



THE SCOUT

Winter 2019

CYRUS DALLIN
ART MUSEUM
NEWSLETTER

Celebrating 20 Years of Dedication to Cyrus Dallin's Legacy

By Megan Bisceglia

On Sunday, October 21, 2018, Museum board members, founders, community members, and the Dallin family celebrated a momentous milestone - the Cyrus Dallin Art Museum's 20th anniversary!

Trustee Emeritus and founder Jim McGough greeted supporters and shared stories from the Museum's early years. He and Board President Geri Tremblay unveiled the new exhibit, *Cyrus Dallin the Landscape Painter*, which features five paintings originally included in a 1934 retrospective of the sculptor's work at the Boston Art Club. Geri then spoke of the important role painting played in Cyrus Dallin's artistic process and social relationships. (See inside for Geri's full remarks.)

Director and Curator Heather Leavell highlighted the Museum's newly restored bust of Charles Lindbergh and recounted details of the aviator's wildly popular visit to Boston in the weeks following his groundbreaking transatlantic flight. (See inside for Heather's full remarks.)

Since its opening in 1998, the Dallin Museum has become an irreplaceable asset to the Town of Arlington and a nationally respected institution. We embark on the Museum's 21st year with gratitude for our wonderful community of supporters and a renewed dedication to the Museum's mission.

Cyrus Dallin Art Museum
611 Massachusetts Avenue
Arlington, MA 02474

Plan a visit!

The Cyrus Dallin Art Museum is located in the heart of Arlington, just six miles from Boston, along the route of Paul Revere's ride and the April 1775 Revolutionary Battle Road.

The Dallin Museum is open Friday through Sunday 12:00 - 4:00 pm. Admission is a requested donation of \$5 per person.



(781) 641-0747 | info@dallin.org



L to R: Anne-Marie Delaunay-Danizio, Trustee; Ann Marie Bowler, Founder; Mike Borgasano, Trustee; Heather Leavell, Director/Curator; James McGough, Founder and Trustee Emeritus; Richard Bowler, Founder.



L to R: Barbara Milhender; Glenn Doherty, Cyrus Dallin's great grandson; Patricia McCabe, Dallin's great granddaughter.



L to R: Don Tremblay; Ellen Aamodt, Trustee; Heather Leavell; Geri Tremblay, Board President.



We loved those days *watching a miracle come true*. A lot of hard work went into getting rooms ready. Cleaning, scraping, and painting during evening hours, after work, etc. Don, Geri and Jim put in all kinds of time, along with our sons-in-law. To see what the Museum has become is a big accomplishment for Jim and Geri and the organization." ~ *Ann Marie Bowler, Founder*

"I have felt for such a long time that Dallin's works, especially Paul Revere and the Appeal, are well known to the public, but the name of the artist is not. The museum is *helping to educate the public about CED and his legacy*. My mother, Ruth Dallin McCabe Stevenson, would have been thrilled to know the museum is still alive and well twenty years after its founding." ~ *Pat McCabe, Great Granddaughter of Cyrus Dallin*

Dallin's Portrayal of an Iconic Aviator

Remarks from the Dallin Museum's 20th Anniversary Celebration

by Heather Leavell

On May 20, 1927, Charles Lindbergh took off from Roosevelt Field on Long Island and flew more than 3600 miles in 33 hours across the Atlantic Ocean, landing safely in Paris. This remarkable feat instantly elevated the aviator to the status of American icon.

Shortly after returning to the U.S., Lindbergh began a three-month tour of the country funded by the Guggenheim family. The tour included stops in 92 cities in 48 states. He arrived in Boston on July 22, 1927 to immense fanfare. During the two-and-a-half day visit, Lindbergh was honored with a nine-mile parade through Boston, celebrations in the Common and at the State House that drew over 200,000



The Vision, 1927

The crowd watched in admiration as Mayor Malcolm Nichols presented Lindbergh with a bronze statuette of Cyrus Dallin's Appeal to the Great Spirit as a gift from the City of Boston.

people, and an evening event at the Boston Arena.

An article in the *Boston Herald* described the scene at the Arena event: "The crowds gathered outside taxed the



Photo from the *Cleveland Plain Dealer* of artist Martha Fairweather admiring Dallin's two portraits of Charles Lindbergh at the gallery of P.P. Caproni and Brother, 1920 Washington Street, Boston.

strength of more than 200 policemen...Never in the history of the Arena was such a throng in its immediate vicinity." When Lindbergh made his appearance inside, "women shrieked with sheer joy. They danced and cried. Men shouted hoarsely and others cheered with abandon. Children screamed their delight." The crowd watched in admiration as Mayor Malcolm Nichols presented Lindbergh with a bronze statuette of Cyrus Dallin's *Appeal to the Great Spirit* as a gift from the City of Boston.

In anticipation of this visit, Cyrus Dallin modeled two portrait busts of Lindbergh. These works were exhibited in the gallery of the Boston plaster casting firm, P.P. Caproni and Brother. Dallin titled the first portrait *Viking of the Air*, the aviator's nickname. In this work, Lindbergh wears a determined expression, his eyes fixed straight



Charles Lindbergh press photo, 1927

ahead on the monumental task in front of him. In the second bust, *The Vision*, Dallin presents Lindbergh as a dreamer, with the head tilted back and gaze resting on a faraway spot. Both busts feature the aviator wearing a winged Viking helmet.

The Dallin Museum's cast of *The Vision* was produced by the Caproni Company and was included in their immense catalog of plaster castings for purchase. Throughout his career, Dallin worked almost exclusively with the Capronis to make his work available to collectors and educational institutions. In 1927, one could purchase this cast from the Capronis for \$20.

The Vision was donated to the Dallin Museum last year by Benjamin Covell, who had inherited it from his grandparents. It was restored last January by sculptor Robert Shure of Skylight Studios in Woburn with the assistance of a grant from the Arlington Cultural Council. 🌟

Spotlight Interview with Coley Carden of Winchester Co-operative Bank

by Megan Bisceglia

The Dallin Museum has had the pleasure of partnering with Winchester Co-operative Bank on the Museum's annual Summer Soiree for the past four years. The Bank and its employees are dedicated supporters of our community! Meet Coley Carden, Winchester Co-op's Vice President of Residential Lending and Community Reinvestment Act Officer. Coley volunteers as a host parent for A Better Chance, presents free talks on financial literacy, and serves on local nonprofit boards - just to name a few of his good works! We talked to him about the spirit of giving back that is deeply ingrained in the values of Winchester Co-operative Bank.



L to R: John Emanuel, Jivan Ahmed, Melanie Carden, LaVon Brathwaite, and Coley Carden at the Housing Corporation of Arlington's 2017 Walk for Affordable Housing

Dallin Museum: Tell us a bit about Winchester Co-operative Bank's outreach initiatives.

Coley: We focus a lot on partnering with institutions that help support the families of our community. For example, we work with the Boys & Girls Club, as well as the Housing Corporation of Arlington. We offer first-time homebuyer seminars, and presentations on financial literacy. We have a food drive for the Woburn Council of Social Concern in our lobby every year before Thanksgiving. My wife and I help deliver these donations to families in need during the holidays. We really take being called a community bank seriously. A lot of us, myself included, are working where we live. We see our clients at the grocery store; our kids play sports together. We

find having a deeper connection very satisfying.

Dallin Museum: How did the Bank's commitment to the community start?

Coley: The commitment to community has always started at the top. Winchester Co-operative had a president from the late 1970s to 2005 named Ed Goodwin who was very invested in community relationships. For example, Ed was instrumental in helping start the Rush Out and Read program in Winchester back in 1993 which is still operating today. The program has middle school and high school student volunteers who read aloud to groups of children during the summer. From Ed to Bob Hickey and

to our current president, Mark Kellett, we've maintained this spirit over the years.

Dallin Museum: And why did you decide to get involved with the Dallin Museum?

Coley: It is amazing that a world-renowned sculptor lived in Arlington! This is a great gem of local history, and we think it is important to preserve his legacy. We also saw this as a great opportunity to contribute to the arts. Sometimes the local arts aren't the priority they should be and if our Bank can help change that - even in a small way - we feel like we're strengthening our community. 🌟



Remembering Kevin Greeley

We extend our deepest condolences to the Greeley family on the recent passing of Kevin Greeley. Kevin was a longtime friend of the Museum and great advocate for the people of Arlington, serving as Selectman for thirty years. Kevin was instrumental in the establishment of the Dallin Museum. He supported the Dallin Committee's proposal to form the Museum and championed the effort at Town Meeting. For the last two years, he served as our celebrity emcee for the Summer Soiree silent auction. His endearing humor and engaging personality always made the auction a big success. Thank you Kevin, for your faith in us. We will miss you.

Cyrus Dallin's *En Plein Air* Painting: Respite from the vigorous studio grind

Remarks from the Dallin Museum's 20th Anniversary Celebration

by Geraldine Tremblay

October 21st was another bright and beautiful day for the Cyrus Dallin Art Museum as we celebrated the twentieth anniversary of the Museum's opening and unveiled two newly restored works. The painting *Rocks and Trees* was restored by Peter Williams Museum Services, Boston with a grant from the Arlington Cultural Council whom we thank for their generosity.

Alice Lawton, art critic for the *Boston Post*, wrote about Dallin's 1934 Boston Art Club exhibit where he displayed thirty-eight paintings. She said of his style, "He succeeds admirably in making his trees stand out and away from the sky, his Indian tipis and forest rocks so painted that one feels that he may walk around or over them, his fences of the sort that one may climb over them, his mountains towering barriers of solid rock and earth."

●● He succeeds admirably in making his trees stand out and away from the sky..."

While studying in Paris from 1888 - 1890, Dallin painted *Village Road - Auvers-sur-Oise, France* which is a beautiful village scene, clear blue sky, white puffy clouds, farmhouse and out-buildings, a dirt road with small trees and a fence. In *Harvesting the Light*, author Linda Jones Gibs explained that Dallin and his friends, especially those from Utah, "...continue to go to the country to sketch and paint. They frequented the village of Auvers just



Top Row, L to R: *My Garden*, oil on board, 1932; *Rocks and Trees*, oil on canvas, c. 1933; Bottom Row, L to R: *Wooded Interior*, *Lawrence's House*, oil on canvas, c. 1930; *Village Road, Auvers-sur-Oise*, oil on canvas, 1890; *The Bird Bath, Fall*, oil on canvas, c. 1932

outside of Paris. Drawing outdoors (en plein air) seemed to provide a respite from their rigorous studio grind." In a letter dated September 1890, John B. Fairbanks, noted painter and fellow

"three dimensional" because the masses, forms and textures were built with a thick layers of paint, a technique known as impasto. He rejected flat painting; he preferred a bold look, composing his elements in space in a way that enhanced their three dimensional qualities.

Utahn said, "...I never saw any [scenery] to equal that... It is a little village where peasants live, the old thatched roof cottages and old walls are as picturesque [sic] as can be, and every turn in the road makes a new picture..."

In describing Dallin's workspace, Lawton remarked, "His canvases, mostly filled with landscapes, were strewn about his studio." Dallin called his landscapes "experimental" and

Dallin sketched and painted to relax, to conceptualize his sculptures, to record memories of people and places, and to earn income. The fact that Dallin deemed so many of his paintings worthy of display in the Boston Art Club retrospective, one of the most important national venues for showcasing American art, is an indication of the importance he placed on his work in this medium. ✍

Thank you to our newsletter sponsor



for their dedicated support of the Dallin Museum.

Annual Appeal Raises over \$20,000!

These crucial funds support the Museum's continued growth and our mission to share Cyrus Dallin's extraordinary life, art, and values with our community.

Thank you for playing such an important role in sustaining the Museum! We are grateful.

We love our visitors! Notes from our Guestbook

"Excellent! Mr. McGough's presentation was delightful."
~ John B. and Mary C., Waltham, MA

"Wonderful docents!! Brought art to life!!"
~ Bobbi and Peter, Lexington, MA

"Love this place! Thanks Anne-Marie!"
~ Jeffrey S. and Ted R., Cambridge, MA

"My third visit!"
~ Mary D., Arlington, MA



SAVE THE DATE: Cyrus Dallin's *Appeal to the Great Spirit* Reexamined

Sunday, March 3, 2019, 1-2:30 PM | Museum of Fine Arts, Boston | Free! Reservations at mfa.org



For this symposium, Dallin Museum Director Heather Leavell will present her new research on Dallin's Native rights activism. We look forward to working with MFA curators and Indigenous groups on comprehensive and inclusive interpretation of this iconic statue.

Program Description from the MFA's website:

Installed at the MFA's entrance in 1912, Dallin's monumental equestrian sculpture is one of the Museum's most visible—and understudied—works of art. Does *Appeal to the Great Spirit* portray a dignified Native American figure, as the artist intended, or does it simply uphold the 19th-century stereotype of Native Americans as a "vanishing race"? Reexamine the sculpture from multiple perspectives and work toward future strategies for interpretation and public engagement.

Speakers: Emily Burns, Assistant Professor, Art History, Auburn University; Heather Leavell, Director and Curator, Cyrus Dallin Art Museum; Jami Powell, PhD, Associate Curator of Native American Art, Hood Museum of Art

Recent Museum Events



Also on **November 29**, Faries Gray, Sagamore of the Massachusetts Tribe of Ponkapoag and Ellen Berkland, Massachusetts DCR Archaeologist, presented a lecture on the Indigenous peoples of Menotomy. They discussed the ways in which people thrived in the area of present-day Arlington for thousands of years, as well as the important work the Massachusetts Tribe is doing to preserve and share their culture and traditions. The Dallin Museum co-sponsored this program with the Arlington Historical Society.

On **Thursday, November 29** the Dallin Museum, Town of Arlington, and the Arlington Chamber of Commerce kicked off the holidays with Arlington's annual First Lights celebration. The evening included the lighting of the Museum's building and the trees in Whittemore Park, musical entertainment by Vocal Revolution, a live ice sculpture demonstration, activities in the Museum, and more.

