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- Free museum access
- Education and outreach programs
- Acquisitions

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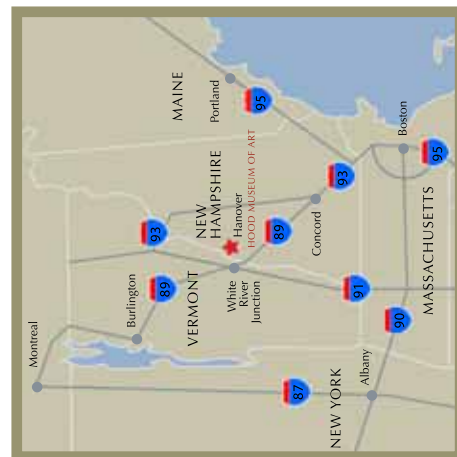
Telephone _____

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Please mail this form to or contact the museum at:
Membership Program
Hood Museum of Art, Dartmouth College, Hanover, NH 03755
603.646.2808 (Tel) 603.646.1400 (Fax)
hoodmembership@dartmouth.edu

HOOD
MUSEUM OF ART
www.hoodmuseum.dartmouth.edu

Dartmouth College
Hanover, NH 03755



The Hood Museum of Art at Dartmouth College is located on Wheelock Street in Hanover, N.H., across from the Green.

HOOD

MUSEUM OF ART



2010 Exhibitions & Membership

DARTMOUTH COLLEGE

The Hood Museum of Art is dedicated to teaching and promoting visual literacy for all of its visitors. This dynamic educational and cultural facility houses one of the oldest and largest college collections in the country, with more than 65,000 objects acquired since 1772. Among its most important works are six Assyrian stone reliefs that date from around 900 BCE. The collection also presents art from other ancient cultures, the Americas, Europe, Africa, Papua New Guinea, and many more regions of the world. The Hood seeks to inspire and educate through direct engagement with works of art and offers access to the rich diversity of its collections through ongoing highlights displays, special exhibitions, an online collections database, and a wide array of programs and events.




The Hood is an accredited member of the American Association of Museums (AAM) and is located in the heart of downtown Hanover, N.H., in an award-winning building designed by Charles Moore. The 40,000-square-foot facility includes ten main galleries, study-storage and administrative spaces, as well as the 204-seat Arthur M. Loew Auditorium, which is equipped for both lectures and films.

(top) Attributed to the Berlin Painter, Panathenaic amphora, about 480–470 BCE, terracotta, black-figure. Gift of Mr. and Mrs. Ray Winfield Smith, Class of 1918; C.959.53

(above) Unknown Kongo artist and ritual expert, Democratic Republic of the Congo or Angola, *Nkisi nkondi* power figure, about 1890, wood and mixed media. Purchased through the Mrs. Harvey P. Hood W'18 Fund, the William B. Jaffe and Evelyn A. Jaffe Hall Fund, the William B. Jaffe Memorial Fund, the William S. Rubin Fund, the Julia L. Whittier Fund and through gifts by exchange; 996.22.30233

Admission to the museum and most programs is free. Operating hours: Tuesday through Saturday, 10 a.m. to 5 p.m.; Wednesday, 10 a.m. to 9 p.m.; Sunday, 12 noon to 5 p.m. The Museum Shop offers items inspired by the collections and exhibitions.

 The museum is wheelchair accessible.

For more information, call 603.646.2808 or visit www.hoodmuseum.dartmouth.edu.

**Modern and Contemporary Art at Dartmouth:
Highlights from the Hood Museum of Art
Through March 14, 2010**

The best art of our time challenges and inspires the viewer to experience the world in new ways. This third installment in a series of exhibitions presenting the Hood's extensive and varied holdings focuses on the story of how this collection has always sparked debate and initiated dialogue. It highlights key works by Mark Rothko, Ed Ruscha, Hannes Beckmann, Alice Neel, Alexander Calder, El Anatsui, Sean Scully, and Alison Saar, among many others.

Generously funded by Hugh Freund '67, Margaret Fellner Hunt '78, Richard Reiss Jr. '66 and Bonnie F. Reiss P'83, Stephen A. Lister '63, Anna A. and Russell K. Mayerfeld P'08, the Honma Educational Access Fund, and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund.

**Art That Lives? Exploring Figural Art from Africa
Through July 2010**

People around the world have at times responded to artworks as more than inanimate objects, seeing them instead as living things. This exhibition examines the complex ways that African peoples view images, especially depictions of the human form, as forces that impact personal experience.

Generously funded by the Frank L. Harrington 1924 Exhibition Fund.

**"The Artful Disposition of Shades":
The Great Age of English Mezzotints
January 19 through March 14, 2010**



In the century and a half before the advent of photo-mechanical reproductions in the mid-1800s, mezzotints were the favored medium for publicizing English paintings. Compared to tradi-

tional printmaking techniques, such as engraving and etching, the new tonal method was praised by contemporaries for its ability to represent the painterly qualities of light and shadow. This exhibition presents mezzotints made after painters who embraced their picturesque appearance, including Reynolds, Turner, and Constable.

Generously supported by the Bernard R. Siskind 1955 Fund and the Cissy Patterson Fund.

John Dixon, after George Stubbs, *A Tigress*, 1773, mezzotint on laid paper. Purchased through the Julia L. Whittier Fund and proceeds from "One Night in November," 2008; 2008.33.

**Susan Meiselas: In History
April 10 through June 20, 2010**



Susan Meiselas, best known for her work covering the political upheavals in South America in the 1970s and 1980s, is one of the most socially engaged photographers of our time. Her insis-

tent engagement with questions about her relationship to her subjects and the use of her work in the media has positioned her as a leading voice in the debate over the function and practice of contemporary documentary photography. The exhibition also presents her carnival strippers project and her continuing work in Kurdistan.

Organized by the International Center of Photography, New York, with support from Shell, and presented at the Hood Museum of Art through the generous support of Marina and Andrew E. Lewin '81, the George O. Southwick 1957 Memorial Fund, and the Hansen Family Fund.

Susan Meiselas, *Sandinistas at the walls of the National Guard headquarters, Esteli, Nicaragua*, 1979, chromogenic print. Collection, International Center of Photography © Susan Meiselas/Magnum

**Made in Hollywood:
Photographs from the John Kobal Collection
July 10 through September 12, 2010**

These original vintage images of the greatest stars working during the golden age of the American film industry (1920–60) were taken by the most important photographers then supporting the Hollywood studio system. The exhibition includes portraits of Greta Garbo, Marlene Dietrich, Gloria Swanson, Jean Harlow, Clark Gable, Humphrey Bogart, and many other film celebrities. It has been drawn from the extraordinary archive of the London-based John Kobal Foundation, created in 1990 at the time of the historian and collector's death.

Organized by the Santa Barbara Museum of Art and presented at the Hood Museum of Art through the generous support of the Marie-Louise and Samuel R. Rosenthal Fund and the Ray Winfield Smith 1918 Fund.

Clarence Sinclair Bull, *Elizabeth Taylor*, 1948, color print. Courtesy of the John Kobal Foundation.



**Frank Stella: Irregular Polygons
October 9, 2010, through March 13, 2011**



In 1985, the year the Hood Museum of Art opened, Frank Stella spoke at Dartmouth's convocation ceremony, where he received an honorary doctorate. Twenty-five years later, the museum presents Frank Stella's

Irregular Polygons series, created in the mid-1960s. Each of the eleven compositions is named after a town in New Hampshire; Stella's family had a camp near Ossipee where he came during his boyhood on hunting and fishing trips. This exciting exhibition explores a groundbreaking artistic gesture that, following years of the pursuit of "flatness" in painting by many artists, reintroduced illusion, ushering the way for Stella's later work and a new era in painting.

Generously supported by the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund, the Philip Fowler 1927 Memorial Fund, and the William Chase Grant 1919 Memorial Fund.

Frank Stella, *Chocorua III*, 1966, fluorescent alkyd and epoxy paint on shaped canvas. Frank Stella collection. © Frank Stella / Artists Rights Society (ARS), New York

**Native American Ledger Drawings from the Hood
Museum of Art: The Mark Lansburgh Collection
October 2 through December 19, 2010**

Recently the Hood Museum of Art acquired the important Mark Lansburgh, Dartmouth Class of 1949, Collection of Native American ledger drawings. Dating from the 1870s through the 1880s, these extremely rare drawings reflect the distinctive artistic sensibilities of a variety of Plains cultures. Made at a time when conflicts between Natives and non-Natives transformed life on the Great Plains and decimated Native populations, these drawings provide a vital interpretation of this tumultuous period through the eyes of Plains warriors and leaders.



Generously funded by the William B. Jaffe and Evelyn A. Hall Fund, the Eleanor Smith Fund, and the George O. Southwick 1957 Memorial Fund.

Arrow (Elk Society), *Social dance from one of the warrior societies* (detail), p. 94 from the Arrow's Elk Society Ledger, about 1874–75, graphite, colored pencil on ledger paper. Gift of Mark Lansburgh, Class of 1949, in honor of Jim Yong Kim, 17th President of Dartmouth College; 2009.45

MEMBERSHIP MATTERS

The vital support from Hood Museum of Art members helps us to provide free museum access and learning opportunities for individuals of all ages. This is the foundation of our educational programming, and it has become ever more important as we seek to offer a global perspective on the visual arts in our changing world. The Hood encourages children, teens, families, and adults to explore the visual arts and learn about the world through guided tours, discussions, creative projects, and many other programs. Hood members show their enthusiasm for the visual arts through the support of these programs; membership gifts also help to support acquisitions of works of art. In appreciation, we are pleased to offer the membership benefits detailed below. Please join our collaborative effort and celebrate all that the arts have to offer!



Membership Levels

Friend \$50–99

- Subscription to Hood Museum of Art *Quarterly*
- 15% discount at the Hood Museum Shop
- Invitation to exclusive member-only events

Member \$100–249

- *All of the above, plus*
- Free admission or discounts at museums nationwide through the National Association of Reciprocal Membership (NARM) program

Investor \$250–499

- *All of the above, plus*
- An exclusive sneak preview of an upcoming exhibition
- Packet of postcards of images from the Hood Museum of Art permanent collection*

Patron \$500–1,499

- *All of the above, plus*
- Priority invitation to the biannual Hood Museum of Art Gala

Lathrop Fellow \$1,500–4,999

- *All of the above, plus*
- Invitation to an annual national or international art trip

Director's Circle \$5,000–9,999

- *All of the above, plus*
- A copy of all Hood publications for the year*

Chairman's Circle \$10,000+

- *All of the above, plus*
- Dinner with the director and Board of Overseers of the Hood Museum of Art

Corporate Level \$1,000

- Membership benefits for up to 10 employees at the Friend Level
- Company recognition in selected museum publications

* For tax purposes the value of the benefit(s) will be deducted from the membership fee.

I wish to claim the entire gift as a tax deduction. I understand that I will not receive benefits that have a monetary value attached to them.