

HOOD MUSEUM OF ART

DARTMOUTH
COLLEGE

quarterly

Autumn/Winter 2011-12





Director Michael Taylor in front of Regis Francois Gignoux's *New Hampshire (White Mountain Landscape)*, about 1864, in the Hood's Sack Gallery.

LETTER FROM THE DIRECTOR

In my inaugural letter from the director for the Hood Museum of Art Quarterly, I would like to express how excited I am to be taking over the helm of this remarkable institution, which is widely recognized as one of the great teaching museums in the world. The opportunity to work with the students and faculty at Dartmouth College is something that particularly drew me to the position of director at the Hood, and I believe that the museum can play a vital role in the lives of everyone on campus. I am also delighted to be leading a museum that is so deeply immersed in the rich cultural life of New Hampshire and Vermont. The diverse array of educational programs that the Hood provides for children, teens, and adults in the region is a strong component of its teaching mission, and this outreach will continue to flourish in the future. One of my goals as director is to significantly grow the museum's membership and expand the institution's visibility to potential audiences in the region, while also reaching out to the college's alumni around the world.

This is an exciting time for the arts at Dartmouth, due in no small part to the thoughtful planning of Katherine Hart, who worked with extraordinary dedication during her term as interim director, following the departure of my predecessor, Brian Kennedy. This fall we are presenting the Hood's collection of Native American art in an inspiring and thought-provoking exhibition, curated by George Horse Capture, Joe Horse Capture, and Joseph Sanchez, that will explore the ties between older and living traditions and the vibrant artistic life of the diverse indigenous cultures across the United States and Canada. A related special exhibition devoted to a series of paintings of participants in Dartmouth's May 2009 Pow-Wow by Mateo Romero, Class of 1989, which was commissioned by the Hood, will be on view in the Harrington Gallery. Given that the college's original mission was to provide an education to Native Americans, it is deeply meaningful to me that these will be the first exhibitions to open during my tenure as director at the Hood, and I hope you will be able to join us for the opening events on Sunday, October 9, to celebrate this tribute to Native American art at Dartmouth College.

In the next year we will be planning the much-needed expansion of the museum into the adjacent Wilson Hall building, as well as a year of celebrating the arts on campus in 2012–13. I would like to thank Provost Carol Folt for her enthusiastic support of the museum's next phase of growth. Finally, my wife, Sarah, and our two daughters, Emma and Abigail, join me in expressing our heartfelt thanks to everyone in the Upper Valley who has made us feel so welcome since our arrival here in August. I look forward to meeting you when you next come to the museum and hope that your visit is an enjoyable one.

MICHAEL TAYLOR
Director

HOOD MUSEUM OF ART STAFF

- Susan Achenbach, *Art Handler*
- Gary Alafat, *Security/Buildings Manager*
- Jonathan Benoit, *TMS Project/Digital Asset Manager*
- Juliette Bianco, *Assistant Director*
- Patrick Dunfey, *Exhibitions Designer/Preparations Supervisor*
- Rebecca Fawcett, *Registrarial Assistant*
- Nicole Gilbert, *Exhibitions Coordinator*
- Cynthia Gilliland, *Assistant Registrar*
- Katherine Hart, *Associate Director* and *Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming*
- Deborah Haynes, *Data Manager*
- Matt Hogan, *Security Guard*
- Alfredo Jurado, *Security Guard*
- Amelia Kahl, *Coordinator of Academic Programming*
- Rebecca Karp, *Assistant Curator of Education*
- Adrienne Kermond, *Tour Coordinator*
- Vivian Ladd, *Museum Educator*
- Barbara MacAdam, *Jonathan L. Cohen Curator of American Art*
- Nancy McLain, *Business Manager*
- Neely McNulty, *Images and ArtStart Instructor*
- Karen Miller, *Assistant Curator for Special Projects*
- Nils Nadeau, *Communications and Publications Manager*
- Allen Newton, *Security Guard*
- Kathleen O'Malley, *Associate Registrar*
- Julie Ann Otis, *Development and Membership Coordinator*
- Robert Oxman, *Security Guard*
- Alison Palizzolo, *Public Relations Assistant*
- Sharon Reed, *Programs and Events Coordinator*
- John Reynolds, *Lead Preparator*
- Mary Ellen Rigby, *Gift Shop Manager*
- Essi Rönkkö, *Assistant Curator for Special Projects*
- Margaret Spicer, *Adjunct Curator of the Henry B. Williams Costume Collection*
- Michael Taylor, *Director*
- Sheldon Tefft, *Security Guard*
- T. Barton Thurber, *Curator of European Art*
- Lesley Wellman, *Assistant Director and Hood Foundation Curator of Education*
- Kathryn Whittaker, *Security Guard*
- Janet Whyte, *Security Guard*
- Matthew Zayatz, *Preparator*

HOOD MUSEUM OF ART

Dartmouth College
Hanover, New Hampshire 03755
(603) 646-2808
www.hoodmuseum.dartmouth.edu

Hood Quarterly #32 (Autumn/Winter 2011–12)
Edited by Nils Nadeau
Designed by Joanna Bodenweber
Object photography by Jeffrey Nintzel, unless otherwise noted.

Printed by SPC Marcom StudioSM

© 2011 Trustees of Dartmouth College



**NATIVE AMERICAN ART AT DARTMOUTH:
HIGHLIGHTS FROM THE HOOD MUSEUM OF ART**

October 8, 2011, through March 11, 2012

The fourth in a series of exhibitions presenting the Hood's extensive and varied holdings, *Native American Art at Dartmouth* surveys the breadth and depth of the permanent collection of indigenous art from North America, from the historical to the contemporary. Guest curators George Horse Capture, Joe Horse Capture, and Joseph Sanchez each contribute unique experience and perspective as well as a discerning eye to the presentation of this art. The exhibition also demonstrates the transformation of traditional iconography and the use of non-Native media in contemporary artistic expression and visual narrative, including the work of former Dartmouth Artists-in-Residence Allan Houser, Fritz Scholder, T. C. Cannon, and Bob Haozous.

Artist unknown, Lakota (Teton/Western Sioux), vest, about 1880, Native-tanned hide, cotton fabric, porcupine quills, silk ribbons, glass beads, dye, ink, sinew, thread. Gift of Stephen A. Lister, Class of 1963; 2008.82.



Mateo Romero: The Dartmouth Pow-Wow Suite

August 27, 2011, through January 15, 2012

In spring 2009, the Hood Museum of Art commissioned Mateo Romero, Class of 1989, to paint a series of ten portraits of current Native American Dartmouth students as they danced at the college's annual Pow-Wow. He photographed his subjects in May of that year and completed the almost life-sized portraits in 2010, using his signature technique of overpainting the photographic prints.

Night (Daryl Concha), 2009, oil and mixed media on panel. Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2010.53.10.

These exhibitions were organized by the Hood Museum of Art and generously supported by Mary Alice Kean Reynolds and David R.W. Reynolds, Class of 1949, Susan Ferris, the William B. Jaffe and Evelyn A. Hall Fund, and the Eleanor Smith Fund. A multimedia component was made possible by a gift from Stephen A. Lister, Class of 1963.

**EGYPTIAN ANTIQUITIES AT DARTMOUTH:
HIGHLIGHTS FROM THE HOOD MUSEUM OF ART**

Ongoing

This installation showcases recent research on the museum's Egyptian collection by Christine Lilyquist, the Metropolitan Museum of Art's former head of the Department of Egyptian Art and Lila Acheson Wallace Research Curator in Egyptology. Offering insight into life in ancient Egypt, the objects on view range from temple sculpture to funerary items, including a magnificent colossal head of a deity from the fourth century BCE and a painted textile shroud with spells from the Book of the Dead, dating to the New Kingdom (1600–1250 BCE).

This exhibition was generously supported by Kate and Yaz Krehbiel, Class of 1991, Thayer 1992, and the William B. Jaffe and Evelyn A. Hall Fund.

Colossal head of a god, Dynasty 30 (380–343 BCE), granodiorite. Gift of the Estate of Mary C. Rockefeller, Class of 1930W, and her son, Rodman Rockefeller, Class of 1954; S.999.52.



NATIVE AMERICAN ART AT DARTMOUTH

Highlights from the Hood Museum of Art



Joe Horse Capture and George Horse Capture in the Hood Museum of Art's Bernstein Study-Storage Center reviewing the Native American collections, August 2008.



Artist unknown, Haida, Haida Gwaii (Queen Charlotte Islands), British Columbia, hat, about 1860, spruce root, paint, cotton cloth, and thread. Gift of Mrs. Margaret Kimberly; 22.3.1927.

October 8, 2011,
through
March 11, 2012

Native American Art at Dartmouth surveys for the first time the breadth and depth of the museum's collection of indigenous art of North America, from the historical to the contemporary.

The Native American collections are crucial to the museum's mission of teaching with objects, and to presenting the essential continuity within Native American culture between the past and the present. The Hood has holdings that are especially strong in basketry, beadwork, clothing, and examples of the Plains pictorial tradition dating from around 1850 to the early 1900s, as well as works by contemporary Native American artists in a wide range of media, including ceramics, basketry, beadwork, glass, photography, canvas paintings, and mixed-media assemblages.

This exhibition and its accompanying catalogue celebrate the diversity of these important holdings and testify to the interest in Native cultures by Dartmouth faculty, students, and alumni, museum patrons, and community members. Though it is not encyclopedic, the exhibition is organized by region and includes many of the major art-producing cultures of Native North America: Arctic, Northwest Coast, California/Plateau, Southwest, Plains, Woodlands, and Southeast.

The exhibition's contemporary works, including paintings Fritz Scholder created during his residency at Dartmouth in the fall of 1973 and work by later Native Dartmouth artists-in-residence T. C. Cannon (summer 1975), Allan Houser (spring 1979), and Bob Haozous (summer



Elizabeth Conrad Hickox, Karuk (Karok)/Wiyot, 1872–1947, or Louise Hickox, Karuk (Karok), 1896–1967, basket, about 1925, wild grape root, myrtle sticks, hazel, maidenhair fern, yellow-dyed porcupine quills, and stag horn lichen. Gift of Mrs. James Foster Scott in memory of her late husband, Victor J. Evans; 157.9.1389.



Artist unknown, Seneca; Haudenosaunee (Iroquois), New York, bag, about 1830, glass beads, velvet, cotton cloth, ribbon, and thread. Purchased through the Mrs. Harvey P. Hood W'18 Fund and the Hood Museum of Art Acquisitions Fund; 2009.4.

ON THE COVER



Native American painter Fritz Scholder was born in Breckenridge, Minnesota, in 1937. Trained by the Yanktonai Sioux artist Oscar Howe from 1950 to 1954, Scholder later studied painting and art history at California State University, Sacramento, under the tutelage of Wayne Thiebaud, where he was influenced by the broad ideology of Pop Art. Beginning as an abstract colorist, Scholder shifted his focus during the 1960s to an expressionistic exploration of Native American themes and began his American Indian series in 1967 while teaching at the

Institute of American Indian Arts in Santa Fe, New Mexico.

Beginning in the early 1970s with President John Kemeny's rededication of Dartmouth's original mission to educate Native American students, four important Native artists were brought to campus as artists-in-residence, the first of whom was Fritz Scholder in 1973. Painted while he was in residence at Dartmouth, *Dartmouth Portrait #17* appears to make reference to the then-current debate over Dartmouth's intercollegiate athletic teams' unofficial use of an Indian mascot. After a long protest effort by Native American faculty and students, together with the support of many non-Native faculty, students, administrators, and alumni, college trustees issued an official statement in 1974 discouraging the mascot's use. This canvas's predominant hue of green (Dartmouth's school color) and monumental and dignified figure (who is in traditional dress and carries an eagle-feather fan as a symbol of spiritual harmony and prestige) offer a counterpoint to more stereotypical renderings of an Indian warrior. At the same time, the figure's almost tentative rendering and ambiguous expression may be read as an expression of uncertainty as Scholder and the Dartmouth community attempted to come to terms with what form the contemporary Dartmouth Indian would take.

Text by Emily Shubert Burke, excerpted from the 2009 exhibition catalogue *Modern and Contemporary Art at Dartmouth: Highlights from the Hood Museum of Art*, and by Karen S. Miller, Assistant Curator for Special Projects

Fritz Scholder, American, 1937–2005, *Dartmouth Portrait #17*, 1973, oil on canvas, acrylic background. Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund; P974.11.



(left) T. C. Cannon, Gaigwa (Kiowa)/Caddo/Choctaw, 1946–1978, *Cloud Madonna*, 1975, acrylic on canvas. Promised gift of Charles E. Nearburg, Class of 1972; EL.2010.86.

T. C. Cannon painted this work while artist-in-residence at Dartmouth College in 1975.

MATEO ROMERO: THE DARTMOUTH POW-WOW SUITE

August 27, 2011, through January 15, 2012

Harrington Gallery

In spring 2009, the Hood Museum of Art commissioned Mateo Romero, Class of 1989, to paint a series of ten portraits of current Native American Dartmouth students as they danced at the college's annual Pow-Wow. Romero, born in 1966, is Tewa, Cochiti Pueblo, and lives on the Pojoaque Reservation north of Santa Fe. In May 2009, he traveled to Dartmouth to photograph dancers at the Pow-Wow, and he completed the almost life-sized portraits in 2010. They feature nine current or former Dartmouth students—including author Louise Erdrich, Class of 1976, and her daughter Aza, Class of 2011—and the sister of two Dartmouth alumnae, all dressed in their tribal regalia. Created through Romero's signature technique of overpainting a photographic image, these works represent a continuation of the artist's series on Native dance that includes *Deer Dancer at Daybreak*, which was acquired by the Hood in 2008. A brilliant palette, powerful brushstrokes, and bold, sculptural drips create dynamic, expressionistic works that reveal the influence of Romero's distinguished Dartmouth professor Ben Frank Moss. In this series, the figures of the dancers appear to almost hover atop the paintings' surfaces, achieving a dreamlike quality and evoking the power of the ritual.

Kayla Gebeck, Class of 2012, with the jingle dress she made for the 2011 Dartmouth Pow-Wow, and the Mateo Romero painting of her, titled *Bloom*, presently on view in Harrington Gallery.



Guest curator Joseph Sanchez and Hood Exhibitions Designer Patrick Dunfey work on the exhibition.



1989), showcase the transformation of traditional iconography and use of diverse media in contemporary artistic expression and visual narrative. Accompanied by the very recent work of Dwayne Wilcox, Sierra Teller Ornelas, Nicholas Galanin, and Rebecca Belmore, the contemporary collection also reveals these artists' engagement with issues of Native self-identity as they either build upon or otherwise revisit historical forms of expression in order to subvert still-potent stereotypes about Native art.

Exhibition guest curators George Horse Capture, Joe Horse Capture, and Joseph Sanchez have each contributed a unique perspective and area of expertise to this exhibition. George Horse Capture and his son Joe are both members of the A'aninin (Gros Ventre) tribe from Fort Belknap Indian Reservation in Montana. George is an anthropologist and writer who served as curator of the Plains Indian Museum in Cody, Wyoming (1980–90), and as consultant to the National Museum of the American Indian in Washington, D.C. (1993–2005). Joe Horse Capture is associate curator of Native American art at the Minneapolis Institute of Arts, where he has organized a number of exhibitions, including *From Our Ancestors: Art of the White Clay People* in 2010. Joseph Sanchez grew up on the White Mountain Apache reservation in eastern Arizona. He has served as museum deputy director as well as chief curator at the Institute of American Indian Arts (IAIA) in Santa Fe, New Mexico, and as executive director and curator at the Laynor Foundation Museum. In addition to this tripartite curatorial voice, the Hood engaged eight other scholars (and many of the exhibition's contemporary artists) to write

essays or prepare statements for the catalogue and the gallery labels. The Native American community at Dartmouth College supplied considerable student and faculty participation in both planning and implementing the exhibition, which boasts a video component that showcases Dartmouth students and alumni discussing their own cultural and artistic experiences.

Fundamentally, this exhibition acknowledges the necessity of recognizing multiple voices and varied interpretations in coming to a fuller understanding of and appreciation for this work as it explores both the continuity and the perpetual evolution of long-held modes and conventions of cultural expression among Native peoples.

KAREN S. MILLER
Assistant Curator for Special Projects

This exhibition was organized by the Hood Museum of Art and was generously supported by Mary Alice Kean Reynolds and David R.W. Reynolds, Class of 1949, Susan Ferris, the William B. Jaffe and Evelyn A. Hall Fund, and the Eleanor Smith Fund. A multimedia component was made possible by a gift from Stephen A. Lister, Class of 1963.

BOB HAOZOUS RESIDENCY AT DARTMOUTH COLLEGE

October 3 through 10, 2011



Contemporary Native American artist Bob Haozous will be in residence at Dartmouth in early October, during which time he will work with students to create an installation in the Hopkins Center's Barrows Rotunda as part of the exhibition *Native American Art at Dartmouth*. Haozous was previously artist-in-residence at the college in summer 1989. At that time, the Hood acquired his sculpture *Apache Pull-Toy*, the centerpiece of its contemporary Native American collection, through the generosity of Joseph Obering, Class of 1956. The foundation bearing Mr. Obering's name has made possible this fall's residency, which commemorates the

lasting impact of the Native artists who were in residence at the college in the 1970s and 1980s and celebrates the living Native American traditions on the Dartmouth campus.

Generously supported by a grant from the Joseph B. Obering '56 Fund.

Bob Haozous, Chiricahua Apache/Diné (Navajo), born 1943, *Apache Pull-Toy*, 1988, painted steel. Purchased through the Joseph B. Obering '56 Fund, S.989.17.



Artist unknown, Gaigwa (Kiowa), woman's boots, about 1880, Native-tanned hide, rawhide, glass beads, tin, ochre, and thread. Bequest of Frank C. and Clara G. Churchill; 46.17.9859.



Diego Romero, Cochiti Pueblo, born 1964, *Pod Mound*, 2010, Native clay and slip, kiln fired. Purchased through the Kira Fournier and Benjamin Schore Contemporary Sculpture Fund and the Hood Museum of Art Acquisitions Fund; 2010.54.

calendar of events

NEW SERIES

EYEWASH: Experimental Film and Video

Arthur M. Loew Auditorium

Named after one of the lyrical abstract films of Robert Breer, the EYEWASH screening series invites contemporary filmmakers and curators to present programs of short films. Free and open to the public, each program will be followed by a Q & A with the guest filmmaker. EYEWASH is co-sponsored by Dartmouth's Department of Film and Media Studies, the Hood Museum of Art, and Hopkins Center Film. EYEWASH was created by Jodie Mack, Assistant Professor of Film and Media Studies. For more information on each of the filmmakers, please visit the Hood's web site.

Thursday, September 22, 7:00 P.M.

Roger Beebe is a professor of film and media studies at the University of Florida. He has screened his films at such unlikely venues as McMurdo Station in Antarctica and the CBS Jumbotron in Times Square, as well as more traditional venues including the Museum of Modern Art and the Pacific Film Archives.

Thursday, October 6, 7:00 P.M.

Kate Dollenmayer has screened her films at the Museum of Modern Art, the MassArt Film Society, the Echo Park Film Center, the International Film Festival Rotterdam, the Cambridge Film Festival (UK), and the REDCAT theater in Los Angeles. She is a professor of video at Bennington College.

Thursday, October 20, 7:00 P.M.

Tomonari Nishikawa's installation *Building 945* received the 2008 Museum of Contemporary Cinema Grant Award. Nishikawa has been a guest adviser and curator for the Yebisu International Festival for Art & Alternative Visions in Tokyo. He is one of the founders of and currently a festival adviser for KLEX: Kuala Lumpur Experimental Film and Video Festival in Malaysia. He teaches at Binghamton University.

Thursday, November 3, 7:00 P.M.

Naomi Uman is the former private chef to Malcolm Forbes, Calvin Klein, and Gloria Vanderbilt. She recently traded in her egg-beater and oven mitts for a 16mm Bolex and acid-resistant black rubber gloves. Her films have been exhibited at the Sundance and Rotterdam International Film Festivals, the New York Film Festival, and the San Francisco International Film Festival, among others.

SEPTEMBER

24 September, Saturday, 2:00 P.M.

TOUR

Egyptian Antiquities at Dartmouth

28 September, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

LECTURE

"Discovering Ancient Egypt"

Christine Lilyquist, Former Head of the Department of Egyptian Art, Metropolitan Museum of Art

The Hood's recent guest curator will present major art objects in Dartmouth's collection of Egyptian antiquities, most of which have never been on exhibit until now. At the same time, Dr. Lilyquist will describe how an Egyptologist/curator extracts information from objects to reveal more about Egypt's past.

28 September, Wednesday, 6:30–8:00 P.M.

ADULT WORKSHOP

Art and Creative Writing

Try your hand at creative writing in this popular evening workshop. Museum staff will lead participants in a number of simple, evocative writing activities with works of art. Writing forms will include poetry and prose. No previous art or writing experience is necessary. Participation is limited. Call (603) 646-1469 by September 26 to register.

OCTOBER

3–10 October, daily

Barrows Rotunda, Hopkins Center

BARROWS ROTUNDA PROJECT

Bob Haozous Residency at Dartmouth College

Contemporary Native American artist Bob Haozous will work with students to create an installation as part of *Native American Art at Dartmouth*. Generously supported by a grant from the Joseph B. Obering '56 Fund.

9 October, Sunday, 1:30 P.M.

The Dartmouth Green

OPENING CEREMONIES

Native American Art at Dartmouth:

Highlights from the Hood Museum of Art

Welcoming remarks and a procession to the Hood Museum of Art galleries for brief remarks by guest curators **Joseph Horse Capture** and **Joseph Sanchez**.

Cosponsored by the Hood Museum of Art, the Offices of the President and the Provost of Dartmouth College, and the Joseph B. Obering '56 Fund.

9 October, Sunday, 3:00 P.M.

GALLERY TALK

"The Language of the Enemy:

Figurative Painting in Native Art"

Artist Mateo Romero, Dartmouth Class of 1989, Tewa, Cochiti Pueblo

Romero's *The Dartmouth Pow-Wow Suite* of ten large paintings was commissioned by the Hood in spring 2009 and is presently on view in the Harrington Gallery.

10 October, Monday, 4:30 P.M.

Arthur M. Loew Auditorium

ARTIST LECTURE

Bob Haozous, Artist-in-Residence

A leading figure in contemporary Native American art and a Dartmouth artist-in-residence during summer 1989, Haozous created *Apache Pull-Toy*, a centerpiece of the Hood's collection. A reception will follow in Kim Gallery. Generously supported by a grant from the Joseph B. Obering '56 Fund.

14 October, Friday, departs 7:30 A.M.

MEMBER DAY TRIP

Museum of Fine Arts, Boston

Enjoy a Premier Coach ride to the Museum of Fine Arts, Boston, with new Hood director **Michael Taylor**. Helen Burnham, Dartmouth Class of 1997 and Assistant Curator of Prints and Drawings at the MFA, will welcome the group, and we will explore the new exhibition *Degas and the Nude*. MFA curators will also introduce us to highlights from the new Art of the Americas wing. Lunch on own. Space is limited. \$100 per person. Call (603) 646-9660 to reserve your space. For more information about the Degas exhibition, visit <http://www.mfa.org/exhibitions/degas-and-nude>.

18 October, Tuesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

"Native American Art at Dartmouth:

Building a Collection"

Karen Miller, Assistant Curator for Special Projects

19 October, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

LECTURE

"Cracking the Mirror: Self-Representation in Literature and Art"

James Heffernan, Professor of English, Emeritus, and Frederick Sessions Beebe '35 Professor in the Art of Writing, Dartmouth College

Citing examples ranging in art from Rembrandt to Marlene Dumas and in literature from Augustine to Orhan Pamuk, Professor Heffernan argues that neither self-portraiture nor autobiography can ever perfectly reflect one's life at any particular moment.

22 October, Saturday, 3:00 P.M.

TOUR

Native American Art at Dartmouth

Karen Miller, Assistant Curator for Special Projects

26 October and 2 November, Wednesdays, 6:30–8:30 P.M.

ADULT WORKSHOP

Native American Art at Dartmouth

Set aside two Wednesday evenings to explore the Hood's impressive collection of Native American art. In these discussion-based workshops, we will look at both historical and contemporary works of art representing cultures from across North America. In the studio, we will experiment with design concepts and media represented in the show. Participation is limited. Call (603) 646-1469 by October 24 to register.

28 October, Friday, 5:00 P.M.

Arthur M. Loew Auditorium

THE MANTON FOUNDATION INAUGURAL OROZCO LECTURE

“Cortes and the ‘Angel of History’: Reflections on Orozco’s Epic of American Civilization and ‘Messianic Time’”

Mary Coffey, Associate Professor of Art History, Dartmouth College

Professor Coffey will discuss the cycles of apocalyptic violence that structure the fresco Orozco created in 1932–34 at Dartmouth College. Using Walter Benjamin’s meditations on time and history, she will explore Orozco’s treatment of the ancient and modern worlds and in particular the messianic qualities he attributes to Quetzalcoatl, Cortes, and Christ. A reception will follow in Kim Gallery.

NOVEMBER

1 November, Tuesday, 5:30 P.M.

Second-floor galleries

MEMBER DISCUSSION AND RECEPTION

Karen Miller, Assistant Curator for Special Projects, will introduce members to the installation process behind *Native American Art at Dartmouth* and present works in the Bernstein Study-Storage Center that are not on view. A light reception will follow. Free and open to all member levels and a guest. Space is limited to 20. Please register by calling (603) 646-9660 or emailing sharon.reed@dartmouth.edu.

2 November, Wednesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

“Dartmouth’s Egyptian Antiquities”

Susan Ackerman, Chair, Department of Religion, and the Preston H. Kelsey Professor of Religion, Dartmouth College

8 November, Tuesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

“People in the Machine: Students, Employees, and Teachers in the Federal Indian School System”

Tsianina Lomawaima, Professor of American Indian Studies, University of Arizona, and Gordon W. Russell Visiting Professor in Native American Studies, Dartmouth College

Many of the museum’s Native American works came from the collection of Frank Churchill, Indian boarding school inspector, and his wife, Clara. Close examination of the experiences of students, teachers, and school inspectors such as Frank Churchill reveals the rich complexity—including the grimness but also the hope—of life within those Indian school walls.

11 November, Friday, 3:30 P.M.

Room 13 Carpenter Hall (near Baker-Berry Library)

LECTURE

“The Wardrobe Malfunction That Shook the World: Nudity, the Olympics, and Greek Self-Fashioning”

Andrew Stewart, Nicholas C. Petris Professor of Greek Studies, University of California at Berkeley

Co-sponsored by the Art History Department and the Hood Museum of Art.

12 November, Saturday, 2:00 P.M.

TOUR

Native American Art at Dartmouth

13 November, Sunday, 12:00–5:00 P.M.

FAMILY DAY

Native American Art at Dartmouth

Visit with your family and explore the largest exhibition of Native American art ever exhibited at the Hood. Looking activities and hands-on projects in the galleries will help you and your family appreciate these beautiful works of art. For children ages 6–12 and their adult companions. No pre-registration is required.

18 November, Friday, 5:00 P.M.

Arthur M. Loew Auditorium

THE DR. ALLEN W. ROOT CONTEMPORARY ART DISTINGUISHED LECTURE

“All My Relations: Biennale of Sydney 2012”

Gerald McMaster Ph.D., Fredrik S. Eaton Curator, Canadian Art, Art Gallery of Ontario

Dr. McMaster was recently selected as co-Artistic Director to the 2012 Biennale of Sydney. In his lecture, he will touch on the themes and issues that will shape this important international exhibition. Dr. McMaster, a curator and artist, was responsible for the installation of the permanent exhibitions at the Smithsonian National Museum of the American Indian, and more recently the reinstallation of the Canadian Wing at the Art Gallery of Ontario. His publications include *New Tribe/New York* (2005), *Remix* (2007), and the critically acclaimed *Inuit Modern* (2011). His awards and recognitions include the 2001 ICOM-Canada Prize, the 2005 National Aboriginal Achievement Award, and the Order of Canada (2007). A reception will follow in Kim Gallery.

19 November, Saturday, 2:00 P.M.

TOUR

Egyptian Antiquities at Dartmouth

DECEMBER

3 December, Saturday, 2:00 P.M.

TOUR

Native American Art at Dartmouth

7 December, Wednesday, 5:30–7:00 P.M.

HOLIDAY OPEN HOUSE

Join the celebration in the museum’s galleries with live music, self-guided art activities, and light refreshments.

All museum exhibitions and events are free and open to the public unless otherwise noted. For the safety of all of our visitors, the Hood Museum of Art will enforce legal seating capacity limits at every event in accordance with RSA 153:5 and Life Safety Code 101.



Assistive listening devices are available for all events. The museum, including the Arthur M. Loew Auditorium, is



wheelchair accessible. For accessibility requests, please call 603-646-2808 or e-mail access.hood@dartmouth.edu.

the collections



The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde.
The San Francisco Museum of Modern Art.
Photo by Don Ross.

PICASSO ON THE ROAD

One of the masterpieces in the Hood's collection is undoubtedly Pablo Picasso's *Guitar on a Table*, donated in 1975 to Dartmouth College by Nelson A. Rockefeller, Class of 1930. Executed in late 1912 in charcoal and oil on canvas, the work is a remarkable example of the artist's experimentation with so-called "synthetic" cubism, which often sought to reduce common still-life subjects to the elements of color, abstract shape, and texture. It was immediately acquired by the American modernist writer and art collector Gertrude Stein, who had been one of Picasso's most devoted patrons since 1905 and was herself the subject of a famous 1906 portrait by the artist. Through early 2012, *Guitar on a Table* will travel in an exhibition of two hundred works by the greatest Parisian artists of the early twentieth century that were all once owned by Gertrude, her two brothers Leo and Michael, and Michael's wife, Sarah. *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde* opened May 21, 2011, at the San Francisco Museum of Modern Art, and it will travel to the Réunion des Musées Nationaux—Grand Palais, Paris, and the Metropolitan Museum of Art, New York.

The intellectual richness and emotional energy of *Guitar on a Table* would have appealed greatly to Gertrude Stein. She would later claim that her own radical experiments in literature, including the famous short story "Melanctha" (1906), were inspired by conversations with Picasso as she sat for his portrait. Although Picasso himself never acknowledged any collaboration with Stein—as he would do with Braque—Stein's creative connection to the artist adds yet another layer of meaning to *Guitar on a Table*. During the same period in which she purchased the still life, Stein was creating a form of literature characterized by a fragmentation of grammar, syntax, and meaning. Her most accomplished example of this effort, a work called *Tender Buttons* (1914), could almost be seen as a literary blueprint for the cubist movement in art.

In the final section of *Tender Buttons*, Stein writes, "Act so that there is no use in a center." This phrase seems to carry particular resonance for how we see Picasso's painting and how we comprehend the artistic imperatives of cubism. In *Guitar on a Table*, the center of the canvas is occupied by a small black semi-circle, a sort of half-moon that seems to serve as a counterweight to the open full circle above it. Undoubtedly Picasso is experimenting with varying perspectives on the guitar's central sound hole. Yet he also seems to be commenting on cubism's own lack of use for a "center," its rejection of unitary meaning and perspective in favor of multiplicity, indeterminacy, and fragmentation. Drawing us in while eluding any final understanding, *Guitar on a Table* is a stunning cubist work at the movement's most demanding and most rewarding.

T. BARTON THURBER, Curator of European Art, Hood Museum of Art
BARBARA WILL, Professor of English, Dartmouth College



Studio of Gertrude Stein, 27 rue de Fleurus, Paris (detail), winter 1914–15. Hanging on the wall on top right is Picasso's painting *Guitar on a Table* of 1912, donated to Dartmouth College in 1975 by Nelson A. Rockefeller, Class of 1930. The Beinecke Library, Yale University.

BEQUEST OF WORK BY KAROO ASHEVAK

The estate of Evelyn Stefannson Nef recently made a bequest of two whale-bone sculptures by the Inuit artist Karoo Ashevak to the Hood Museum of Art. Hailed as the most innovative and important Inuit sculptor of his generation, Ashevak was born in 1940 and lived in Taloyoak, Nunavut (formerly Spence Bay, Northwest Territories), the northernmost community on the Canadian mainland. Like so many other Canadian Inuit artists of his generation, he began to carve while attending a government-sponsored arts and crafts program in the late 1960s. It was during the period between 1970 and his premature death in a house fire in 1974 (at the age of thirty-four) that his work came into its own. He created approximately 250 sculptures that convey both technical expertise and a keen imagination, and they have had a profound influence upon subsequent generations of artists. Ashevak primarily worked in carved whalebone, often inlaid with baleen, stone, and bone. His highly creative and expressionistic approach to carving led to figures with distorted features that are both whimsical and disturbing. His subject matter likely arises from indigenous cosmology, with its emphasis on the spirit world and the concept of transformation.

Evelyn Nef (1913–2009) was married to well-known Arctic explorer Vilhjalmur Stefansson from 1941 until his death in 1962, during which time they lived primarily in Hanover, where they helped found the Arctic Studies Institute at Dartmouth College. Nef became a considerable authority on the Arctic in her own right and was at various times acting director of the Arctic Studies Center, head librarian of the Stefansson Library, and a teacher of Arctic studies seminars.

PAUL SAMPLE ACQUISITION

Through the generosity of Everett Parker, Class of 1952, and his two sons, David and William—also Dartmouth graduates—the Hood Museum of Art was able to add an important painting to its extensive collection of works by Paul Sample, Dartmouth Class of 1920 and artist-in-residence at the college from 1938 until 1962. Sample gained particular acclaim for his scenes of rural life in New Hampshire and Vermont, especially in winter. Such images have long held special significance and appeal for Dartmouth alumni and students. In fact, Sample painted this work—which depicts the old Ledyard Bridge with Lewiston, Vermont, in the distance—as a demonstration during a Dartmouth Alumni Association fundraising event held in Chicago in January 1954. The winner of the event's raffle, Arthur I. Appleton, Class of 1936, Tuck 1936, was awarded the original painting, which remained in his family until 2010.

Built in 1859, the covered bridge that linked Hanover, New Hampshire, with Lewiston, Vermont (a former village within the township of Norwich), was the fourth span on this site and was named for world traveler John Ledyard, who attended Dartmouth in 1772–73. After its removal in 1934, the subsequent span opened the following year. That bridge was replaced, in turn, by the current Ledyard Bridge, completed in 1999. Since the covered bridge had been gone



Karoo Ashevak, *Untitled (Spirit Figure)*, about 1970–74, carved whalebone inlaid with walrus ivory, baleen, and stone. Bequest of Evelyn Nef, 2011.25.1.



Paul Sample, *Old Ledyard Bridge*, 1954, oil on canvas. Purchased through gifts from Everett Parker, Class of 1952; David J. Parker, Class of 1982; and William Bannister-Parker, Class of 1984; 2011.2

for twenty years when Paul Sample painted his composition, he would have relied on memory and historic photographs as a reference. As was often his method, he used a degree of artistic license in the configuration of motifs to strengthen the work's visual impact.

RECENT GROUP GIFTS TO THE COLLECTION

This past year, along with many generous individual donations of works of art, the Hood Museum of Art received a number of significant group gifts. These works from patrons and donors will add significantly to both our contemporary and our photography collections. In addition to the gifts listed here, we also received a gift of five works from the Sam Francis Foundation and an exchange of twelve color lithographs by the Nicaraguan painter and printmaker Armando Morales (born 1927) from the Blanton Museum of Art at the University of Texas, Austin.

A Gift of Nineteenth- and Twentieth-Century Photographs from the Parnassus Foundation

The museum's photography collection has been growing steadily over the past decade, thanks to the interest and dedication of a number of Dartmouth collectors and donors. Recently the Parnassus Foundation, under the auspices of Raphael and Jane Bernstein P'87 and '89, presented a significant gift of sixty-six photographs to the museum by such practitioners as nineteenth-century British photographer Peter Henry Emerson (see illustration) and modern and contemporary photographers Edward Burtynsky, Serge Hambourg, Sandi Fellman, Evelyn Hofer, George Platt Lynes, Brian Merrett, Ray Kruger Metzger, Stephen Shore, Josef Sudek, and George Tice. The gift includes a particularly large number of works by Emerson and Metzger. Emerson (1856–1936), who was born in Cuba and raised partly in the United States, was a physician, scientist, and early expert in a type of photographic process that produced platinum prints, which allows for soft gradations of tonal value that are particularly evocative in his beautiful landscapes. The works in the Parnassus Foundation gift are from Emerson's series *Life and Landscape on the Norfolk Broads*, which he produced as his first album in 1886.

Peter Henry Emerson,
*The Old Order and the
New*, from *Life and
Landscape on the Norfolk
Broads*, about 1886,
platinotype. Gift of the
Parnassus Foundation;
2010.80.13



Charles E. Dorkey III Gift of Contemporary Photography

Charles E. Dorkey III, Class of 1970, has generously donated a collection of forty-nine works of contemporary photography, including twenty-eight works by internationally respected artist Donna Ferrato. A documentary photographer, Ferrato is perhaps best known for her ability to capture complex moments in human interactions and relationships. In her ongoing series *10013*, Ferrato has turned her camera on the Tribeca neighborhood in New York City, where she has lived since 1997. *Leonard Street Urchins* (2009; see illustration) features local boys playing a game of catch on the new cobblestones of Leonard Street. These raw, energetic, black-and-white images document the reconstruction of the area after 9/11 and expose the understated, quiet side of one of Manhattan's oldest residential neighborhoods.



Donna Ferrato, *Leonard Street Urchins*, from the *10013* series, 2009, pigment on fiber print. Gift of Charles E. Dorkey III, Class of 1970; 2010.79.31. Published with permission from the artist.

Trevor Fairbrother and John T. Kirk Gift of Modern and Contemporary Art

Trevor Fairbrother, a curator and writer interested in nineteenth-century American, modern, and contemporary art, and John T. Kirk, a renowned specialist in American furniture and decorative arts, have given thirty-six modern and contemporary photographs, drawings, and objects to the museum by artists including Carl Chiarenza, Jess Collins, Chris Enos, Simon Grennan and Christopher Sperandio, Louise Lawler, Roy Lichtenstein, Robert Mangold, Catherine Opie, Ad Reinhardt, Gary Schneider, Andy Warhol (see illustration), and Tom Wesselmann. Their gift enriches the Hood's collection by introducing prominent new artists and new works to Dartmouth's modern and contemporary holdings.



Andy Warhol, *Self-Portrait T-Shirt*, 1986, acrylic, screenprint on 100% cotton white Hanes T-Shirt, size T/L. Gift of Trevor J. Fairbrother and John T. Kirk; 2010.88.33. © 2011 The Andy Warhol Foundation for the Arts, Inc./ Artist Rights Society (ARS), New York

Gift of Contemporary Art from Hugh Freund

Last fall the Hood received a gift of fifteen contemporary works of art from longtime donor and board member Hugh Freund '67. Mostly works on paper, this gift includes two prints by celebrated South African filmmaker William Kentridge. The two Kentridge etchings initially appear similar, encouraging viewers to look closely in order to distinguish the various ways the artist has layered and reworked his subject. Issues of process and perception are also present in James Casebere's haunting photograph of four flooded arches (see illustration). The subject is a slave factory in West Africa, but the figureless image is not of the building itself but rather of a detailed model that Casebere carefully constructed. From Matthew Ritchie's complex mythology to Amy Cutler's whimsical commentary on female bodies and fashion to Lee Walton's abstract recording of a Red Sox game, these works allow students, scholars, and viewers the opportunity to explore the wide variety of media, subjects, and issues in contemporary art.



James Casebere, *Four Flooded Arches from Left*, 1999–2000, gelatin silver print. Gift of Hugh J. Freund, Class of 1967; 2010.89.11 © James Casebere. Courtesy: Sean Kelly Gallery, New York



Ilse Bing, *Gold Lamé Shoes for Harper's Bazaar*, negative 1935; print later date, gelatin silver print. Gift of Kate and Bart Osman, Class of 1990, Tuck 1996; 2010.92.6. © Estate of Ilse Bing

Stephen, Harley, and Bart Osman Gift of Photographs by Ilse Bing

Harley and Stephen Osman, Class of 1956, Tuck 1957, and their son Bart Osman, Class of 1990, Tuck 1996, have given twenty-five works by German photographer Ilse Bing (1899–1998) to the Hood. Bing used a small-format Leica camera to capture scenes of Paris and New York, where she moved in 1941. She also shot fashion photographs for *Harper's Bazaar*, for example the *Gold Lamé Shoes* (1935; see illustration), and still-lives. Influenced by surrealism, abstract painting, and photojournalism, Bing played with creating geometric compositions out of recognizable subjects.



Yutaka Yoshinaga, *D - 3 - 88*, 1988, pigments on folded washi. Gift of The Wise Collection; Joanne and Douglas Wise, Class of 1959; 2010.78.23

The Wise Collection

Joanne and Doug Wise, Class of 1959, have made a generous gift to the museum of thirty Japanese and Japanese-inspired contemporary prints, drawings, and ceramics by such artists as Keiko Hara, Hachiro Iizuka, Makato Fujimura, and Yutaka Yoshinaga (illustrated). Joanne and Doug lived in Japan between 1978 and 1982 and began to collect at the time. With their move to Houston, Joanne began to represent Japanese graphic artists and ceramicists and actively promoted their work through a quarterly newsletter and her efforts with the Texas Print Alliance. She states: "The Wise Collection exists to bring people of the world together with greater knowledge and appreciation of Japanese art." Her and Doug's gift to the collection will be particularly useful for teaching the art of printmaking and drawing and will add to the Hood's growing collection of contemporary ceramics and Japanese art.



Lesley Wellman (right) congratulates Dana Baldwin, national art museum educator of the year, at the 2011 NAEA convention.

Staff Spotlight: Lesley Wellman

Lesley Wellman, Curator of Education and Assistant Director, has recently completed four years of service as the director-elect and then director of the Museum Division of the National Art Education Association (NAEA). Founded in 1947, the NAEA is the leading professional membership organization exclusively for visual arts educators. Its over 22,000 members include elementary, middle, and high school visual arts educators, college and university professors, researchers and scholars, teaching artists, administrators and supervisors, and art museum educators, as well as more than 45,000 students who are members of the National Art Honor Society or are university students preparing to be art educators.

Deborah Reeve, NAEA executive director and former deputy executive director of the National Association of Elementary School Principals, wrote about Lesley's contributions: "During her tenure as the Museum Education Director on the National Art Education Association Board of Directors, Lesley Wellman established new practices and made valuable connections between art educators working in our nation's art museums and those working in schools, school districts, state departments of education, and colleges and universities. She is a transformative leader who has consistently contributed visionary thought and experience that has informed key discussions and helped lead outcomes that have prepared NAEA for ever greater stature in today's world. Her integrity, wisdom, and wit are valued by colleagues who rely upon her rigor and purpose-driven leadership." Anne Manning, Lesley's successor as director (and a former Hood education staff member), wrote: "Lesley's commitment to NAEA's mission to advance visual arts

education to fulfill human potential and promote global understanding made her an exceptional and passionate leader.”

The Hood Museum of Art would not be the excellent and pathbreaking museum it is without Lesley’s many contributions over the past two decades. She has been instrumental in making the Hood one of the top college and university art museums in the country.

Hood Museum Shop

There is no reason not to consider the world as one gigantic painting.

— ROBERT RAUSCHENBERG

Through crisp and poetic design play, our EARTH bumper sticker highlights a world partnership that resonates with many people’s current sensibilities. Proceeds support non-profit work to protect biodiversity and the wild. Now available at the shop!



COMMUNITY OF LEARNERS

Visual Literacy and the Benefits of Engaging with Original Works of Art

Across the country, medical students, police officers, and business executives are spending time in art museums as part of their professional training and development. Engaging with original works of art fosters careful observation and the ability to interpret visual information—skills that are essential to success in all three fields. Indeed, “visual literacy” (the ability to construct meaning from all that we see) is important to all of us. We need to be equipped with the ability to understand and navigate a global culture that now communicates instantly and universally through visual images.



The fourth “A Closer Look” brochure features the magnificent still-life by Jan Davidsz. de Heem, on view in Albright Gallery.

Looking at art can also help us to explore wide-ranging ideas, expand our perspective on our lives, and stimulate creative thinking. The Hood Museum of Art’s diverse collections, which represent cultures from around the globe and date from ancient to contemporary times, present wonderful opportunities for these experiences. To help visitors develop their visual literacy and engage meaningfully with works of art, Hood staff members created the “Learning to Look” technique, a five-step approach designed to help viewers look carefully and think critically about any work of art they encounter. Developed originally in 1993 to equip regional teachers of all grade levels and content areas to integrate art into the curriculum, the Learning to Look technique has proven to be empowering for a much broader audience. It is integral to the lessons and tours offered to the thousands of regional school children who visit the museum annually; it is frequently taught to Dartmouth undergraduates; and adult workshops featuring the technique are presented regularly. For visitors to the Hood who are not participating in one of these programs, the Learning to Look technique is available through the “A Closer Look” brochures located in the galleries. Each brochure focuses on a single work of art and leads viewers through the five steps of the technique. They also include tips on how to practice this looking strategy with other works of art.

We invite you to visit the museum to engage with the art on view and hope that the programs and resources offered will enhance your ability to construct meaning from diverse visual material and heighten your appreciation of the rich human experiences that are communicated through our global collections.

OF RELATED INTEREST

Junction Frame Shop Celebrates 25 Years

From day one, the goal of the Junction Frame Shop in downtown White River Junction, Vermont, has been to accommodate the customer’s taste. Owner Mark Estes says, “For twenty-five years a prime consideration has been to work with our clients to create frame designs that suit their preferences, not our own.” Estes continues, “Reaching twenty-five years in business is a major milestone by any estimation and we feel blessed by the support of Upper Valley residents over the years. It is quite rewarding to have been in business long enough to have the children of clients becoming clients as well. That support has allowed us in turn to promote the Hood Museum of Art with our sponsored ‘Happenings at the Hood’ radio spots. The Hood is a wonderful asset to the art scene of the Upper Valley and we

are thrilled to be able to help with informing the residents of the valley just what is happening at the Hood.”

The staff of the Hood Museum of Art congratulates the locally owned and operated Junction Frame Shop for twenty-five years of successful business and thanks them for ten years of invaluable support of the museum and its programs.

Native American Art at the AVA Gallery and Art Center

As part of Lebanon’s Upper Valley 250th Anniversary Celebration, AVA Gallery and Art Center will present an exhibition entitled *Here, Now—Work by Regional Native American Artists* from October 14 through November 11. Exhibiting artists include Gina Adams, Nate Deveau, Judy Dow, Betsey Garand, Brenda Garand, Margaret Jacobs, Jesse Larocque, George Longfish, Brian Miller, and Anna Tsouhlarakis. On display will be a wide range of media, including traditional black ash basket making, platinum palladium photographs, video installations, and large narrative and political oil paintings. The range of tribal affiliations among the exhibiting artists will include Mohawk, Abenaki, and Seneca—groups associated with the New England area—as well as Ojibwe, Cherokee, Navajo, and Creek.

Various lectures and workshops coinciding with this exhibition will be announced separately—see www.avagallery.org. There will be an opening reception on Friday, October 14, 5:00–7:00 P.M.

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. Please join our collaborative effort and celebrate all that the arts have to offer!

Member Email Addresses Needed

In an ongoing effort to communicate more efficiently with our members, the Hood strives to keep in touch primarily through email. The Hood respects the privacy of its members and will not share your email address. To submit your email address or update an old address, please contact us as indicated below.

Join Now!

Join the Hood Museum of Art and begin enjoying the benefits of membership today. To sign up, please email hoodmembership@dartmouth.edu or call Julie Ann Otis at (603) 646-0414. For more information, please visit www.hoodmuseum.dartmouth.edu.

GENERAL INFORMATION

Museum and Shop Hours

Tuesday–Saturday: 10 A.M.–5 P.M.

Sunday: 12 noon–5 P.M.

Wednesday evening to 9 P.M.

Guided Group Tours

Available by appointment: call (603) 646-1469 for information.



Assistive listening devices are available for all events. The museum, including the Arthur M. Loew Auditorium, is wheelchair accessible.



Admission and Parking

There is no admission charge for entrance to the museum. Metered public parking is available in front of the museum on Wheelock Street and behind the museum on Lebanon Street. All-day public parking is available at the Parking Garage on Lebanon Street.

For more information, please call (603) 646-2808 or visit our Web site at www.hoodmuseum.dartmouth.edu.



Advertising for the Hood Museum of Art's exhibitions and programs has been generously underwritten by the Point and the Junction Frame Shop.

The Hood Museum of Art is committed to environmental mindfulness and stewardship. This publication is certified to the Forest Stewardship Council Standard.

Hood Museum of Art
Dartmouth College
Hanover, NH 03755

Non-Profit Org.
US Postage
PAID
Dartmouth College



Artist unknown, Mi'kmaq (Micmac); Wabanaki or Haudenosaunee (Iroquois), Nova Scotia, New Brunswick, or New York, man's cap, about 1860, velvet, cotton cloth, glass beads, sequins, ivory, thread. Purchase in memory of Stacey Coverdale, Class of 1988, made possible by an anonymous gift; 988.29.26943.

This autumn and winter at the Hood:

NATIVE AMERICAN ART AT DARTMOUTH: HIGHLIGHTS FROM THE HOOD MUSEUM OF ART

October 8, 2011, through March 11, 2012

MATEO ROMERO: THE DARTMOUTH POW-WOW SUITE

August 27, 2011, through January 15, 2012

EGYPTIAN ANTIQUITIES AT DARTMOUTH: HIGHLIGHTS FROM THE HOOD MUSEUM OF ART

Ongoing

Cover: Fritz Scholder, Luise (Luiseno), 1937–2005, *Dartmouth Portrait #17*, 1973, oil on canvas, acrylic background. Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund; P.974.11.

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

Autumn/Winter 2011–12