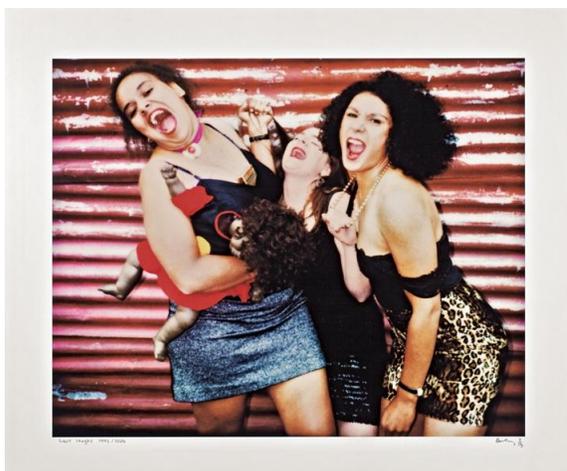
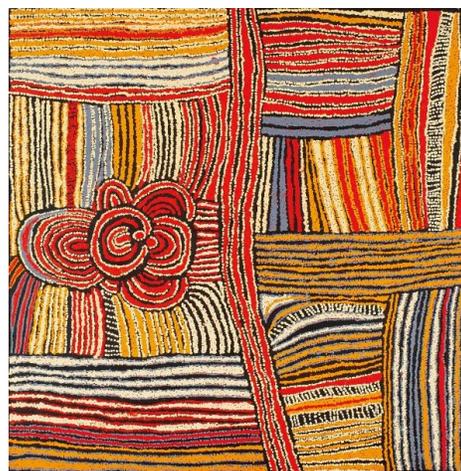


**Groundbreaking Aboriginal Art Exhibition Showcases Five Decades
of Contemporary Work From Hood Museum's Recently Donated
Owen and Wagner Collection**

**Opening September 2012, *Crossing Cultures* Examines How Aboriginal Artists
Have Reinvigorated Vernacular Iconographies and Traditions through a Modern Lens
in More Than 100 Contemporary Works**



Destiny Deacon, Ku Ku/Erub/Mer, *Last Laughs*, 2004, light jet print from Polaroid original.



Walangkura Napanangka, Kintore/Pintupi, *Lupul*, 2005, acrylic on canvas.

HANOVER, N.H.—July 9, 2012—A groundbreaking exploration of contemporary art-making practices among Australia's Indigenous peoples, drawn from one of the world's largest private collections of Aboriginal art, will open at the Hood Museum of Art at Dartmouth College in September 2012. *Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art at the Hood Museum of Art* will provide a survey of Australia's contemporary Indigenous art movement from the 1970s to the present, with a particular focus on the new generation of artistic voices within the Aboriginal community who are advancing Aboriginal artistic traditions in the 21st century. The exhibition highlights the Hood's Indigenous art holdings and will be among the flagship programming initiatives of Dartmouth's campus-wide celebration of the arts during the 2012–13 academic year.

On view from September 15, 2012, through March 10, 2013, *Crossing Cultures* is a geographically organized survey of more than 100 objects from the collection of Will Owen and Harvey Wagner, who donated the entirety of their extensive Aboriginal art holdings to the Hood Museum of Art in 2009 and 2011. Curated by Stephen Gilchrist, the Hood's curator of Indigenous Australian art, the exhibition encompasses the broad range of media and materials employed by contemporary Aboriginal artists, from acrylic painting on canvas to earthen ochre painting on bark, as well as sculpture and photography, among other media. It blends the historical traditions and contemporary realities of Aboriginal life with works that draw on the ancestral narratives of the past displayed alongside photographic depictions of the Indigenous experience in contemporary urban settings. The exhibition includes such artists as John

Mawurndjul, Djambawa Marawili, Naata Nungurrayi, Destiny Deacon, Paddy Bedford, and Doreen Reid Nakamarra. Following its appearance at the Hood, *Crossing Cultures* will be on view at the Toledo Museum of Art from April 11 through July 14, 2013.

“*Crossing Cultures* showcases the exceptional strengths of Will Owen and Harvey Wagner’s magnificent collection, the donation of which has transformed the Hood Museum into a leading destination for the study and exhibition of contemporary Aboriginal art,” said Michael Taylor, Director of the Hood Museum of Art. “We’re delighted to contribute to Dartmouth’s upcoming Year of the Arts with an exhibition that showcases one of the unique aspects of the Hood Museum’s collection and offers rich opportunities for curricular and co-curricular connections across the campus.”

“The diversity of artistic perspectives assembled in *Crossing Cultures* speaks to the richness of the contemporary Aboriginal art tradition, which has been called ‘the last great art movement of the 20th century,’” said Gilchrist. “The objects included in this exhibition reference and reinvigorate traditional iconographies, speak to the history and legacy of colonization, and meaningfully contribute to the growing international discourse on contemporary Indigenous art.”

The artists featured in *Crossing Cultures* represent the broad geographic spectrum of Indigenous Australian society, from communities steeped in cultural law to major metropolitan centers. While many of the works on display draw from an extensive history of Indigenous art-making practices, the exhibition focuses specifically on those artists who have transformed tradition and contributed to a new form of contemporary Aboriginal art over the past five decades. Some of the notable artists featured in *Crossing Cultures* include:

- **Michael Riley**, whose *cloud* series (2004)—completed while the late artist was in the final stages of renal failure—comprises a series of photographic images that interweave references to Aboriginality, Christianity, and pastoralism with childhood memories set against an otherworldly skyscape.
- **Shorty Jangala Robertson**, known for his colored-dot paintings that re-imagine the ancestral narratives of the Warlpiri people, depicting the spirituality of northern Australia’s elemental landscape with graphic fluidity and gestural vigor.
- **Danny Gibson Tjapaltjarri**, whose painting *Mukula* (2009) adapts the geometric designs associated with the ancestral narrative of the Tingari Men, employing an aesthetic that draws the viewer into a liminal space between the worlds of the tangible and the spiritual.
- **Destiny Deacon**, an influential photographer whose work explores the vibrancy of contemporary Aboriginal peoples in Australia’s metropolitan communities, dramatically re-inserting a cosmopolitan Aboriginal perspective into a national consciousness that often marginalizes the Indigenous urban experience.
- **Walangkura Napanangka**, a member of the Pintupi people of the Western Desert, whose painting *Lupul* (2005) represents the eponymous ancestral site through an abstract colored-dot design that recalls the region’s windblown *tali* (sand hills).

Public Programming

In conjunction with *Crossing Cultures*, the Hood Museum of Art will host a robust series of public programs that offer cross-disciplinary perspectives on the exhibition’s themes and content, and create new opportunities for engagement with Aboriginal art. The opening of *Crossing Cultures* will coincide with a reception and **symposium on Friday, September 21**, that convenes leading artists, curators, activists, and lawyers for a discussion of the issues surrounding the reception and recognition of Indigenous art.

The exhibition is also accompanied by a series of public lectures and tours by participating artists, scholars, and curators, as well as collector Will Owen, who will further explore these topics. A complete list of programming can be found [here](#).

About the Owen and Wagner Collection

Following their visit to the 1988 *Dreamings* exhibition at the Asia Society, New York, Will Owen and Harvey Wagner began collecting Aboriginal art from Australia in the early 1990s. Their 600-piece collection represents more than two decades of collecting and numerous visits to the Australian continent; it is one of the largest private collections in the United States. Electrified by Aboriginal art's largely non-representational aesthetics, which shares visual correspondences to Western forms of abstraction, Owen and Wagner began learning about its cultural underpinnings. Wanting to share the knowledge contained in these works with others, Owen and Wagner have donated their collection to the Hood Museum of Art because of the institution's strong teaching focus and its sensitivity to Indigeneity.

About the Hood Museum of Art

The mission of the Hood Museum of Art, as a teaching museum, is to create an ideal learning environment that fosters transformative encounters with works of art. This dynamic educational and cultural facility houses one of the oldest and largest college collections in the country, with more than 70,000 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 original 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.

About the Arts at Dartmouth

The arts are integral to the intellectual and cultural vibrancy that distinguishes Dartmouth College. Dartmouth is reaffirming and deepening this commitment through a year of programming and initiatives that will highlight the centrality of the arts as an indispensable component of its educational experience. The 2012–13 academic year will encompass the opening of the new Black Family Visual Arts Center, the 50th anniversary of the Hopkins Center for the Arts, the initiation of a major expansion project at the Hood Museum of Art, and a yearlong series of programs exploring the many intersections between the arts and other disciplines across the campus.

About Dartmouth

Founded in 1769, Dartmouth is a member of the Ivy League and consistently ranks among the world's greatest academic institutions. Dartmouth has forged a singular identity as a strong undergraduate and graduate institution dedicated to teaching and research with graduate programs in the arts and sciences and three leading professional schools—the Geisel School of Medicine, Thayer School of Engineering, and the Tuck School of Business.

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