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Prints by William Blake and Leonard Baskin will be featured in the Fall 2012 exhibition, Outcasts and Rebels, located in the Museum’s East Gallery Annex alongside the contemporary artwork of Thornton Dial, Sr.
In this issue of OnView, we print a list of the generous donors who have given to the Fleming Museum between April 1, 2011, and June 30, 2012. We are deeply grateful to this dedicated group: you help to make our exhibitions and programming strong. We are particularly excited to share the fruits of our efforts with you this season. Thank you all!

The Fleming Museum’s Fall 2012 schedule holds a lot of star power, with exhibitions featuring the work of John Singer Sargent; the celebrated, contemporary outsider artist Thornton Dial; and self-proclaimed art-world rebels from different centuries, William Blake and Leonard Baskin.

And that’s not all. We also present two new long-term exhibits of facets of the Fleming’s collection that have not been on view in some time. In the Wilbur Room is an exhibition of Oceanic artifacts, curated by students in UVM’s Museum Anthropology 250 during the spring of 2012; and in our West Corridor cases this fall are highlights from the Fleming’s collection of Pre-Columbian art of the Americas, organized by Loren Teetelli ’12, an Art History and Anthropology major who worked with the Fleming collection during the 2011-2012 academic year. We are delighted to present these exhibits, the results of engaging, experiential learning opportunities for students at UVM, that will be enjoyed by Museum visitors.

We are proud that Burlington will host the 2012 New England Museum Association (NEMA) conference in November. At 95, NEMA is the oldest museum association in the country and boasts over 2200 members. I am pleased to serve as conference co-chair with Phelan Fretz, Director of ECHO, as we host our colleagues from museums across the region and together look at compelling trends and innovations in the museum world.

Five thoughtful, provocative exhibitions full of terrific art and ideas will be on view throughout the fall, accompanied by scholars’ talks, poetry readings, film, musical performance, and more, offering an exciting menu of art experiences for our visitors.

We hope you will join us on Wednesday, October 3, for the opening reception of our fall exhibition season, which I am honored to host alongside UVM’s new president, Thomas Sullivan. We’ll see you in the galleries!

Janie Cohen, Director
This exhibition considers John Singer Sargent’s role in popularizing the color black in America as a choice for evening fashion through his publicly exhibited portraits, fashion-forward clientele, and the sartorial selections he made for his sitters. Previously, black was associated with mourning dress, sexual experience, or working-class clothing. These associations waxed and waned throughout the 19th century, and often operated simultaneously. In America, however, black as a choice for high fashion lagged behind its development in Europe.

To be sure, there were other sources of influence for Sargent’s use of black in fashion. By 1880, he had fully absorbed the inspiration of Spain and Holland, in particular, the palette of Francisco Goya, Diego Velázquez, and Frans Hals — artists whose work he experienced directly during his travels of 1879 and 1880. However, the fact that Sargent was a well-known portrait painter of society women in fashion capitals such as Paris, London, and subsequently New York and Boston, suggests that his use of black in fashion had an impact on the color of couture.

Examples of Sargent’s portraits will be shown alongside contemporaneous fashions from France and America, as well as other types of black dress, including mourning wear, ascetic dress, and garments linked to sexual experience, in order to visually articulate the subtle differences among the multivalent associations of black. These examples are supplemented with contemporary Salon reviews of Sargent’s paintings, notes made by his sitters, and fashion journals in Paris and America, all of which argue for Sargent’s role in effecting the shift of black in fashion from mourning to night.

This exhibition has been generously funded by an anonymous gift.
This pioneering exhibition presents an important and overlooked aspect of contemporary American artist Thornton Dial, Sr.’s oeuvre. Although celebrated for his large-scale, mixed-media paintings and found-object assemblages, Dial’s drawings, which he began creating in the early 1990s, are his most abundant body of work. Organized by the Ackland Art Museum, this exhibition features 50 of Dial’s earliest drawings from 1990-1991, a pivotal moment in his artistic career. The self-taught Dial (b. 1928), whose work is based in the vernacular traditions of the American South, has been considered both an “outsider” or “folk artist” and a major figure on the contemporary scene. *Thornton Dial, Sr.: Thoughts on Paper* offers a fresh look at Dial’s achievements as seen through his drawings, characterized by flowing lines, color washes, and expressive images of women and animals in nature.

In conjunction with the exhibition, the 2007 documentary, *Mr. Dial Has Something to Say* (57 min.) will be screened in the Museum’s New Media Niche. Directed by Celia Carey, the film follows the emergence of Thorton Dial on the art scene and explores the topic of racism and classism in the elite world of visual arts.

This exhibition was organized by the Ackland Art Museum at the University of North Carolina, and has been made possible by a generous grant from the National Endowment for the Arts, the David G. Frey Expendable American Art Fund, the William Hayes Ackland Trust, and members and friends of the Ackland Art Museum. At the Fleming Museum, this exhibition was made possible with generous support from the Kalkin Family Exhibitions Endowment Fund.

**RELAT ED PROGRAM** *(See page 10 for details)*

**October 10/6:00pm**

*Talk: In Love and Struggle: The Art of Thornton Dial*
Although living and working over one hundred and sixty years apart, William Blake (1757-1827) and Leonard Baskin (1922-2000) shared an artistic vision that was outside of the mainstream. Their ideas and their work are connected in this focus exhibition, which is designed as a complement to the display of work by contemporary “outsider” artist Thornton Dial, Sr. Although decidedly different in their approaches to their subject matter, Blake and Baskin share with Dial a forceful personal vision and an artistic language that deals with a wide range of charged political, social, and religious themes.

William Blake was deeply interested in portraying emotional states of being, in particular, the struggle of the soul to free its natural energies from reason and organized religion. His critique was carried out by means of the language of the Bible, his own mythology, and the juxtaposition of text and image through which he intended, to “rouze the Faculties to act.” Blake sought to affirm the importance of every member of society in the struggle for community and human betterment.

Like Blake, Baskin felt few of his contemporaries placed much value on humanistic and spiritual concerns, and in this way he identified with Blake, to whom many of his works in this exhibition are indebted, or, in some cases, created in homage. Baskin developed an expressive style to depict the human form, giving shape to the anguish of the soul. The work on view offers insight into the hearts and minds of these two artists, who considered themselves outcasts and rebels within the art world of their respective times.

This exhibition was made possible with generous support from the Kalkin Family Exhibitions Endowment Fund. We would also like to thank the Hood Museum, Dartmouth College, for their support of loans to the exhibition.
The term “Oceanic” can refer to diverse indigenous cultures from Australia, Melanesia, New Guinea, and other islands of the Pacific. The art and material culture of these areas has been collected by the University of Vermont since the 1890s. After researching the Oceanic collections, which include a recent major gift from Fleming Museum Advisory Board member Dr. David Nalin, the students from UVM’s Spring 2012 course Museum Anthropology 250 organized the artifacts in this exhibition through the rubric of “performance.” Funeral rites, warfare, and the rituals and traditions of everyday life are reflected in a variety of intricately crafted objects, ranging from masks to textiles to weaponry. Kava ceremonies, hunting and fishing, shadow puppet performances, and bungee jumping are also represented for their role in the performance of life in Oceanic cultures.

RELATED PROGRAMS  (See page 10 for details)

November 2/6:00pm  Performance: Gamelan Galak Tika
SEPTEMBER

1-3  MUSEUM CLOSED
   Labor Day Weekend

12  GALLERY TALK
   The Work of Toshiko Takaezu, 6:00 PM
   with Hoyt Barringer, lecturer, UVM Department of Art and Art History

13  SPECIAL PROGRAM
   PechaKucha Night, Vol. 8, 6:00 PM
   PechaKucha Night (PKN) is a worldwide phenomenon that offers the opportunity for a
   broad range of participants to present their projects, ideas, thoughts, and designs at a fun,
   informal, and fast-paced gathering. Drinks and snacks will be on hand.

18  EXHIBITION OPENS
   Oceanic Art and the Performance of Life (see page 8)

25  EXHIBITIONS OPEN
   Thornton Dial, Sr.: Thoughts on Paper (see page 6)
   Outcasts and Rebels: Prints by William Blake and Leonard Baskin (see page 7)

26  THE PAINTED WORD POETRY SERIES
   Cathy Park Hong and Neil Shepherd, 6:00-7:00 PM
   The Fleming Museum presents The Painted Word poetry series, curated by Major
   Jackson, Richard Dennis Green & Gold Professor in UVM’s Department of English.
   Highlighting established and emerging poets, the program is a collaboration of the
   Fleming Museum of Art and the UVM Department of English with support from the
   James and Mary Brigham Buckham Fund.

OCTOBER

2  EXHIBITION OPENS
   From Mourning to Night: John Singer Sargent and Black in Fashion
   (see page 4)

3  OPENING RECEPTION
   Fall 2012 Exhibitions, 5:30-7:30 PM
   Hosted by UVM President Thomas Sullivan, Fleming Director Janie Cohen,
   and the Fleming Museum’s Board of Advisors
   Cash Bar and Hors d’Oeuvres
October continued

6
MUSEUM TOUR
Homecoming/Reunion Weekend, 3:00 PM
Hour-long tour of current exhibitions and permanent-collection galleries

10
PRESENTATION
In Love and Struggle: The Art of Thornton Dial, 6:00 PM
with Charles Russell, Professor Emeritus of English and American Studies at Rutgers University, Newark

17
PRESENTATION
John Singer Sargent and the Little Black Dress: How the Color of Mourning Became the Height of Chic, 6:00 PM
with Gioia Diliberto, writer, and author of I am Madame X

24
PRESENTATION
Jamesian Illuminations of Sargent’s World: The Art of Fiction and the Fictions of Art, 6:00 PM
with Daniel Mark Fogel, Professor, UVM Department of English

31
THE PAINTED WORD POETRY SERIES
Brenda Shaughnessy and Jon Woodward, 6:00-7:00 PM
The Fleming Museum presents The Painted Word poetry series, curated by Major Jackson, Richard Dennis Green & Gold Professor in UVM’s Department of English. Highlighting established and emerging poets, the program is a collaboration of the Fleming Museum of Art and the UVM Department of English with support from the James and Mary Brigham Buckham Fund.

November

2
PERFORMANCE
Gamelan Galak Tika, 6:00 PM
Featuring traditional Balinese music of the shadow puppet play accompanied by films of Bali in the 1930s shot by Colin McPhee

7
MUSEUM CLOSED
Early Museum closing at 4:00 for a private event
SPECIAL PROGRAM
PechaKucha Night, Vol. 9, 6:00 PM
PechaKucha Night (PKN) is a worldwide phenomenon that offers the opportunity for a broad range of participants to present their projects, ideas, thoughts, and designs at a fun, informal, and fast-paced gathering. Drinks and snacks will be on hand.

MUSEUM CLOSED
for The University of Vermont’s Thanksgiving recess

THE PAINTED WORD POETRY SERIES
Prageeta Sharma and Jeffrey McDaniel, 6:00-7:00 PM
The Fleming Museum presents The Painted Word poetry series, curated by Major Jackson, Richard Dennis Green & Gold Professor in UVM’s Department of English. Highlighting established and emerging poets, the program is a collaboration of the Fleming Museum of Art and the UVM Department of English with support from the James and Mary Brigham Buckham Fund.

MUSIC PERFORMANCE
Winter’s Warm Music: A Celebration of Yuletide, 3:00 PM
Warm your heart on a chilly winter afternoon. Listen to the University Concert Choir and Catamount Singers sing music that has inspired and entertained countless generations. The concert takes place in the magnificent ambiance of the Fleming Museum Marble Court. Free admission

EXHIBITIONS CLOSE
Thornton Dial, Sr.: Thoughts on Paper
Outcasts and Rebels: Prints by William Blake and Leonard Baskin
From Mourning to Night: John Singer Sargent and Black in Fashion

MUSEUM CLOSED
for the University of Vermont’s winter recess. The Museum will reopen on Tuesday, January 15, 2013.

Become a fan of the Fleming on Facebook at: Fleming Museum
The Fleming Museum of Art has the finest collection of Pre-Columbian art in Vermont. This long-term installation brings together a selection of works from many of the key cultures of Mexico, Central America, and the Andean regions of Peru. The objects have been arranged thematically to demonstrate that these societies were involved in active cultural exchange and shared similar concerns and social practices, such as ensuring the fertility of the land, and the role of animals in the spiritual beliefs of their cultures. While these groupings attest to many ideological similarities, they also highlight the differences in aesthetics and technology found throughout the Pre-Columbian world. Comprised principally of ceramics, ranging from small figurines to elegant jars and striking human and animal effigies, the installation also includes stone carvings from Mesoamerica, metalwork, and outstanding examples of ancient Peruvian textiles. The objects span over 2,000 years, up to the Spanish conquests of Mexico in 1519 and Peru in 1533.

The content and interpretation of this installation was developed by Loren T eetelli, UVM ‘12 under the guidance of the Fleming Museum curatorial staff, and with the assistance of UVM Professor of Art History William Mierse. The exhibition was made possible through the generous support of the Kalkin Family Exhibitions Fund, and a research support mini-grant from the University of Vermont.

Molded Vessel With Human Head, 200 BCE – 600 CE
Polychrome earthenware
Peru, South Coast, Nasca style
Gift of Henry Schnakenberg 1968.24.4
The Fleming Museum extends its deepest gratitude to all of our generous supporters during the past year.

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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, daytime Museum hours. Reservations required.

THE MUSEUM SHOP AND COFFEE LOUNGE
Offering espresso, Speeder and Earl’s 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 weekday evening (after 6:00 pm) and weekend parking is available in the University's Votey Lot to the west of the Museum as well as across the street from the Museum, behind the offices at 46-48, 50-52 and 66 Colchester Avenue.