



# OF ACCIDENTAL ORIGIN

Work from the Lamont Gallery Collection

SALTONSTALL HOUSE CURATORIAL PROJECT  
2017-2018



**Lamont Gallery** Phillips Exeter Academy

## *Of Accidental Origin: Work from the Lamont Gallery Collection* Saltonstall House Curatorial Project, 2017-2018

Fueled by Art Advisory Board meetings, Art Department consultations, and unanimous votes, former Lamont Gallery director, John Wharton, drafted an argument for the sale of the permanent collection in 1977. From its beginnings, the Lamont Gallery was meant to serve the community through hosting educational, traveling exhibitions. Collecting and maintaining artwork was not in the mission statement, but yet, in 1977, Mr. Wharton found himself with an unwieldy, unorganized collection.

Then comprised mostly of 18th century British prints and paintings, Mr. Wharton believed that collection was too specific, and perhaps, “too overwhelming” for high school students to “explore as thoroughly as it demands.” He thought that the collection could “be used for instruction and placed on permanent exhibition,” but “[the] Academy, however, probably for pragmatic financial reasons, did not see the possibility of providing space, personnel, and budget to match those objectives.” Therefore, without the personnel and budget to maintain the permanent collection, it “remained in the limbo of storage,” according to Mr. Wharton. The collection, was largely neglected not out of spite, but because of the unmanageable and disorganized challenge it became.

Although it may be, as Mr. Wharton described it in 1977, “for the most part, of accidental origin,” the collection *is* a valuable teaching device today, as it has proven with this student-run exhibition. Interested in the Lamont Gallery’s collection of art, a team of a students have embarked on this project to curate a show from the permanent collection. Sifting through the collection and its oddities, students discovered objects of intrigue— from Indonesian swords, ceremonial masks from Cameroon, to prints by Miró and Hiroshige. Through their research, they attempted to answer questions like, *What is this? Where does this come from? Why does the Lamont Gallery have this? What does it mean to have this?* The student curators include: Jacob Hunter ’19, Maya Kim ’18, Ellie Locke ’18, Gabby Sanders ’18, Charles Smith ’18, Magisha Thohir ’18, Alexandra Van Dijkim ’19, Belle Vassao ’18, Tara Weil ’19, Wendi Yan ’18, Kofi Ansong ’17, Craig Celestin ’17, Honor Clemens ’17, Brandon Liu ’17, and Robyn Stewart ’17.

Disjointed and random in nature, the collection provides a diverse look at the gallery’s past collecting patterns; it’s now become a nucleus for critical thinking and problem solving. Since the Lamont Gallery archive offers little insight to the objects’ provenance, the students utilized the research tactics they have learned at the Harkness table for a real-world, fact finding endeavor. Instead of learning from a finished product, like an educational exhibition as Mr. Wharton hoped for, the students were able to actively learn from the curatorial process.

Since most of the planning for *Of Accidental Origin* occurred outside of a classroom and in the students’ free time, it seems only fitting that the exhibition take place outside of the Lamont Gallery. A space for campus-wide afternoon teas and a haven of alumni and Trustee meetings, Principal MacFarlane’s Dining Room in Saltonstall House is one of the most public, yet private rooms on the Phillips Exeter Academy campus. From seclusion to showcase, the collection will be on view in the dining room for those who are united by their connection to Exeter, but diverse in their ages, backgrounds, and points of view.

Visitors are invited to reflect on this facet of Exeter’s history and to see the collection, no longer buried in storage, revitalized with life and educational purpose.



The Saltonstall House Curatorial Team visiting the Peabody Essex Museum with Peabody Essex Trustee, Robert Shapiro '68.



In order to figure out art placement, students worked on a to-scale model of Principal MacFarlane's dining room, complete with a paper version of the Principal!



Once the students figured out placement in the maquette and the Hayes had completed reframing all of the work, the students took to Principal MacFarlane's dining room.



*Of Accidental Origin* Fact Sheet  
Saltonstall House Curatorial Project, 2017-2018  
Lamont Gallery

Sometimes hearing numerical values of time and quantity can convey the unquantifiable effort that goes into non-class related projects. Here are the statistics on the Saltonstall House Curatorial project, *Of Accidental Origin*:

- 12 students gave their time to 16, 1-2 hour long meetings, over the course of 5 months.
- They went on one field trip to the Peabody Essex Museum and two additional trips to Four Square Framing. This adds up to roughly 32 hours spent completing this project. For comparison, one single-term class at Phillips Exeter Academy uses 35, 50-minute class periods, and if reserves are used, 45 sessions. This is not counting the time students spent researching and writing labels outside of meetings.
- This means that the student curatorial team, together, ate 48 pizzas (384 slices) over the course of the curatorial project. On average, 8 students attended the meetings, so that means that over the course of 16 meetings, the 8 students each could have had 6 pizzas for themselves.
- There are 670 pieces in the Lamont Gallery collection; the students scrolled through 670 photographs when deciding which to select for this exhibition.
- It took two and a half hours to scroll through 670 photographs of the collection.
- Pieces from the collection are still scattered across campus as a result of a past art rental program, so there are probably far more than 670 pieces in the collection.
- Susan and Chuck Hayes at Four Square Framing framed and reframed 17 2D pieces in archival materials. Dropping the 17 off sporadically, this took the Hayes' roughly 10 weeks to complete.
- The students originally selected 38 pieces of artwork for the exhibition. Once they saw the space with 38 pieces laid out in it, they had to pare down, clocking in the grand total at 30 2D and 3D works of art (and one outdoor sculpture from the Lamont Gallery collection). The students even overflowed into the dining room, adding four additional collection pieces to the four preexisting cultural objects.
- It took two people one day to install the 30 pieces of artwork in *Of Accidental Origin* and took about an hour and a half for two carpenters to install all the shelving. The carpenters took about two weeks to build all of the pedestals and shelving. It took a week for the painter to layer multiple coats of paint on the pedestals and shelves.
- In total, there are 11 3D objects, 19 2D objects, and one outdoor sculpture included in this exhibition.



### 1. Leonard Baskin

American (1922-2000)

*The Tormented One*, 1954

Silkscreen of an artist proof

Collection: Lamont Gallery,

Phillips Exeter Academy

Gift of the Loewenstein Fund

Leonard Baskin was known for admiring the human form and how “It contains all and can express all.” This woodcut resembles another one of Baskin’s works, *Torment*. A pale disfigured body is a common motif in both. Often in his sculptures, prints, paintings, and illustrations, he combined the human form in various stages of malady with animals; his favorite, the owl.

### 2. Michael Mazur

American (1935-2009)

*The Occupant*, 1965

From his series, *Images from a Locked Ward*

Lithograph

Collection: Lamont Gallery, Phillips Exeter Academy

This lithograph displays human fragility, similar to Leonard Baskin’s work. The listless gaze of the forlorn man, for reasons unknown, stares directly towards the observer. Perhaps he wishes to shed his knowledge of the world and its misfortunes to those watching. Perhaps he simply does not care about this apparent intrusion of privacy. Mazur also plays with scale in this piece, making the point of view low down on the floor, and thus giving this man and his stare more force.

### 3. Michael Mazur

American (1935-2009)

*The Corridor*, 1965

From his series, *Images from a Locked Ward*

Lithograph

Collection: Lamont Gallery, Phillips Exeter Academy

Upon gazing at this lithograph, the student curatorial team was suddenly fearful. With the stark contrast and a sense of urgency in the retreating female figures, this lithograph conveys a scene that would not be out of place in a horror movie. Perhaps it’s the invisible danger that is frightening or the bright, blank void ahead.

#### 4. Wassily Kandinsky

Russian (1866–1944)

*Blue (Blau)*, 1922

Reproduction of a color lithograph

Collection: Lamont Gallery, Phillips Exeter Academy

As the art of a renowned Russian painter and art theorist Wassily Kandinsky, this reproduction of Kandinsky's *Blue* can be considered one of Phillips Exeter Academy's treasures. Kandinsky was involved in many artistic movements during the 20th century: Expressionism – marked by vivid colors and abstract forms to tell stories through art, Bauhaus – a movement focusing on functionality and efficiency in design, and Der Blaue Reiter – a group of artists in Munich, Germany intrigued by the aesthetics of primitivism and spirituality. He believed that art could convey human emotion. To that end, he used his work to create abstract and often psychologically or spiritually intense experiences for people. Kandinsky saw the color blue as peaceful, calming, and supernatural – heavenly. Red is more heavily featured, however, a color Kandinsky connoted with restlessness and raw life. One must look closer at *Blue* then, to battle with the contrast of the blue's peace and calm, red's restless nature, and a violent scene at sea.

#### 5. Northern Nigeria

*Balancing Figure*

Bronze

Collection: Lamont Gallery, Phillips Exeter Academy

Gift of James A. Perrin, class of 1946

FIC- (6)

Other than a brief description of its physical appearance from an appraisal in the Lamont Gallery archives, we know little about this object or its purpose. Toy-like in nature, its counterweighted design allows the object to balance, no matter its placement.



1. Kalimantan, Indonesia

***Mandau***

Collection: Lamont Gallery, Phillips Exeter Academy

Gift of James A. Perrin, class of 1946

*Mandau* is a traditional weapon of the Dayak tribe. The ceremonial sword is utilized in Headhunting Ceremonies, when warriors would bring back an enemy's head as a war prize, or more commonly, as a symbol of closure during a mourning period. The red, white, and black short goat hair adornment is characteristic of the Kenyah region Dayaks. Commonly, the sheath is fashioned from deer antlers (or other animal bones), and rattan weave work. Human bones and hair may be used as materials for ornamental details as well. At this point, we are unsure of which materials comprise this mandau.

**2. Lars Bo**

Danish (1924-1999)

***Defeat*, 1960**

Engraving

Collection: Lamont Gallery, Phillips Exeter Academy

2000.7

Known for his illustrations in the classic editions of Hans Christian Anderson tales, Bo's nickname was the 'Wizard.' This piece also depicts a story, albeit one with less magic and fewer princesses. The angle from which viewers see the soldiers says it all-- a battle lost so terribly they cannot stand to lift their heads. The barren landscape lends to this feeling of loss. The battle seems fresh; the sky is still tinted by smoke. Yet, before knowing the title, the student curatorial team saw this piece as the beginning of a battle.

### 3. Gerard Mercator and Jodocus Hondius

(German, 1512-1594; Flemish, 1563-1612)

*Morocco Marocchi Regnum*, from the *Mercator Hondius Atlas Minor*, 17th century

Hand-colored copper print

Collection: Lamont Gallery, Phillips Exeter Academy

2000.53

This map of Morocco was torn from the pages of the *Mercator Hondius Atlas Minor*, a joint work between Gerard Mercator and Jodocus Hondius. Mercator's original 1595 edition of the atlas had limited success, but after an addition of thirty-six additional maps by Hondius, the atlas sold out within a year. This map comes from a rare English version of the atlas and was hand colored.

Coincidentally, the Class of 1945 Library does have an edition of the *Mercator Hondius Atlas Minor*, although it is not the specific edition from which this page was torn.

Sources: Adina Sommer: Antique and Contemporary Art and Barry Lawrence Ruderman Antique Maps, Inc.





**1. Tomio Kinoshita**, Japanese (1924-2014)

*Untitled*, 1961

Woodblock print

Collection: Lamont Gallery

1966.11

A self-taught artist, Tomio Kinoshita started making woodblock prints in 1955. His prints are known for their jagged lines that, in varying width, create depth. The jaggedness was deliberately used by the artist to mimic the texture of the grain in the wood. Frances Blakemore, who published extensively on modern Japanese prints, commented that while Europeans aimed at realism, Kinoshita's prints "created emotional response." *What is your emotional response to this print? How does the jaggedness of the lines affect your viewing experience?* Sources: The Lavenberg Collection of Japanese Prints and the Chicago Tribune

**2. Federico Castellón**, Spanish (1914-1971)

*Red Death*, 1969

Color lithograph

Collection: Lamont Gallery, Phillips Exeter Academy

1971.25

This piece is from a collection of lithographs by Spanish-American artist Federico Castellón. Fascinated by "The Masque of the Red Death," a short story written by Edgar Allen Poe, the

Aquarius Press of Baltimore commissioned Castellón to create a series of illustrations for the story. Castellón's initial interest in Poe's work was due to the questions it encouraged ("What the hell is this?"), the feelings it evoked ("Poe depresses me enormously."), and the similarities between the two artists' work ("There is a dark, very dark, side to my work and Poe is quite a dark guy.").



This specific illustration depicts a partygoer from the story holding his mask in "...the deep seclusion of one of his [the prince's] castellated abbeys." Originally published in an edition of 500, the smudged, muted colors of this lithograph accurately set the tone for Poe's terrifying piece, just as Castellón had hoped.

Sources: Payne Fine Arts and Manhattan Rare Books

3. Bamana, Mali

*Female Chi Wara*

Collection: Lamont Gallery, Phillips Exeter Academy

Gift of James A. Perrin, class of 1946

FIC(21)

A *Chi Wara* is a ritual object representing an antelope that was, and continues to be, used by the Bambara ethnic group of Mali to teach young men social values, agricultural techniques, as well as to promote fertility. The female antelope with a baby on her back was most likely used for the previous reason. Paired with dances and rituals, *Chi Wara* were said to have the power to maintain the well-being in Malian tribes as well as improve their society.

*Chi Waras* come in either a male or female form. The female form, as you can see, often shows a baby antelope on the mother's back. Male *Chi Wara* lack this feature, standing alone.

Without a ceremonial backdrop, the *Chi Wara* becomes an aesthetic statue, relic of regalia, and a mystery for us to unravel. Maybe that goes to show the Malians were not wrong about the significance of the *Chi Wara*: even nearing centuries after their creation, the *Chi Wara* may still have an educational purpose.



1. Zaire (Democratic Republic of the Congo)

***Likimbe Thumb Piano***

Wood and metal

Collection: P. Phillips Anthropology Museum, Phillips Exeter Academy

Gift of James A. Perrin, class of 1946

Finger pianos, or *mbira*, traditionally consist of a wooden slab, with metal tongs fitted across the board from a metal or wooden fulcrum. Finger pianos cannot be traced to one ethnic group, as they were a common instrument all across Africa, and when discovered, spread across the world. The keys on a finger piano range from 3 or 4, to about 35. It can be found in the sub-Saharan African music traditions today.



## 2. Stephen Brooks

*Chorus Line*, circa 1970

Silkscreen print

Collection: Lamont Gallery, Phillips Exeter Academy

Stephen Brooks's *Chorus Line* depicts eight identical blue figures in an unusual pose that strikingly resembles the signature pose of Ian Anderson's - the flutist front man of progressive-folk rock band Jethro Tull. The title -- *Chorus Line*-- may also refer to the homogeneous group of performers who provided musical accompaniment to tragedies, comedies, or satyrs. Pop-art qualities can also be seen in this artwork. The repetitive figures perhaps indicate the devaluation of a person, when their images are so often repeated and reproduced. In fact, they no longer become 'human,' and in a way, are transformed into simply products and icons. Oddly, little information exists about the artist, Stephen Brooks. It's possible that this was made by a past Exonian and found its way into the collection.



### 3. N'djamena, Chad

#### *Flute*

Brass, cowrie shells, and leather

Collection: Lamont Gallery, Phillips Exeter Academy

Gift of James Perrin, class of 1946

Among other instruments, flutes were traditionally used in storytelling, weddings, birthdays, and events of the like. Wind instruments specifically would be used to warn communities of emergencies, announce the arrival of delegates, and to notify villages of incoming enemies. The Kanembu ethnic group was known notably for their use of flute-like instruments, ranging from the one seen here, to smaller flutes similar to ocarinas. Like most traditional instruments of Chad, they can still be seen today in various forms of Chad music, in groups like Chari Jazz, African Melody, and the International Challal.

#### 4. Dick Swift

American (1918-2010)

*Fantasy for Flute, Horn and Strings*, 1957

Color intaglio

Collection: Lamont Gallery, Phillips Exeter Academy

Gift of Boston Society of Independent Artists

1958.2

As the nation witnessed the Great Depression and World War II, the art world responded by drastically changing forms and methods. Many printmakers started to use the intaglio method brought by the pioneering British artist Stanley William Hayter in 1940's. This print created by Los Angeles-based Dick Swift in 1957 is an example of an intaglio print. While his earlier prints were mostly realistic, Dick's style moved more towards abstraction, utilizing simpler forms to convey emotion. He manipulated contrasting blocks of color and light and geometric shapes to depict the emotional environment established by music.

Source: Annex Galleries

#### 5. N'djamena, Chad

*Primitive stringed instrument and bow*

Animal hide stretched over wood; wood and animal hair.

Collection: Lamont Gallery, Phillips Exeter Academy

Gift of James A. Perrin, class of 1946

Stringed instruments trace back decades in ancient Chadian culture. Stringed instruments, such as ones like these, were used in various rituals and stories in villages across Chad; music was a religious tradition for the people. Traditional instruments were also played for rites of passage, birthdays, funerals, and weddings; this tradition can still be seen today in a milder form. Ethnic groups like the Sara were particularly fond of stringed instruments and integrated them into much of their culture. This artifact is the ancient ancestor of the modern *kinde*, a bow harp which can be found in some forms of modern Chadian music.



1. Sumatra, Indonesia

*Carved wooden powder horn*

Carved ebony wood

Collection: Lamont Gallery, Phillips Exeter Academy

Gift of James A. Perrin, class of 1946

FIC-11

Initially, individuals needing to transport gunpowder used bovine horns since they were already hollow. The horn's shape and naturally waterproof medium provided a safe means of transport, given that the creator included a stopper at the wider mouth of the horn. Carved from ebony, however, this powder horn strays from the archetypal material. Typically, powder horns made by the Batak of Indonesia have elaborately carved stoppers at the mouth of the horn, however Mr. Perrin's lacks this feature.

2. **Utagawa (Andō) Hiroshige**, Japanese (1797 – 1858)

*The Okitsu River, Okitsu*, 1834

Color woodblock print

From his series, *Fifty-Three Stations of the Tokaido*

Collection: Lamont Gallery, Phillips Exeter Academy

1966.17

The eighteenth of Hiroshige's series, *Fifty-Three Stations of the Tokaido*, the print *The Okitsu River, Okitsu* shows large sumo wrestlers crossing the shallow river by horse, palanquin, and foot. This falls in line with Hiroshige's usage of *Ukiyo-e* and Edo period styles. He incorporates the typical *Ukiyo-e* style through the depiction of the sumo wrestlers, and incorporates them into the greater surrounding area.

Behind the sumo wrestlers and porters lies Miho beach, with a cluster of pine trees called *Miho no Matsubara* (“Pine Groves of Miho”), a muse for many Japanese writers and artists of the past. In the back, ships sail in or away and trees define the skyline. The Okitsu, a shallow river in southern Japan, wraps around a small cliff and seems to flow towards the viewer.

### 3. Joan Miró

Spanish (1893-1983)

Color pochoir print

*L'ete*, 1938

Collection: Lamont Gallery,  
Phillips Exeter Academy



While Joan Miró’s works have often been characterized as Surrealist, his style underwent several changes. His early works were inspired by Fauvism and Cubism, and then influenced by Paul Klee and Wassily Kandinsky whose works were more abstract and expressive. He later arrived at Surrealism, mixed with his personal style. Miró’s artworks, while never fully abstract, contributed to the avant-garde journey towards complete non-objectiveness. Miró often worked with a limited palette of bold colors without blending, which inspired the Color Field paintings.

Source: Spaightwood Galleries

### 4. James Gillray

British (1756-1810)

*Market Day and Other Works*, 1788

Etching

Collection: Lamont Gallery, Phillips Exeter Academy

The bottom of this satirical cartoon by famed British caricaturist James Gillray reads “Every man has his price,” a fitting description of the image it accompanies. First published on May 2nd, 1788, *Market Day* depicts Lord Chancellor Edward Thurlow overseeing the members of British Parliament, each reimagined as a hog. The members are dressed in ermine-trimmed robes, wear voluminous white wigs, and have humanoid faces, but all other aspects remain hog-like. Hooves, horns, scrambling on all fours, James Gillray hilariously reduces the most important governmental body in his country to crowded, smelly pigs. The reverse of *Market Day* features two more prints by Gillray, both satirical in nature. The first, “Election troops, bringing in their accounts, to the pay table,” shows journalist Edward Topham at the gates of the Treasury. He is flanked by community members clutching newspapers that display frustration over the recent by-election at Westminster. Prime Minister William Pitt hides from the crowd behind the locked Treasury gate, holding the key. The following image depicts four men playing their last hand in a game of cards. Each is a politician, making this a “political game.” These prints showcase Gillray’s ability to craft humor from tension, be it through puns or portly looking men.

Source: British Museum



### 1. Hubertus von Pilgrim

German (1931- )

*Nocturno*, 1964

Copper engraving

Collection: Lamont Gallery, Phillips Exeter Academy

1967.55

When the student curatorial team first saw this engraving, they did not know the title or any additional context, which forced them to look closely at the formal qualities von Pilgrim utilized. After looking closer, the students jokingly nicknamed this piece, “Raining Cows” since they thought the crumpled heap of lines and biomorphic forms suggested the anatomy of something living – or something that used to be, at least. Although humorous at the time, their nickname for von Pilgrim’s piece signaled an immediate perception of the mood. They noticed this print’s dark, eerie cast, the penetrating vertical lines that lead the viewer’s eye/down to this unknown form. Something (or someone) that has sunken to the bottom of the composition and remained, twisted and contorted. *If you did not know any context, would you have a similar read of Nocturno?*



## 2. Cameroon Grasslands

*Bush cow mask*, 19th century

Wood and pigment

Collection: Lamont Gallery, Phillips Exeter Academy

Gift from B. Rodney Marriott

Stylistically, this mask bears great resemblance to other bush cow masks from Oku, which is located in the Northwest region of Cameroon. Bush cow masks from the Grasslands region of Cameroon are often carved with a ridge running from forehead to nostrils, and display bared teeth through a open mouth. These masks often depict gouged, white circles for eyes and flaring nostrils. Limited in color palette, bush cow masks are usually pigmented with black, red, and white. In the Cameroon Grasslands, there are over 70 mask societies, and within each family, there are ten to twenty masks. There are two lead masks, the first called an *Akam*, which is worn by the medicine man in the community and depicts a male face. The second lead mask is either an elephant or, like this, a bush cow mask. These masks did not cover the dancer's face, but instead, sat on the top of the head like a baseball cap. Unlike other uses of African masks, these Oku masks were not carved to represent ancestors or spirits; it was part of death ceremony regalia. The death ceremony, danced by one of these 70 mask societies, would mark a symbolic death within the community as well. *How do you think Mr. Marriott came across this bush cow mask? Is right, culturally and ethically, for the Lamont Gallery to "own" a culturally significant mask, such as this?*

Source: University of Iowa Museum of Art



### 3. Utagawa (Andō) Hiroshige

Japanese (1797-1858)

*Yokkaichi*, 1855

From his series, *Fifty-Three Stations of the Tokaido*

Collection: Lamont Gallery, Phillips Exeter Academy

1967.24

Hiroshige's print, which depicts men carrying bundles through coastal village, shows why he has been praised through history as the most renowned *Ukiyo-e* artists. Hiroshige was born in Tokyo and while he did study at the school of Utagawa Toyohiro, he is known as a largely self-taught artist. In order to pay for his art schooling, though, he worked various odd jobs while also serving as a fire warden. This series depicts landscapes one would encounter when traveling to Kyoto, while also capturing a slice of daily life of those living and working in the towns along the way. The print uses many cool and calm colors, to express the landscape; the lines in the piece are also very soft, too, from the subtle undulation of the bridge to the rounded tops of the trees in the background. Hiroshige created *Yokkaichi* between 1830 and 1858, during his so called "landscape period." This period marks the emergence of his own style and departure, stylistically, from the works of his elders. *What do you think of Hiroshige's will to be different? What kind of journey do you think the people in the painting are undertaking?*

#### 4. N'Djamena, Chad

##### *Giraffes*

Brass

Collection: Lamont Gallery, Phillips Exeter Academy

Gift of James A. Perrin, class of 1946

DA 229-28, DA 245-29

James Perrin '46 most likely acquired these brass giraffes during his role as a Public Affairs Officer in N'Djamena, Chad. While we do not know the artist who sculpted the piece, it seems that the giraffe was formed using the lost-wax method, a process native to the Bini tradition in parts of Chad. The lost wax method used a model that was then covered in wax. After that, the model was encased in a soft lump of clay, with a thin tube attached to the top and bottom of the sculpture. Molten bronze travels through the tube, melting the wax (therefore the “lost” wax method) and filling the mold with the metal. This process was known among the people of Benin, pre-European contact. The people of Benin most likely learned it from the Ife in Nigeria. The giraffes’ structure has great flow and adds an element of diversity to the room not only through the vast origin of the piece but of its complex creation and alternative metal medium. *Why do you think Perrin would want to share these sculptures with the school?*





### 5. Alexander Calder

American (1898-1976)

*Derrière Le Miroir*, 1963

From his series, *Stables*, published in the French art magazine, *Derriere Le Miroir*, issue No. 141, 1963

Color lithograph

Collection: Lamont Gallery, Phillips Exeter Academy

1971.3

Infatuated with movement, balance and working with his hands, American artist Alexander Calder was classically trained as draftsman and mechanical engineer. After a brief stint working as a boat engineer, he moved to New York City and then onto Paris in the late 1920's. He found himself traveling in social circles with artists, musicians, and writers such as Joan Miró, Pablo Picasso, Edgard Varesé, Piet Mondrian and Marcel Duchamp. Since Calder spent a long time in France, the culture and his compatriots had an impressive impact on his work. Most of Calder's work -- from his wire animals, to mobiles, to large public works and everything in between -- is so beloved because it incites a childlike enjoyment and encourages a playfulness that is unique to his work.

In 1946, Parisian gallery owners, Aimé and Marguerite Maeght, started a magazine called *Derrière Le Miroir*. With each issue, the Maeghts highlighted the work of artists they represented – Braque, Chagall, Miró, Matisse, and so on. The couple used their magazine not only as a means of documenting their gallery's exhibitions, but also to provide more affordable art for those intrigued by the artists they represented. This print, as you can tell from the crease, comes from an issue that highlighted Calder's lithographs. Since issue number 141 was not considered a "deluxe" edition, Calder did not sign this print.

Sources: Encyclopedia Britannica and Artists Home



## 6. Utagawa (Andō) Hiroshige

Japanese (1797-1858)

### *Spectacles Bridge in Nagasaki, Hizen Province*

From his series, *One Hundred Famous Views in the Various Provinces*

Color woodblock print

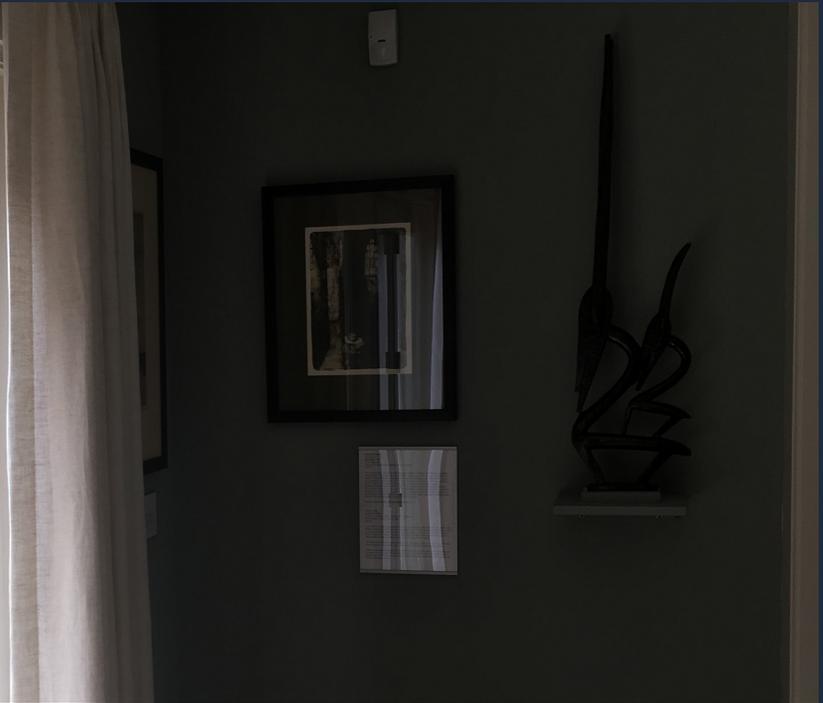
Collection: Lamont Gallery, Phillips Exeter Academy

1966.19

Hiroshige is considered the last great master of the Japanese Ukiyo-e genre of art. *Ukiyo-e*, "pictures of the floating world," is known for its depiction of urban pleasures of the Edo period in Japan. Typical subjects of the style include landscapes, women beauties, and actors. Ukiyo-e created a strong influence on early western Impressionist painters like Monet and Degas in the late 19th century.

This print of the *Spectacles Bridge in Nagasaki* is from the series *One Hundred Famous Views in the Various Provinces*. The spectacles bridge received its name because its two round arches reflecting in the river resembled of a pair of spectacles.

Sources: Japanese Gallery and the Boston Museum of Fine Arts.



Left: PEA Physical Plant installing *Big Trace* in Principal MacFarlane's backyard.

Right: PEA Physical Plant testing out placement with a mock-up of *Scatwell*.



## 1. Gerald Laing

British (1936-2011)

*Big Trace*, 1969

Painted steel

Collection: Lamont Gallery, Phillips Exeter Academy

Donated by a generous alumnus, class of 1965

Having gained popularity in the U.S. as a pop artist, Gerald Laing returned to live in Scotland in 1969. He had been known for his pop paintings, especially one of the European movie star Brigitte Bardot. Laing's move to the "more impressive" Scottish Highlands significantly impacted his works - stylistically, they began to mimic the environment. Expressing his sentiments in an exhibition catalogue of a self-titled exhibition at the Scottish National Gallery of Modern Art in 1971, Laing states, "The work became heavier, stronger, larger, and, as a concomitant of this, I became less concerned with very high finishes." These "massive sculptures" seemed to gain the weight that the mountains, hills, and valleys of the Scottish landscape imposes on her viewer.

## 2. Gerald Laing

British (1936-2011)

*Scatwell*, 1969

Painted steel

Collection: Lamont Gallery, Phillips Exeter Academy

Donated by a generous alumnus, class of 1965

Two of the Lamont Gallery's Gerald Laing sculptures can be seen from the Saltonstall House. Through the dining room french doors, one can see *Big Trace* and through the through the living room, one can see Laing's *Scatwell*, nestled up to the side of Love Gym.

*Meant to be nestled in and juxtaposed to the great expanse of the Scottish Highlands, do Laing's Big Trace and Scatwell have the same impact on the viewer now, tucked behind the Saltonstall House and across the street at the Gym?*



## 1. *Japanese Print and Double-Sided Woodblock*

Collection: Lamont Gallery, Phillips Exeter Academy

Gifted by Mr. and Mrs. Stanley Marcus

Print: 1962.7

Block: 2002.2

This print, which appears to be a page for a book, was created from a set of ten woodblocks in the Lamont Gallery collection. The artist carved in cursive Japanese, interspersing the text with scenes from everyday life, as one can see in this example. If compared to the rest of the Japanese prints in the Saltonstall collection, there is significantly less color as well as more writing than the others. One of the pages depicts a father with his donkey and a mother with her child, images significantly less in line with typical Ukiyo-e style.

*To what purpose do you think these prints served? What other differences and similarities can you find between these woodblock prints and the rest of the Japanese prints?*





## 1. Bwa

Burkina Faso

*Yehoti (Butterfly Mask)*, 20th century

Wood and pigment

Collection: Lamont Gallery, Phillips Exeter Academy

Gift of James A. Perrin, class of 1946

Carved by the Bwa people of Burkina Faso, this *Yehoti* mask represents a butterfly with an astounding 6-foot wingspan. According to Bwa lore, butterflies symbolize growth and fertility for the warm, summer months. The Bwa people created mask like these to personify “nature spirits” -- humans, animals, and other abstract living creatures. Worn atop of the dancer’s head like a cap, this mask was most likely worn during an agricultural ceremony during the dry season (March to May). Dancers in these types of ceremonies pray to their deity, *Do*, for a successful harvest. Apart from the dry season ceremonies, nature spirit masks are also worn to honor the deceased and to ensure a smooth transition of the afterlife.

Sources: Ìmò Dára and the University of Iowa Museum of Art

## 2. Roi Partridge

American (1888-1984)

*Snowfields*, 1927

Etching

Collection: Lamont Gallery, Phillips Exeter Academy

Born in Washington before it became a state, Partridge’s childhood was spent surrounded by beautiful mountains and landscapes. The mountains he saw as a child served as his inspiration in pieces like *Snowfields*. Geometric line work representing the jagged structure of rock became his signature as he captured his childhood views in etchings. Drawing close to the etching, one can almost imagine the chill of the snow and see around the bends of the mountain. In these few moments of close proximity to the etching, we too become transported to early 1880’s Washington, watching over the snow slopes even from (the admittedly often snowy) Exeter, New Hampshire.

Source: Annex Galleries



1.



2.

**Utamaro Kitazawa**  
**Faded Beauty**  
 Paper, 18th century  
 Collection: Center for the Study of Japanese Art, University of California, Los Angeles  
 Gifted to the Center for the Study of Japanese Art by the University of California, Los Angeles, 1982

Utamaro Kitazawa (1753-1806) was one of the most prominent figures of the Edo-period ukiyo-e movement. He was a pioneer in the development of the "faded beauty" genre, which depicted women in a more mature and elegant style. This work is a fine example of his skill in capturing the subtle beauty of a woman in a kimono.

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## 1. Utagawa Kunisada

Japanese (1786-1865)

*Furyu Tadashi Buye*

Color woodblock print

Collection: Lamont Gallery, Phillips Exeter Academy

Gifted to the Lamont Gallery by Mrs. Rockefeller in memory of Michael Rockefeller, class of 1956

1965.33

*"Living only for the moment, savouring the moon, the snow, the cherry blossoms, and the maple leaves, singing songs, drinking sake, and diverting oneself just in floating, unconcerned by the prospect of imminent poverty, buoyant and carefree, like a gourd carried along with the river current: this is what we call ukiyo."* -Asai Ryoi, *Tales of the Floating World*

*Ukiyo-e* simultaneously translates into “the floating world” and “this world of sorrow and grief.” This genre captures the complexity of 18th and 19th century Japanese lower-class citizens. While trapped in poverty, these citizens spent excess money was on entertainment; while powerless, this “leisure class” held the greatest sense of freedom in hierarchical Japanese society.

*Furyu Tadashi Buye*, created by Utagawa Kunisada, is one fragment of a collection of works produced in this period, but represents much more than just the seductive woman printed on its page. Master businessman and artist, Kunisada created over 20,000 pieces in his lifetime using the art style *Ukiyo-e*. He reproduces and showcases the hedonistic lifestyle enjoyed by the lower class through his art, and is especially famous for his prints of women, warriors, and actors. Many of Kunisada’s prints evoke a sense of eroticism especially when compared to other masters of *Ukiyo-e* of his time.

## 2. Kitagawa (Kikumaro) Tsukimaro

Japanese (1794-1836)

*Miura-ya Agemaki*, circa 1830’s

Color woodblock print

Collection: Lamont Gallery, Phillips Exeter Academy

1965.31

Kikumaro, also known as Tsukimaro, was famous for his *bijin-ga* prints – portrait prints of beautiful women. Here, the *Ukiyo-e* print depicts Agemaki, a character from one of the most popular and famous kabuki plays, *Sukeroku*. In the play, Agemaki, the top courtesan of the *Miura-ya* teahouse, is the main love-interest of two samurais of the play, *Sukeroku* and *Ikyu*.

Sadly, some of the artwork selected for *Of Accidental Origin* did not make the final cut. Take a look at the other prints and paintings the students considered for this exhibition.

**Maya West**, class of 2001

*Tree in three panels (with Korean and Chinese)*

Triptych collage

Collection: Lamont Gallery, Phillips Exeter Academy

In this piece, West uses pieces from Korean and Chinese periodicals to craft the image of a tree in a triptych, each representing the roots, middle, and branches of a tree.

The artist uses warm colors coupled with the periodicals to create a fiery quality to the tree. In this piece, West mixes the Asian periodicals with details of nature, showing how the melding of cultures in a natural occurrence. Tense relations exist between many Asian countries and often times sons and daughters are not permitted to marry outside of their culture. West shows that not only is this natural, but it is also powerful.



**Moroshige Hishikawa**

Japanese

*Ryoguko Bridge*

Color woodblock print

Collection: Lamont Gallery, Phillips Exeter Academy

1992.524



Moroshige Hishikawa was one of the most prominent artists in the Hishikawa School of Painters. The artists' specializations were usually in portrayals or erotic books, but in this piece, Hishikawa strayed from his usual work. *Ryoguko Bridge*, as the title tells, shows a scene of civilians crossing the Ryoguko Bridge. The Ryoguko Bridge is literally "the two provinces," which hints at themes of unity.

Source: *Japan Encyclopedia* by Louis Louis Frédéric and translated by Käthe Roth

**Philippe Hosiasson**

French (1898-1978)

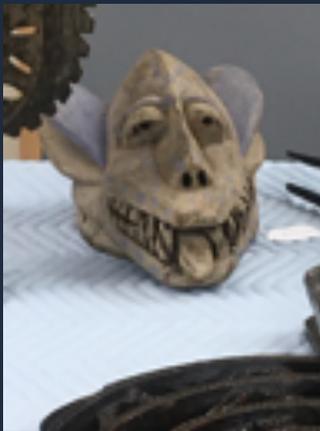
*Ode*, 1958

Oil on canvas

Collection: Lamont Gallery, Phillips Exeter Academy  
1959.387



Philippe Hosiasson was a French-Ukrainian painter, known for his avant-garde abstract works. Hosiasson was possibly influenced by the rise of abstract expressionism in 1950's America (a decade which bred a new generation of radical artists, such as: Jackson Pollock, Willem de Kooning, and Mark Rothko) when painting *Ode*. Abstract expressionism is characterized by “monumentally scaled works that stood as reflections of their individual psyches – and in doing so, attempted to tap into universal inner sources,” as Stella Paul defines, a member of the Department of Education at The Metropolitan Museum of Art. Stylistic traces of abstract expressionism is evident in the thick, visceral strokes of *Ode* that does little to indicate any shape or form. The hot tonality of reds and pinks, juxtaposed with a deep violet, establishes a moody impression, an ode, perhaps, to passion.



Republic of Benin

*Jaguar helmet mask*

Wood and pigment

Collection: Lamont Gallery

Gift of B. Rodney Marriott

We know little about this jaguar headpiece gifted to the gallery by Mr. B. Rodney Marriott. Mr. Marriott also gifted the *Bush cow mask* that is hanging in the Saltonstall Dining Room.

## Utagawa (Andō) Hiroshige

Japanese (1797-1858)

*Ejiri* (“Distant view of Miho”), from his series,  
*Fifty-Three Stations of the Tokaido*

Color woodblock print

Collection: Lamont Gallery, Phillips Exeter Academy

1966.19



Considered the final great master of Ukiyo-e, Hiroshige's prints are distinct in their poetic, ambient quality. Rather than creating prints centered on human life, Hiroshige showed people as part of a greater, natural order. In fact, most of his individual works were often connected to each other through a significant theme or as part of a larger collection. Examples include the *Sixty-Nine Stations of the Kiso-Kaido* and the *Fifty-Three Stations of the Tokaido*, both central roads connecting the historical capital of Edo, Japan with the rest of the island. Each stop included food and shelter for travelers, such as Hiroshige himself. *Ejiri* is eighteenth of the *Fifty-Three Stations of the Tokaido*, and depicts a Japanese postal town in the 1800's. *Why do you think Hiroshige chose to create prints related to these central roads?*

**Keiji Shinohara**, after the style of **Utagawa (Andō) Hiroshige**, specifically after *Miyanokoshi*, from the series, *Sixty-Nine Stations from the Kiso-kaido*

Color woodblock print

Collection: Lamont Gallery, Phillips Exeter Academy



Keiji Shinohara, a modern Ukiyo-e artist, gathers inspiration from Hiroshige and Kunisada while putting a more contemporary twist on the print style. In this particular print, he channels Hiroshige's *Miyanokoshi* from the *Sixty-Nine Stations of the Kiso-Kaido*. While describing his

artistic process, Shinohara explained “For me, the story behind the work is very important; there is a sense of narrative that is very private. The feelings and emotions that I convey through these abstract landscapes matter most to me. Almost always my images are of nature, but it is the essence of the landscape that I want to express, not realistic accuracy.”

*What are similarities between this piece and Ejiri by Utagawa (Andō) Hiroshige? What are differences? What narrative do you believe Keiji Shinohara is trying to convey?*

Glen Adolph Krause  
American (1914-1981)

*Faculty Meeting*

Oil on canvas

Collection: Lamont Gallery, Phillips Exeter  
Academy

1965.19

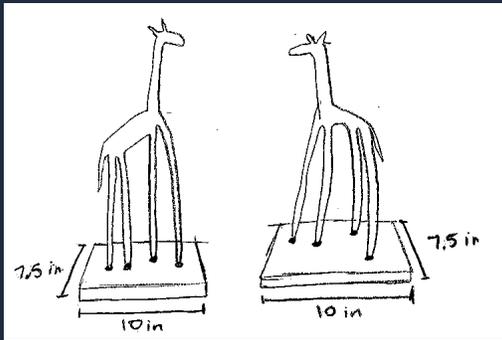


Glen Krause was an art teacher in Chicago before returning to the Academy and becoming both the Chair of Art Department and the Director of Lamont Gallery. Krause worked with many different mediums — paint, sculpting, and graphic design — but it’s with paint he chose to commemorate the weekly Faculty Meeting in the Elting Room. Depicting the faculty members as a field of birds lends a childish feel but also hints at the tone of those conversations and how one can feel like prey during these meetings.



This project would not have been possible without the collaboration and support from other PEA departments and friends of the Lamont Gallery. The thank you list runs long due to our incredibly supportive community.

The majority of work showcased in this exhibition had to be reframed and rehoused in archival matting. We would like to thank Susan and Chuck Hayes at Four Square Framing for the impeccable work they have done to keep this artwork safe for many years to come. The Saltonstall House curatorial team would also like to thank Gary Tuttle, Dan Foley, Matthew Kucharski and Scott Tuttle for the beautiful custom pedestals and shelves built and painted by Facilities Management for this project. Thank you to the Catering Department for advice on artwork and pedestal placement. Your insight is always invaluable. Thank you to art preparator, Dustin Shuetz, for helping to install the 30+ pieces of artwork in the dining and living room. Thank you to the many Campus Safety Officers that let the curatorial team into the Saltonstall House for meetings and during installation. Thank you to gallery attendant, Dale Atkins, for helping to create a 3D maquette of the space so that students could start to brainstorm artwork placement. Thank you to Rob Shapiro and Carina Corrigan at the Peabody Essex Museum for hosting the curatorial team and filling them with insight and ideas for this project. Thank you to Mikki Deschaine for helping with scheduling and event planning in the space. Lastly, thank you to Lisa MacFarlane for her passionate support and offering her dining room for this very special project.



After designing custom mounts and pedestals for the art, the PEA Carpentry and Paint departments created them from scratch.

