and pageantry of the circus:

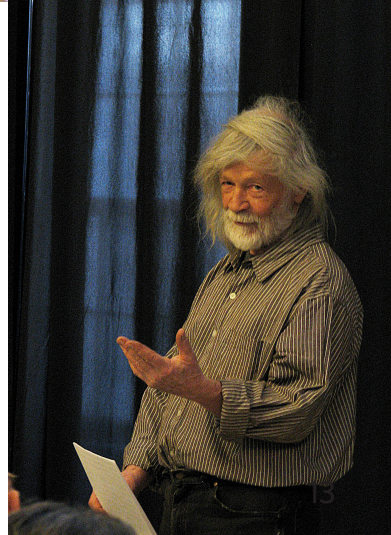
**TOP TO BOTTOM, LEFT TO RIGHT:** Troy Wunderle entertains the large crowd gathered at Ira Allen Chapel to enjoy *Circus Extravaganza*.

Circus artist Jennifer Miller presents *How to Wear a Beard: Politics, Art, Sideshows, Circuses, and Life in General*.

Members of Vermont's own commedia dell'arte troupe, *Commedia VT*, perform in the Marble Court.

Two young artists craft masks from balloons and plaster during the *Hiding in Plain Sight* maskmaking workshop.

Peter Schumann, founder and director of Bread and Puppet Theater, speaks to guests during a special *Wednesday Open Late 'Til 8* program.







## CT Scans peer inside the 2,700-year-old mummy

This past January a team of UVM anthropologists, Museum staff, forensic dentists, and Fletcher Allen radiologists and pathologists assembled in an effort to form a more complete picture of one of the Fleming Museum's oldest objects: its 2,700-year-old mummy, purchased in 1910 from the Cairo Museum in Egypt by the University's first curator, Dean George Henry Perkins.

According to curatorial records, the mummy is a young girl from the Nile Valley and dates roughly to the Third Intermediate Period, or the 25<sup>th</sup> Dynasty, based on the style of coffin and level of ornament used in the decoration. She is also encircled with a band of dull-red linen, which is a distinctive feature of wrappings from this period. While this information provided an assessment of the age of the mummy, the Museum wanted to probe deeper to learn more about her identity.

The mummy was first X-rayed in 1937, which revealed a number of preliminary findings, including her gender, based on the size of the opening of her pelvis, and a rough estimate of her age as fourteen to sixteen years old, based on the fact that her wisdom teeth had yet to descend. Radiologists at the time also noted a skull fracture, and that one of the bones in her forearm was also broken; the latter had likely occurred after death.



**ABOVE:** This full-size, 3D model of the mummy's skull was created by UVM's Instrumentation and Model Facility utilizing high-powered, detailed CT scans. It will become part of the exhibition display.



Photos: Rajan Chawla/UVM Medical Photography

#### LEFT TO RIGHT:

The Fleming's mummy undergoes a CT Scan at Fletcher Allen Health Care.

Fleming Museum and Fletcher Allen staff transport the mummy next door to the hospital.

A detailed digital image offers researchers a look beneath the linen wrappings.

Radiology has come a long way since those first scans. Fletcher Allen radiologist Dr. Jason Johnson approached the Fleming Museum with the hope that advances in imaging technology – specifically CT scans – could reveal more about the mummy. The Museum readily agreed to have the mummy examined by medical experts again.

The team has begun to analyze the over 10,000 high-resolution images to see if they will answer a number of questions: Would it be possible to determine the mummy's cause of death, to gain a more precise age, or discover how her organs were removed? What can we learn about her physical stature or her state of health at the time of her death? Although many of the findings duplicate those from the original X-rays, some of the previously noted fractures are now visible from multiple angles and in three-dimensional form. For example, the team noted that there was little or no evidence of healing in the skull fracture, which could indicate that the injury might have been the cause of death, or that it was sustained a week or two prior to death. Another alternative is that it was sustained postmortem. Scans revealed that Egyptian embalmers removed the girl's brain through the base of the skull rather than the more common method of extraction through the nose.

The team of experts continues to ponder the answers to these and other questions surrounding the Fleming Museum's mummy, the results of which will be presented in a long-term exhibition tentatively slated to open next year.

The Fleming Museum is grateful for the expertise of all of those involved who offered their service gratis; and to Domenico Grasso, Vice President for Research at the University of Vermont, and his Chief of Staff Dan Harvey, for providing underwriting support to help the Museum realize a three-dimensional model of the mummy's skull.

## MUSEUM HOURS

*The Museum is closed Mondays, major holiday weekends, and during UVM's spring and winter recess. Please check our website for up-to-date hours.*

### MAY 1 - LABOR DAY

Tues. - Fri., Noon - 4:00pm; Sat. and Sun., 1:00 - 5:00pm

### LABOR DAY - APRIL 30

Tues., Thurs., and Fri., 9:00am - 4:00pm;

Wed., 9:00am-8:00pm; Sat. and Sun., 1:00 - 5:00pm

## ADMISSION

*Free to Museum members; faculty, staff, and students of UVM, Burlington College, Champlain College, Community College of Vermont, and St. Michael's College; and children 6 and under.*

\$ 5.....Adults

\$ 10.....Family

\$ 3.....Students and Seniors

## GROUP TOURS

Available during regular Museum hours. Reservations required.

## THE MUSEUM SHOP AND COFFEE LOUNGE

Offering coffee, refreshments, and a selection of books, cards, and gifts.

## ACCESSIBILITY

The Fleming Museum is wheelchair-accessible and will provide reasonable accommodations to persons with disabilities. Please contact us in advance to arrange accommodations.



## PARKING

Parking is available in the Visitor Lot located between the Museum and Fletcher Allen Health Care. Free weekend-only parking is available in the University's Votey Lot to the west of the Museum. Free weekday evening and weekend parking is available behind the offices at 46-48, 50-52 and 66 Colchester Avenue, across the street from the Museum.

