

HOOD MUSEUM OF ART

DARTMOUTH  
COLLEGE

# quarterly

*Spring 2013*

Hashiguchi Goyō, *Woman Applying Powder*,  
1918, woodblock print. Promised  
gift of Judith and Joseph Barker,  
Dartmouth Class of 1966.  
Photograph by Bruce M. White, 2012





Director Michael Taylor in front of Narputta Nangala Jugadai's *Murrinja Kapi*, 2003, acrylic on canvas; promised gift of Will Owen and Harvey Wagner; EL.2011.60.42; on view in the exhibition *Crossing Cultures*. © 2013 Artists Rights Society (ARS), New York/VISCOPI, Australia.

## LETTER FROM THE DIRECTOR

The contents of this issue of the *Hood Quarterly* showcase the profound impact that experiences in the visual arts at Dartmouth College and the Hood Museum of Art have had on undergraduate students. As Joseph Barker, Dartmouth Class of 1966, recalls, “It was probably sometime in my junior year at Dartmouth, sitting in an art history class . . . that I first became acquainted with Japanese woodblock prints.” That spark turned into a lifelong passion for collecting and studying these works. The stunning collection that he, along with his wife, Judith Liff Barker, has now made a promised gift to the Hood Museum of Art fills a lavish spring/summer exhibition titled *The Women of Shin Hanga: The Judith and Joseph Barker Collection of Japanese Prints*. Curator Allen Hockley, Associate Professor of Art History at Dartmouth College, also edited the sumptuously illustrated catalogue that accompanies the exhibition, which presents new scholarship and unique insights into the history and technical accomplishment of these magnificent woodblock prints. We wholeheartedly thank Judith and Joseph Barker for their generosity and commitment to sharing their collection with Dartmouth’s students and faculty, as well as all visitors to the Hood Museum of Art, both now and in the future.

Adolph “Bucks” Weil Jr., Dartmouth Class of 1935, shared his own passion for European old master prints—which was cultivated during his time at Dartmouth—with a transformative gift of works on paper to the Hood Museum of Art in 1991. His wife, Jean Weil, added additional prints by Rembrandt, Lucas van Leyden, Albrecht Dürer, and many others to that gift in his memory after his death in 1995. We mourn her passing in August 2012; she and Bucks were the greatest of friends to the Hood Museum of Art, and we are honored that their daughter Laurie Weil serves on the Hood’s Board of Overseers. The museum is now thrilled to receive Rembrandt’s *The Three Trees* (1643) and Dürer’s *Saint Jerome in His Study* (1514), two of the greatest works in the history of printmaking, as a gift from the estate of Bucks and Jean Weil. These extraordinary works of art are explored in the “Alumni Voices” section of this issue by Stacey Sell, Dartmouth Class of 1985, who is the Associate Curator of Old Master Prints and Drawings at the National Gallery of Art in Washington, D.C. Although Adolph Weil and Joseph Barker graduated before the Hood Museum of Art opened in 1985, they both exemplify our commitment to the sheer joy of studying with original works of art, and to the importance of this experience for undergraduate students.

Our dedication to supporting these learning opportunities is evident in three other exhibitions at the museum this spring. Concurrent with *The Women of Shin Hanga* is an exquisite exhibition of Japanese prints selected from the Hood’s collection by students in Professor Hockley’s “Japanese Prints” class. Many of these prints were purchased through the generous support of the Carpenter Foundation. *Word and Image* investigates the use and significance of language in contemporary art and was curated in collaboration with studio art majors from the Class of 2013. Finally, Alan Covey, Associate Professor of Anthropology, selected objects from the Hood’s collection with students enrolled in his winter 2013 class titled “Origins of Inequality” that address, as he says, “material representations of inequality” across geography and culture groups. These exhibitions, together with our ongoing student-curated *A Space for Dialogue* program, reflect the Hood’s mission to create an ideal learning environment that fosters transformative encounters with works of art.

We very much look forward to welcoming Philip Hanlon, Dartmouth Class of 1977, as the eighteenth President of Dartmouth College and engaging with him on the museum’s vision for the future, which includes the upcoming expansion of our facility by Tod Williams Billie Tsien Architects. Our strong teaching mission will inform Tod and Billie’s visionary designs for the new galleries, classrooms, and event spaces, which will enhance the museum learning experience for all our visitors, and I can’t wait to share these plans with you in the months ahead. In the meantime, please join us for the many exciting exhibitions and programs that we have on offer this spring. We are free and open to all, and I trust that your next visit to the museum will be an enjoyable one.

MICHAEL TAYLOR  
Director

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Torii Kotondo, *Morning Hair*, 1930, woodblock print. Promised gift of Judith and Joseph Barker, Dartmouth Class of 1966.  
Photograph by Bruce M. White, 2012

### THE WOMEN OF SHIN HANGA: THE JUDITH AND JOSEPH BARKER COLLECTION OF JAPANESE PRINTS

April 6–July 28, 2013

In an attempt to revive traditional Japanese woodblock prints, artists of the *shin hanga* (new print) movement were forced to reconcile approaches to female subjects developed over the previous two centuries with the impact of modernity on both women and the arts in early-twentieth-century Japan. To ensure the contemporary relevancy of their work, the subjects they depicted ranged between deeply conservative and highly provocative conceptions of femininity, with demure, self-effacing geisha representing the former, and so-called modern girls, known for their Westernized appearance and morally suspect lifestyles, representing the latter. By retaining production methods honed by their predecessors, they cultivated audiences in Japan and America who appreciated the unique legacies of the Japanese woodblock print tradition. These strategies successfully ensured a place for *shin hanga* depictions of women in an environment where new print media and styles imported from the West competed with Japan's most treasured visual traditions. The results of their efforts are amply apparent in this exhibition. With ninety woodblock prints from the Judith and Joseph Barker Collection, *The Women of Shin Hanga* showcases two and a half centuries of Japanese print designers' engagement with female subjects. Early prints published between 1767 and 1897 illustrate traditional approaches to print design and the array of technologies *shin hanga* artists look to as precedents and models. More than sixty prints by thirteen leading *shin hanga* artists document their explorations of contemporary female subjects.

*This exhibition was organized by the Hood Museum of Art and was generously supported by Yoko Otani Homma and Shunichi Homma M.D., Class of 1977, the William B. Jaffe and Evelyn A. Hall Fund, and the Eleanor Smith Fund.*

### WORD AND IMAGE IN CONTEMPORARY ART

March 26–August 4, 2013

Organized in collaboration with twenty-four studio art majors from the Class of 2013, this exhibition celebrates the dynamic dialogue and complex interactions between art and language in contemporary art. Adopting a historical perspective to understand current innovations, *Word and Image* presents key examples of paintings, sculpture, video, photography, and other works on paper by a wide range of artists, including Gerald Auten, Christo, Marcel Duchamp, Robert Gober, Daniel Heyman, Faith Ringgold, Ed Ruscha, Nancy Spero, and Fred Wilson. The word-imbued artworks on display reveal the strange, unsettling, and often humorous and subversive results when words escape from their traditional confines and begin to infiltrate the visual arts.



Edward Ruscha, *Standard Station, Amarillo, Texas*, 1963, oil on canvas. Gift of James Meeker, Class of 1958, in memory of Lee English, Class of 1958, scholar, poet, athlete, and friend to all; P.976.281.

*This exhibition was organized by the Hood Museum of Art and made possible by the Cissy Patterson Fund and the Hansen Family Fund.*



# The Women of Shin Hanga

## The Judith and Joseph Barker Collection of Japanese Prints

Initial encounters with the prints in this exhibition might suggest to first-time viewers that they are little more than beautifully rendered pictures of fashionable women. Such an assessment accurately but only partially characterizes the viewing experience the artists intended for them. In early-twentieth-century Japan, all artists depicting female subjects strived to strike a balance between the impact of modernity and the legacies of deeply entrenched cultural values concerning women and art. This was especially so for artists of the *shin hanga* (new print) movement: as they aspired to carve out a place for their conception of contemporary female subjects, they were, of their own choosing, bound by precedents and practices of a woodblock-printing tradition more than two centuries in the making. *Shin hanga* representations of women thus offer an intriguing perspective on the aesthetics, cultural values, and social mores of a nation and its artists struggling to reconcile past and present.

The world inhabited by *shin hanga* artists and the women they depicted was the direct product of Japan's rapid modernization in the late nineteenth and early twentieth centuries. Two hundred years of self-imposed isolation came to an end in the mid-1850s, when pressure from Europe and America forced Japan to open its ports to foreign trade. A desire to avoid colonization at any cost led the Japanese government to embrace an aggressive regimen designed to

modernize the nation's economic, industrial, military, and social infrastructures. Victories in wars with China in the mid-1890s and with Russia in the mid-1910s suggest that some aspects of the program were remarkably successful. Reforming social institutions was far more complicated, however. In the initial decades after the opening of the ports, Japan enthusiastically embraced Euro-American social and cultural values. Modernization was, in effect, Westernization. But by the 1880s, conservative intellectuals, educators, and government officials began to question the loss of indigenous traditions and national identity. The roles of both women and the arts in the nation's social and cultural fabric were highly contested as the impact of modernization came under ever-increasing scrutiny.

The diverse backgrounds of the *shin hanga* artists in this exhibition provide telling evidence of modernization's impact on the arts. Art training in pre-modernization Japan typically came through master-disciple relationships. Some *shin hanga* artists followed this path by apprenticing with designers of traditional prints. Others trained as typesetters, lithographers, and illustrators for commercial publishers or in government ministries before taking up print design. Many attended art schools—a distinctly foreign institution—seeking instruction in either Western-style or traditional Japanese painting. The highly competitive media environment brought about by modernization also affected the careers of

*shin hanga* artists. None enjoyed the luxury of designing only prints. Many also worked as illustrators of newspapers, magazines, and serialized novels while others designed book covers, posters, postcards, and advertising brochures. Most pursued highly successful careers as painters, their works frequently appearing in prestigious national exhibitions.

How, then, did tradition and modernity intersect in *shin hanga* depictions of female subjects? Artists of the *shin hanga* movement, from its inception in the mid-1910s through its demise in the mid-1950s, devoted their energy and talents to revitalizing the Japanese woodblock print tradition that had waned with the introduction of lithography, copperplate engraving, collotype printing, and photography from Europe and America. *Shin hanga* artists perceived that traditional print genres retained their appeal despite Japan's ongoing modernization. Kabuki audiences still sought woodblock-printed likenesses of star actors. Flower-and-bird images still possessed their auspicious and seasonal associations. Rural scenery, rustic villages, and natural wonders depicted in traditional landscape prints evoked feelings of nostalgia for a rapidly urbanizing nation. Similarly, depictions of women lost none of the appeal of their pre-modern antecedents. Like the designers of traditional prints, *shin hanga* artists understood that contemporary fashions and social mores appealed as much to twentieth-century viewers as they did to their eighteenth- and

nineteenth-century counterparts. Although images of contemporary women were widely available in new media imported from the West, *shin hanga* artists captured the attention of audiences because they also retained the production methods used by their predecessors.

The prints in this exhibition aptly demonstrate the importance of traditional production methods to *shin hanga* depictions of women. Artists focused their attention on hairstyles, cosmetics, clothing, and fashion accessories, as these were the most recognizable markers of contemporary women. Block carvers and printers deployed traditional skills along with new techniques they developed to replicate and enhance not just the look of these important signifiers, but also their material and tactile qualities. Intricately carved and meticulously printed coiffures often include hundreds of individual strands of hair. Subtle applications of color, carefully blended with flesh tones, convey the look of cosmetics, lip color, and eye shadow. Overprinting and tonal blending capture the deep hues of the natural dyes used for Japanese fabrics. The combination of fibrous paper, careful manipulation of the *baren* (the tool used in hand printing), and embossing replicates the weight and texture of creped or embroidered cloth. Ground mica mixed with pigment highlights the metallic properties of jewelry, hair ornaments, and mirrors. In the competitive media environment of early-twentieth-century Japan, these traditional production methods helped distinguish *shin hanga* representations of women from those in imported Western media.

Efforts on the part of *shin hanga* artists to preserve traditional subjects and production methods did not preclude their engagement with contemporary social and cultural issues concerning women. Courtesans from licensed brothel districts—favorite subjects for traditional print artists—are not found in *shin hanga* because fierce lobbying by feminists and Christian



Kobayakawa Kiyoshi, *Modern Fashions*, No. 1 *Tipsy*, 1930, woodblock print. Promised gift of Judith and Joseph Barker, Dartmouth Class of 1966. Photograph by Bruce M. White, 2012.

groups drove legal prostitution from the public eye. *Shin hanga* artists also chose to avoid women engaged in new forms of unlicensed prostitution associated with bars, cafés, and dance halls. The demimonde is nonetheless well represented in *shin hanga* by geisha, whose numbers grew substantially as women from impoverished rural districts flocked to the capital in search of employment. Political activists, feminists, and women authors are absent from *shin hanga* despite their high profile in other news and visual media. Although most of the women appearing in *shin hanga*

wear traditional garments, have hair styled in contemporary but conventional coiffures, and exhibit the self-effacing attitudes expected of women in polite society, none represent “good wives and wise mothers,” the conservative ideal promoted by educators and government officials.

There are notable exceptions to the general preference *shin hanga* artists exhibit for traditional dress and hairstyles, however. Distinguished by their bobbed hair and provocative clothing, “modern girls” added a distinctly Westernized subject to the repertoire of

*shin hanga* artists. Academics, newspaper and magazine editors, and social commentators of all political persuasions regarded the modern girl as animated, flirtatious, and promiscuous. Her reputedly loose morals represented a controversial departure from the good wife, wise mother ideology and the more conventional representations of female subjects in *shin hanga*. The female nude—a decidedly Western conception—is also common among *shin hanga* representations of women. Some artists came to this subject through their training in Western-style art academies, where life-drawing of nude models was a part of the curriculum. The women featured in their designs possess a corporeality not found in traditional prints. The predominance of scenes depicting nude women at baths or hot springs, a subject with iconographic precedents in traditional prints, reveals the efforts of *shin hanga* artists to assert a Japanese rationale for a subject associated with Western art. Depictions of nude subjects and the hybrid practices they engendered reveal *shin hanga* artists' engagement with ongoing national debates concerning representations of women in the arts.

*The Women of Shin Hanga* presents a selection of prints from the Judith and Joseph Barker Collection that is uniquely qualified to explore the tensions between tradition and modernity in *shin hanga* depictions of women. Twenty-four prints published between 1767 and 1897 provide an overview of approaches to female subjects by leading designers of traditional prints working prior to and during Japan's rapid modernization in late 1800s. Highlighting presentational strategies and production methods, this survey of early prints functions as prelude to the second part of the exhibition, which features sixty-six prints representing the work of *shin hanga*'s most notable illustrators of female subjects. Ranging from conservatively dressed women in traditional costumes to geisha, modern girls to nudes, these prints

display the interests, concerns, and proclivities of *shin hanga* artists and their audiences. Key block proofs and multiple editions of some designs in the exhibition expose the intricate processes of *shin hanga* production. The pristine quality of prints from the Barker Collection affords a rare opportunity to experience the technological marvels, tactile sensibilities, and visual impact of *shin hanga* while exploring the contributions of this tradition to early-twentieth-century conceptualizations of Japanese women.

ALLEN HOCKLEY  
Associate Professor, Department of Art History, Dartmouth College, and curator of the exhibition

*This exhibition is on view from April 6 through July 28, 2013. It was organized by the Hood Museum of Art and generously supported by Yoko Otani Homma and Shunichi Homma M.D., Class of 1977, the William B. Jaffe and Evelyn A. Hall Fund, and the Eleanor Smith Fund.*

Itō Shinsui, *Woman Wearing an Under Sash*, September 1921, woodblock print. Promised gift of Judith and Joseph Barker, Dartmouth Class of 1966. Photograph by Bruce M. White, 2012.



# calendar of events

## MARCH

**30 March, Saturday, 1:00–3:00 P.M.**

### FAMILY WORKSHOP

#### Art from Africa

Explore sculptures from Africa and discover how these works of art play powerful roles in people's lives. In the studio, we'll use mixed media materials to create relief sculptures of our own. This workshop is for children ages 6–10 and their adult companions. Participation is limited. Please call (603) 646-1469 to register.

## APRIL

**5 April, Friday, 4:30 P.M.**

Hood Museum of Art Auditorium

### OPENING LECTURE AND RECEPTION

#### Who Are the Women of *Shin Hanga*?

Allen Hockley, Associate Professor of Art History, Dartmouth College, and curator of *The Women of Shin Hanga: The Judith and Joseph Barker Collection of Japanese Prints*

A reception will follow in Kim Gallery. This event is supported by the Hood Museum of Art's Museum Lecture Series Fund.

**10 April, Wednesday, 6:30–8:30 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 April 8 to register.

**18 April, Thursday, 12:30 P.M.**

### LUNCHTIME GALLERY TALK

#### When Tradition Encounters Modernity

Allen Hockley, Associate Professor of Art History, Dartmouth College, and curator of *The Women of Shin Hanga: The Judith and Joseph Barker Collection of Japanese Prints*

**20 April, Saturday, 2:00 P.M.**

### TOUR

*The Women of Shin Hanga: The Judith and Joseph Barker Collection of Japanese Prints*

**24 April, Wednesday, 6:30–8:30 P.M.**

### ADULT WORKSHOP

#### Exploring Japanese Woodblock Prints

This discussion-based workshop introduces participants to the beauty and complexity of Japanese woodblock prints. Our exploration of these prints will take us from eighteenth- and nineteenth-century traditional *ukiyo-e* depictions of heroic and historical narratives and landscapes to early-twentieth-century *shin hanga* prints that capture the idealized beauty of Japanese women. In the studio, we will experiment with simple printmaking techniques to create our own prints. No previous art experience necessary. Space is limited. Call (603) 646-1469 by April 22 to register.

**26 April, Friday, 5:00 P.M.**

Hood Museum of Art Auditorium

### LECTURE

#### Modern Girls, Eternal Spring?

Kathleen Uno, Associate Professor, History Department Chair, Asian Studies Program, Temple University

## MAY

**4 May, Saturday, 1:00–3:00 P.M.**

### FAMILY WORKSHOP

#### Japanese Woodblock Prints

Travel to Japan and discover fabulous Japanese woodblock prints. Using activities in the galleries, we'll explore these prints, which feature heroic stories, beautiful women, and dramatic landscapes. In the studio, we'll make our own prints using simple printmaking techniques. This workshop is for children ages 6–10 and their adult companions. Participation is limited. Please call (603) 646-1469 to register.

**4 May, Saturday 2:00 P.M.**

### TOUR

*Word and Image in Contemporary Art*

**7 May, Tuesday, 12:30 P.M.**

### LUNCHTIME GALLERY TALK

#### Representing Inequality with Archaeological and Museum Collections

R. Alan Covey, Associate Professor of Anthropology, Dartmouth College

**8 May, Wednesday, 6:30–8:30 P.M.**

### ADULT WORKSHOP

#### Learning to Look at Contemporary Art

Explore works of art both inside and outside the museum as you learn techniques for interpreting and appreciating any work of modern art. Louise Bourgeois's *Crouching Spider* and Ellsworth Kelly's *Dartmouth Panels* in the Maffei Arts Plaza will be featured. Adult workshops are discussion-based and participatory. Enrollment is limited. Call (603) 646-1469 by May 6 to register.

**18 May, Saturday, 2:00 P.M.**

### TOUR

*The Women of Shin Hanga: The Judith and Joseph Barker Collection of Japanese Prints*

**21 May, Tuesday, 12:30 P.M.**

### LUNCHTIME GALLERY TALK

#### Evolving Perspectives:

#### African Art at the Hood Museum of Art

Katherine W. Hart, Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, and Amelia Kahl, Coordinator of Academic Programming



*Evolving Perspectives: Highlights from the African Art Collection*, ongoing in the Hood's Gutman Gallery.

**22 May, Wednesday, 6:30–8:30 P.M.**

**ADULT WORKSHOP**

**Word and Image**

In this discussion-based workshop, explore the exhibition *Word and Image*, which examines the use and significance of words or language in contemporary art. The exhibition features works by Marcel Duchamp, Faith Ringgold, Ed Ruscha, Fred Wilson, and others. In the studio, we'll experiment with text in our own works of art. Participation is limited. Call (603) 646-1469 by May 20 to register.

**28 May, Tuesday, 12:30 P.M.**

**LUNCHTIME GALLERY TALK**

**Word and Image**

Michael Taylor, Director, Hood Museum of Art

**29 May, Wednesday, 7:00 P.M.**

Second-floor galleries

**BOOK DISCUSSION AND SPOTLIGHT TOUR**

**Tanizaki Junichiro's *Naomi*, translated by Anthony H. Chambers**

Howe Library and the Hood Museum of Art partner to host a discussion of this important Japanese literary work, and participants will also have a spotlight tour of the exhibition *The Women of Shin Hanga* with curator Allen Hockley, Associate Professor of Art History. Space is limited to 16 participants, and those interested should pre-register with Howe Library starting May 7 by calling (603) 643-4120. Copies of the book will be available at Howe Library by late April.

**JUNE**

**8 June, Saturday, 2:00 P.M.**

**TOUR**

***The Women of Shin Hanga: The Judith and Joseph Barker Collection of Japanese Prints***

**22 June, Saturday, 2:00 P.M.**

**TOUR**

***Objects and Power: Manifestations of Inequality***

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](mailto:access.hood@dartmouth.edu).

# Focus on Teaching with the Collections

I passionately believe that the Hood Museum of Art needs to respond to, and embrace, the current generation of students, whose participatory, interactive, and non-hierarchical approach to learning is ideally suited to a teaching museum like the Hood, which places such a strong emphasis on innovation and self-discovery. Working on exhibition projects provides Dartmouth students with a vehicle to express their creativity and identity while also allowing them to engage with complex interdisciplinary issues. The four stories in this special section on teaching with the collections will introduce you to some of the ways in which all of our visitors can engage with, and learn from, faculty and student research and activity with the museum staff and our extraordinary collections.

MICHAEL TAYLOR, *Director*



Roy Lichtenstein, *Crak!*, 1963/1964, offset lithograph on wove paper. Gift of Professor John Wilmerding; PS.967.1. © Estate of Roy Lichtenstein

## Student Participation in *Word and Image*

March 26–August 4, 2013

This spring, twenty-four studio art majors from the Class of 2013 worked with me on a special exhibition examining the use and significance of words and language in contemporary art. Building on the success of last year's student-centered exhibition *The Expanding Grid*, this project offered these seniors a unique opportunity to learn more about museums and curatorial practice by participating in the organization of a major exhibition at the Hood Museum of Art. The students were introduced to new forms of interplay between word and image in modern and contemporary global art and encouraged to think critically about the works on display and the ideas behind them. Examining original works of art in the Bernstein Study-Storage Center honed their close observational skills and informed their selections for the exhibition, which includes paintings, sculpture, video, photography, and other works on paper by such noted contem-

porary artists as Gerald Auten, Christo, Marcel Duchamp, Lalla Essaydi, Robert Gober, Daniel Heyman, Gary Hill, Roy Lichtenstein, Glenn Ligon, Faith Ringgold, Ed Ruscha, Nancy Spero, and Fred Wilson. Once the exhibition checklist had been finalized, each student chose a word-imbued artwork to research and for which to write an object label. In doing so, they were exposed to new artists and unfamiliar art forms and invited to write from their own perspectives as Dartmouth students and studio art majors rather than as museum professionals. This unique vantage point allowed these students to consider the manifold infiltrations of the written word into the visual arts in fresh and exciting ways. Thanks to their creative input, visitors to the exhibition will be able to explore how words and images can merge in harmony, engage in politics and protest, and, finally, interact in an experimental way that self-consciously tests the boundaries and relations among the verbal and visual arts.

MICHAEL TAYLOR  
*Director*

## Teaching the Origins of Inequality: An Anthropology Professor's Mellon Residency at the Museum

We live in an unequal world, where individuals can experience vast differences in wealth, power, and quality of life. The Western philosophical tradition offers accounts of the human ascent to the state of "civilization"—or descent into modern decadence—but the actual development of inequality in its many forms occurred long before the advent of writing and far from the academies and salons of ancient and modern Europe. The origins of inequality lie in the realm of archaeology, and my new course, Anthropology 57: *The Origins of Inequality*, uses the material remains of ancient human behavior to confront the flaws and biases of our theoretical and ideological expectations. Students will read selections from classic texts—such as Aristotle, Rousseau, and Engels—and then discuss the material evidence for inequality at key moments in the human trajectory. In doing so, it will become clear to them that archaeological evidence is often ambiguous and fragmentary, leaving ample room for political philosophies and ideologies to weave convincing and confident narratives both around and in spite of it.

Thanks to a Mellon Residency Fellowship at the Hood Museum of Art, I spent two weeks at the museum in November 2012, working with the collections to develop a unique learning opportunity for the students in my class. I focused primarily on pre-Hispanic materials from Andean South America, the region where I conduct my primary fieldwork, but my extended time at the museum also permitted me to become acquainted with other areas of the Hood collections that have strong potential for teaching Dartmouth students. Although my recent stint in the museum will enrich all of the classes I am teaching this year, I am particularly excited by the opportunity to work with my Anthropology 57 students

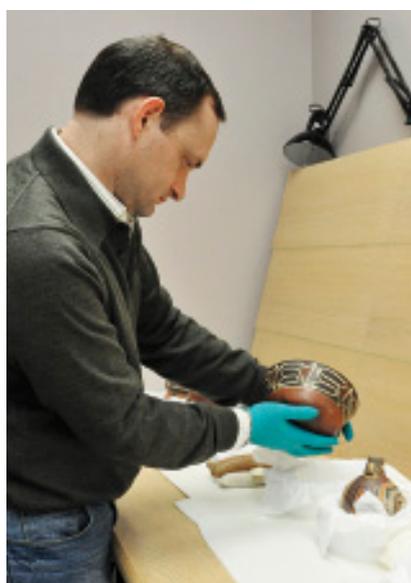


Alan Covey, Associate Professor of Anthropology, and his Anthropology 5 course in the Bernstein Study-Storage Center classroom, spring 2012.

to curate an exhibition on the material representations of inequality that will be on view in the Hood's Harrington Gallery this spring.

As they discuss and debate the relationship between archaeological evidence and Western explanations of inequality, my students will work in the Bernstein Study-Storage Center, studying a global array of archaeological and ethnographic pieces that I have chosen from the collections. They will be challenged to consider whether an object itself can reveal the uneven landscapes of power and status in the society that made and used it. Working collaboratively, they will identify groups of objects that help them to construct a critical narrative about a particular kind of inequality. Student groups will select the objects to be displayed, and they will research each piece, consulting with me and with museum staff to address the intellectual and aesthetic challenges of a small museum installation. Creating the exhibition will give students a unique vantage point from which to consider how objects can serve as mnemonics for constructing narratives about the human past. This in turn should help them to consider how disciplines like archaeology and institutions like museums can reinforce—or challenge—received wisdom about the origins and perpetuation of inequality.

ALAN COVEY  
Associate Professor of Anthropology



Professor Covey works with Peruvian objects in the Bernstein Study-Storage Center classroom, fall 2012.

## Studying the Hood's Japanese Prints: A Student's Perspective

Prior to my experience in Professor Allen Hockley's spring 2012 art history course on Japanese woodblock prints, I had virtually no knowledge of their stature or origins. I soon learned that the culture from which these prints emerged was racy and scandalous, based as it was on the *ukiyo-e* ("floating world") pleasures of Yoshiwara brothels and kabuki theater. Thoroughly intrigued from the very first class meeting, I dove into the course contents and emerged with a completely transformed perspective upon this compelling and diverse Japanese art tradition.

The course was organized in such a way that students were able to analyze the context and contents of these prints through the literature and lectures but also examine them firsthand in the Hood's Bernstein Study-Storage Center classroom. This twofold approach allowed students to engage with the material more directly. In addition to our regular class meetings, during which Professor Hockley covered the sociological and historical analyses of various genres of prints, students met weekly in the Hood's classroom to view the actual prints and thereby apply what we had learned from readings and lectures. Upon such close inspection, I was able to notice artistic details in the prints that were not conveyed by digital photographs projected onto a wall, including their subtly embossed textures, varied pigment qualities and hues, and other visual nuances. Following these trips, we were asked to write short papers from a curatorial perspective, which sometimes demanded the comparative analysis of two or more prints. Practicing the voice of a curator, students became seasoned writers in anticipation of the final project at the end of the term.

Drawing upon the wide range of Hood prints (from Yoshiwara prints to warrior prints, and from single prints to triptychs), the final curatorial project asked each student to design their own individual exhibition layouts. As a final assignment to an academic yet practical course, this exercise fittingly tested students' knowledge and understanding of Japanese prints. We had to separate the prints into various groups using both logic and creativity, write exhibition labels, and place individual prints within a floorplan layout of the Hood's Cheatham Gallery. We were challenged not only to think critically and cumulatively about the written explanations for our decisions but also to envision some specific solutions for this given physical space.

The current installation of these prints from the Hood's collection—a small companion exhibition to *The Women of Shin Hanga: The Joseph and Judith Barker Collection of Japanese Prints*—in the Cheatham Gallery and the virtual models that I have made of alternative layouts for display on a monitor in the gallery represent the designs that students proposed for their final curatorial projects. Students had very different ways of thinking about, interpreting, and displaying these prints. The virtual models allow visitors to explore all of these remarkable installations alongside the final installation itself. Working on this virtual exhibition was the culminating experience of all that I had learned in Professor Hockley's Japanese prints course last winter, and I am eager to share it with viewers of this exhibition.

EUNICE LEE '13



Katsukawa Shunsho, *Ichikawa Danjuro in an Unidentified Role*, about 1771, woodblock print. Purchased through a gift from the E. Rhodes and Leona B. Carpenter Foundation; 2007.8.2



Museum intern Jane Cavalier '14 with objects from her *Space for Dialogue* installation.

### One Undergraduate's Hood Experience

Since my freshman year, the Hood Museum of Art has been the cornerstone of my intellectual experience at Dartmouth. The synergy between my interests in research, analysis, and the criticism of art is grounded in curatorial work. Currently working as a junior and senior curatorial intern with Director Michael Taylor, I appreciate this rare opportunity to explore my interests and contribute my own interpretations of the collection to the museum's inspiring scholarship.

My involvement with the Hood began during my freshman fall as a work-study intern on the museum's communications team. I was immediately exposed to the animated dialogue that courses throughout the museum in relation to curatorial, educational, and student-related activity and programming, and it drew me into the vibrant life of this Dartmouth institution.

I have since declared myself an art history major and spent numerous class periods with my peers, my professors, and Hood curators in the Bernstein Study-Storage Center, working intensively with objects ranging from John Sloan's etching *Night Windows* (1910) to José Clemente Orozco's underdrawings for his Baker mural. It is during these sessions that I find myself doing what I love most of all—trying to understand the motivations and contexts for artistic invention using a range of interdisciplinary entry points into a given work of art.

My experiences in Bernstein also opened the door for me to publish my art historical research and share my ideas with a wider academic community. This past fall, the *Northwestern Art Review* published my essay on seventeenth-century Dutch visual culture titled "Sight and Representation: A Process for Visual Discovery in the 17th-Century Netherlands," which I

wrote for a class on northern baroque art taught by Professor Joy Kenseth. It articulates a detailed comparison of two works in the Hood's collection, Jan Davidsz. de Heem's *Still Life with Grapes* (about 1660) and Wenceslaus Hollar's eight-engraving series *Diversae Insectorum Aligerorum* (about 1646).

I applied for a museum senior internship as a junior because I intend to write an honors thesis in art history, and I will always be thankful to the Hood for the opportunity to step through a door that I have always wanted to open. My experiences working with Michael to research and develop a selection of works from the Hood's collection for the upcoming exhibition *Word and Image*, my correspondence with contemporary artists to coordinate loans for exhibitions, and particularly the process of developing my own small exhibition through the *Space for Dialogue* program have all affirmed my dedication to scholarly curatorial work and my belief that the curator's dialogue should always work in two directions, with art itself and also with the public.

It has been a great honor to work with this collection and with the first-rate scholars and caretakers of Dartmouth's collective visual history. I am currently developing my *Space for Dialogue* exhibition on contemporary representations of melancholy by framing Walter Benjamin, Susan Sontag, and Jean Claire's conceptions of this age-old theme within a contemporary vernacular and looking at how artists explore, interpret, and contextualize melancholy as part of the human condition in the twenty-first century. How is melancholy different today, in other words, than it was when Albrecht Dürer first engraved *Melencolia* in 1514? How is it the same? I look forward to presenting my exhibition to the Dartmouth community and sharing my interpretation within the walls of this wonderful teaching museum.

JANE CAVALIER '14

## A Gift to the Hood Museum of Art: Prints by Dürer and Rembrandt

The Hood recently received two major gifts from the family of Adolph Weil Jr., Class of 1935, and his wife, Jean K. Weil. Albrecht Dürer's engraving *Saint Jerome in His Study* (1514) and Rembrandt Harmensz van Rijn's etching *The Three Trees* (1643) figure among the greatest landmarks in the history of printmaking and form a fitting culmination to the over 250 prints given by the Weils since 1991. An avid collector of old master prints, Mr. Weil gave many important works on paper to the Hood Museum of Art in his lifetime. A large group of his prints, an intended bequest, came to the Hood in 1997 after his death as a gift of his wife, Jean K. Weil, in his memory. Adolph and Jean Weil's daughter Laurie Weil stated, "Those two prints were my father's favorites, and for my mother, they symbolized his intellectual and humanitarian nature. Understanding her attachment to these two works of art, he provided in his will for her to keep them until her death. We are now happy to see these two prints, representing the spirits of Bucks and Jean Weil, join the rest of the collection at the Hood Museum of Art."

Dürer joins many of his humanist contemporaries in depicting the fourth-century scholar Saint Jerome, the translator of the Hebrew Bible into Latin, at work. Jerome was a favorite of the humanists, and the cozy room depicted here must have resembled the studies of the artist's many learned friends. The saint is surrounded by everyday objects such as scissors and candlesticks, and by more striking allusions to his life and accomplishments: the lion dozing at his feet, for instance, recalls a popular story about the saint taming the beast by healing its injured paw, while the cardinal's hat refers to his role as one of the four Latin fathers of the Church. As one of Dürer's *Meisterstiche*, or master engravings, *Saint Jerome in His Study* represents the artist at the peak of his powers as an engraver. Strictly speaking, the three



Albrecht Dürer, *Saint Jerome in His Study*, 1514, engraving, only state. Gift of the Estate of Jean K. Weil in memory of Adolph Weil Jr., Class of 1935; 2013.7.1.

*Meisterstiche* were not intended as a series, but *Saint Jerome* relates to *Melencolia I* and *The Knight, Death, and the Devil* (the latter also a Weil gift to the Hood; PR.997.5.53) in size, complexity, and technical achievement. The extremely high quality of this impression of *Saint Jerome* suggests that it was among the first sheets printed from the plate, before the copper began to wear down under the pressure of the printing press.

An engraver works by carving lines directly into a copper plate with the sharp point of a burin. When the plate is inked, the ink sinks into these incised lines. The plate is then passed through a press with a sheet of paper and the inked lines transfer in reverse to the page. Perhaps Dürer's greatest innovation as an engraver was his use of line to convey both shape and texture. The bristly hatching modeling the dog, for example, follows the rounded form of his belly, while the long wavy lines forming the fur on the lion's leg also effectively communicate the structure of the leg below. Particularly notable here is the artist's handling of sunlight passing through the bottle-glass windows. The successful rendering of such a tonal phenomenon through line alone

bears witness not only to Dürer's consummate skill as an engraver but also to his close observation of the natural world. This virtuoso performance attracted the attention of Giorgio Vasari: the sixteenth-century Italian art historian, rarely tempted to praise northern artists, described this passage as *una maraviglia*, or "a wonder." The print's lasting appeal stems from the combination of its dazzling technique, shown to full advantage in this extremely fine impression, and its endearingly domestic conception of the great theologian.

Created over a century after Dürer's *Saint Jerome*, Rembrandt's *Three Trees* demonstrates a similar ability to push a linear printmaking technique to its limits in the description of light and tone, here in the form of a rapidly moving storm. Like most of Rembrandt's prints, *The Three Trees* is an etching. The artist must have been attracted to etching in part by the spontaneity it offered: rather than cutting lines directly into a copper plate, the etcher instead draws with a needle on a layer of wax coating the plate. As the needle passes through the wax, it exposes lines of bare copper. When the artist plunges the plate into an acid bath, the acid bites into the copper,



Rembrandt van Rijn, *The Three Trees*, 1643, etching, drypoint, and engraving, only state. Gift of the Estate of Jean K. Weil in memory of Adolph Weil Jr., Class of 1935.

leaving incised lines. The plate is then inked and printed in much the same way as an engraved plate. An etching needle moving through wax works with almost the same freedom as a pen moving across paper, and Rembrandt took full advantage of this, roughing out the storm clouds with a fluidity that captures the turbulence of the shifting weather. Always an experimental printmaker, Rembrandt here combined etching with engraving and drypoint, a third technique that left a rough burr

of metal around each line cut into the plate. This burr held the ink and printed as areas of velvety tone, an effect visible only in early impressions like this one. The combination of these three techniques provided Rembrandt with an exceptionally wide range of tones, from the white of the paper through deep blacks, and his sophisticated manipulation of these shades leaves the viewer with the impression that the right half of the sky is glowing with sunlight. Inspired

by the dramatic composition, scholars have speculated for years as to the meaning of the print. Some believe that the three trees have a specifically Christian significance. Others see broader themes of man's place in nature, noting the array of human activity in the landscape, including the tiny artist silhouetted against the sky and the couple concealed in the underbrush of the lower right corner.

The Weil collection was particularly rich in works by Rembrandt, and earlier Weil gifts to the Hood included two more of Rembrandt's most important prints, *Christ Crucified between the Two Thieves: The Three Crosses* and *Christ Presented to the People (Ecce Homo)*. The 1997 gift also included prints by other major artists, including Andrea Mantegna, Federico Barrocci, Lucas van Leyden, and Jacques Callot. These gifts have transformed the Hood Museum of Art's print collection and offer students and the public the opportunity to study the works of some of history's greatest artists firsthand.

STACEY SELL '85  
Associate Curator of Old Master Prints and Drawings, National Gallery of Art, Washington, D.C.

## COMMUNITY OF LEARNERS

The Hood's statement of purpose includes the following: *Our mission is to create an ideal learning environment that fosters transformative encounters with works of art. Sometimes transformative experiences take the form of new knowledge or a particular insight. Sometimes they are more far-reaching, as in the case of printmaker Matt Brown, whose career and life work was changed by a vision he received while seated on a bench in one of our galleries.*

In the winter of 1993, the museum exhibited *The Great Tokaido*, a series of fifty-five woodblock prints designed by renowned Japanese artist Utagawa Hiroshige that was created in the 1830s and shows special places along the road connecting Tokyo and Kyoto. Matt, who at the time was a building contractor and cabinetmaker, visited that exhibition several times. The visits not only enhanced his knowledge of woodblock printing but also changed his life. Though he was a college art major mired in the struggle of making a living in the building trade, he was still only thirty-three years old, and a new parent—to Matt the world seemed full of possibility. And in front of one of Hiroshige's landscapes, a thought

occurred to him: "I wonder if I could figure out how these prints are made?" The ensuing investigation led Matt to become a printmaker. Three years later, he gave up his work as a builder entirely, and he has been making woodblock prints using the traditional Japanese method ever since from his studio in Lyme, New Hampshire.

In 2003, the Hood displayed an exhibition of *ukiyo-e* prints curated by Dartmouth art history professor Allen Hockley. We invited Matt to give a talk, short demonstration, and tour of the exhibition to enhance visitors' understanding and appreciation of the printmaking process and the prints themselves. Professor Hockley also arranged for Dartmouth's Media Productions Department to produce videos of Matt making a print for the museum for teaching purposes. These fabulous videos, which demonstrate the carving and printing processes and the way a multicolor woodblock print is created, are available as an online resource for visitors to the current exhibition, *The Women of Shin Hanga: The Judith and Joseph Barker Collection of Japanese Prints*.

While *The Women of Shin Hanga* is on view, Matt will provide training for docents who teach public audiences in



Utagawa (Ando) Hiroshige, *The Bridge over the Yahagi River at Okazaki (Okazaki Yahagi no hashi)*, station 39 from the series *Fifty-Three Stations of the Tokaido Road (Tokaido gojusanetsugi no uchi) (Hoeido)*, 1832–34, color woodcut. Gift of John C. Richardson, Class of 1941, in memory of his father, Edward C. Richardson, Class of 1905; PR.972.63.39.

the exhibition. In turn, docents will then pass on this knowledge and expertise to visitors during tours of the show. We are thrilled that an encounter with works of art on view at the Hood played a transformative role in Matt's life, and thankful that he continues to share his expertise so that it may help transform the lives of others as well.

If an encounter with a work of art at the Hood has proven transformative for you, in ways large or small, we would love to hear about it. Please share your experience by emailing [hood.museum@dartmouth.edu](mailto:hood.museum@dartmouth.edu).

# the collections

## RECENT ACQUISITIONS

**Elizabeth Catlett, *Sharecropper*, 1952, printed 1968**

*Sharecropper* is arguably the best-known image by sculptor and printmaker Elizabeth Catlett (1915–2012), who was one of the most admired African American artists of the twentieth century. She devoted her career to creating works that addressed issues of social justice—especially the struggles of African American women—and aimed to reach a broad, multiracial audience.

Catlett's social convictions stemmed from personal experience. After growing up hearing her grandmother's stories of slavery, she faced prejudice herself when denied admission to the Carnegie Institute of Technology solely on the basis of race. Undeterred, she went on to receive a B.A. from historically black Howard University in 1935, and an MFA in sculpture from the University of Iowa in 1940. There, one of her professors, the regionalist painter Grant Wood, influenced her future direction by encouraging her to pursue subjects that were familiar and personally significant, such as her community and heritage. Catlett went on to become an influential instructor herself through teaching positions at Dillard University in New Orleans and progressive community art centers on Chicago's South Side and in Harlem, New York.

In 1946, Catlett, who had long admired the work of the Mexican muralists, applied for and received a fellowship that enabled her to travel to Mexico City. There she found an artistic home at the printmaking collective Taller de Gráfica Popular, which produced primarily leftist posters, broadsides, and woodcuts. Catlett enjoyed the workshop's collaborative spirit and, like several other African American artists, found the social environment in Mexico more welcoming to artists of color than it was in the United States. She decided to stay, and she died there last April at the age of ninety-six.

The first work by Catlett to enter the museum's collection, *Sharecropper* possesses both graphic and emotional power. In it she elevates a field worker from the American South to a symbol of dignity in the midst of hardship. The print's large scale, tight cropping, and low vantage point intensify the figure's monumental presence and convey a sense of her internal fortitude. Catlett's chiseled treatment of the woman's taut face suggests her physical strength but also reminds

us that Catlett trained as a sculptor; also sculptural are the precise, varied hatchings in the block that create the image's remarkable range of patterns, textures, and lighting effects. Particularly artful is her rendering of the woven straw hat, with its concentric, halo-like bands that encircle the figure's head, drawing further attention to her face. The sharecropper appears self-possessed, yet worn from her labors. The large safety pin that fastens her plain shirt is perhaps the most telling emblem of her modest circumstances.

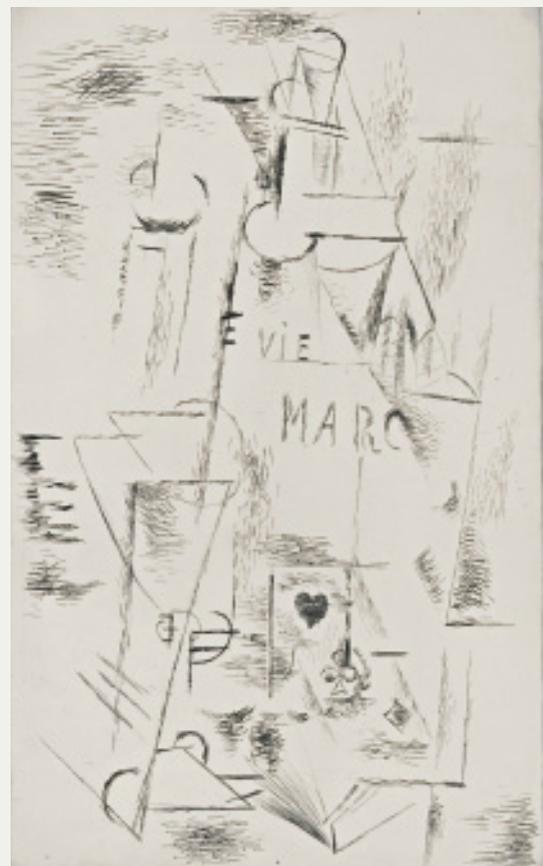
Catlett first created *Sharecropper*'s key block—here inked in black—in 1952, and then published it as *Cosechadora de algodón (Cotton Picker)* in the journal *Artes de México* in 1957. She produced color impressions, which accentuated the subject's race, beginning in 1968, in the midst of the Civil Rights Movement. We can imagine how this image of an oppressed, yet resilient African American woman would have had particular impact during that era. Its iconic power has not lessened over time.

**Pablo Picasso, *Still Life with a Bottle of Marc*, 1911**

Picasso's most important cubist print, *Still Life with Bottle of Marc*, was commissioned by his dealer, Daniel-Henry Kahnweiler, in 1911 and published the following year in an edition of one hundred. The drypoint in the Hood's version is unusually rich in contrast, with a lot of burr and a rich plate tone that suggests that it does not belong to the regular edition but is instead an extremely rare artist's proof. Picasso found the directness and freedom of drypoint engraving to be particularly well suited to his objective of reordering reality, in this case a still life arrangement with a bottle of spirits, playing cards, and a drinking glass on a café tabletop. The artist has situated these identifiable elements within the rigorously shallow space of the composition and has flattened their volumes into a scaffold-like system of autonomous lines and overlapping planes. The title refers to a popular liqueur, *Eau de vie de marc*, whose name was partially inscribed by Picasso in capital letters on the plate. However, the heart on the playing card below the word "MARC" had led some scholars to suggest that the word may also refer to Marcelle Humbert, the artist's lover during his cubist period.



Elizabeth Catlett, *Sharecropper*, 1952, printed 1968, color linocut on medium weight, cream, Japanese laid paper. Purchased through the Mrs. Harvey P. Hood W '18 Fund; 2012.62. Art © Catlett Mora Family Trust/Licensed by VAGA, New York, NY



Pablo Picasso, *Still Life with a Bottle of Marc*, 1911, drypoint on Arches paper. Purchased through the Florence and Lansing Porter Moore 1937 Fund, the Adelbert Ames Jr. 1919 Fund, the Stephen and Constance Spahn '63 Acquisition Fund, the Anonymous Fund #144, the Robert J. Strasenburgh II 1942 Fund, the Phyllis and Bertram Geller 1937 Memorial Fund, the Barbara Dau Southwell '78 and David P. Southwell T'88 Fund for European Art; 2012.57. © 2013 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

## 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 Hood Museum of Art 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 website at [www.hoodmuseum.dartmouth.edu](http://www.hoodmuseum.dartmouth.edu).



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Joel Sternfeld, *McLean, Virginia (Pumpkins)*, December 1978, dye transfer print. Gift of Joel Sternfeld, Class of 1965, and Neil Grossman, Class of 1965, in memory of John Pickells, Class of 1965; PH.986.24.

HOOD MUSEUM OF ART

# quarterly

DARTMOUTH COLLEGE

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