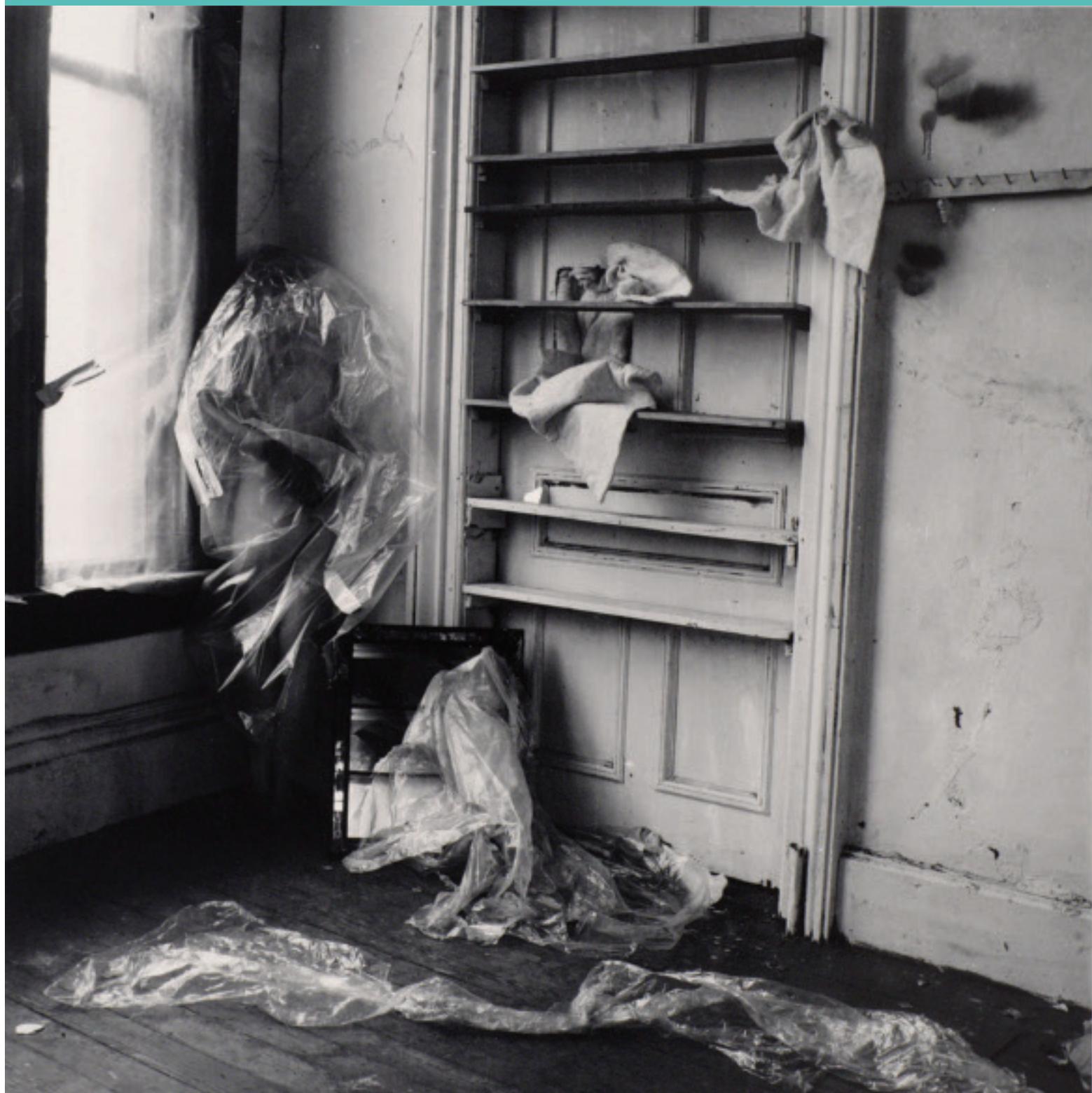


HOOD MUSEUM OF ART

DARTMOUTH  
COLLEGE

# quarterly



Francesca Woodman, *My House*, Providence, Rhode Island, 1976, estate gelatin silver print, edition 9 of 40, printed 2008. Purchased through a gift from Marina and Andrew E. Lewin, Class of 1981; 2013.12.1 © George and Betty Woodman

*Summer 2013*



Director Michael Taylor in front of Narputta Nangala Jugadai's *Murtja Kapi*, 2003, acrylic on canvas. Promised gift of Will Owen and Harvey Wagner; EL.2011.60.42 © 2013 Artists Rights Society (ARS), New York/VISCOPY, Australia

## LETTER FROM THE DIRECTOR

Transformative encounters with original works of art are at the very heart of the Hood's mission as a teaching museum, and this summer offers superb opportunities for Dartmouth's students and faculty, as well as local community members, to experience art from different cultures and time periods, and to look and learn together. In addition to the visually stunning exhibition *The Women of Shin Hanga: The Judith and Joseph Barker Collection of Japanese Prints* and the Dartmouth student-curated exhibition *Word and Image*, this summer also brings a fascinating new exhibition, *Shadowplay: Transgressive Photography from the Hood Museum of Art*, co-curated by Virginia Beahan and Brian Miller, both of whom are important photographers and senior lecturers in Dartmouth's Studio Art Department. We invite you to visit all three exhibitions, and to participate in one or more of our programs.

In preparation for our photography exhibition, thirteen Dartmouth students participated in the Hood's non-curricular course *Museum Collecting 101* this past winter. During this six-week course, Beahan and Miller co-taught the students about the history of photography as a transgressive medium and examined the ways in which transgression remains a key theme for contemporary photographers. The students then chose a work for the museum to acquire and exhibit. Their diverse perspectives and interests—the students' majors ranged from engineering modified with studio art to psychology with a public policy minor—made for a fascinating dialogue and debate about which work to select for the museum's collection. In the end, they chose a photograph by Tierney Gearon from *The Mother Project*. Part of an eight-year series, Gearon's work looks closely at her own family while also considering larger issues around mental illness, aging, and the parent-child relationship. Their acquisition, in addition to providing a work for display in the exhibition and broadening the museum's holdings, offers a snapshot of young adults' academic and artistic interests at this moment in time.

The "Alumni Voices" feature in this issue of the *Hood Quarterly* is by the museum's Coordinator of Academic Programming, Amelia Kahl, Dartmouth Class of 2001, who curated the first *A Space for Dialogue* exhibition at the Hood Museum of Art. The enormous success of this program, which is now in its twelfth year and seventy-seventh installation, led us to wonder about the lasting impact of a Hood internship. We mailed 150 letters in January to all of our past interns, asking them to share their stories with us. The responses were quite staggering and illuminating, reminding us of the importance of experience-based learning and mentoring. We invite everyone to learn more about the *A Space for Dialogue* program by visiting the exhibitions that the Hood interns organize every year, which change every six to eight weeks, or by attending the public talk that each student presents. Please look for details on our website and sign up to be on our Constant Contact email list.

As we look ahead, we have some exciting preparations underway to share with you. This fall, *Picasso: The Vollard Suite* and the related exhibition *Cubism and Its Legacy* will feature important works from the Hood's collection and some spectacular loans from private and museum collections. For winter 2014, we are collaborating with Dartmouth's Studio Art Department on a large-scale exhibition and publication that will explore the history of Dartmouth's important and influential Artist-in-Residence Program. This current issue of the *Hood Quarterly* provides a wonderful prelude to this exhibition with an essay by Jessica Womack, Dartmouth Class of 2014, titled "Finding Carlos Sanchez." Carlos Sanchez, Dartmouth Class of 1923, was the first artist-in-residence at Dartmouth College, from 1931 to 1933, though very little was known until now about the life and work of this remarkable Guatemalan artist and his residency at Dartmouth. We look forward to sharing these exhibitions and more with you in the year ahead.

Tod Williams and Billie Tsien, the architects of the Hood's upcoming expansion and renovation, have now completed the pre-schematic design for the project, and we look forward to showing these plans to incoming president Phil Hanlon after he begins his tenure at Dartmouth on June 10. I conclude the present letter with the exciting news that José Clemente Orozco's mural *The Epic of American Civilization*, long a treasure at Dartmouth, was recently designated as a National Historic Landmark by the National Park Service and the Department of the Interior. The official recognition of the historical importance of this fresco cycle in Baker Library is a testament to its continuing relevance and impact nearly eighty years after it was completed, and it will protect and preserve *The Epic of American Civilization* for all time.

MICHAEL TAYLOR  
Director

## HOOD MUSEUM OF ART STAFF

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- Gary Alafat, *Security/Buildings Manager*
- Jonathan Benoit, *TMS Project/Digital Asset Manager*
- Juliette Bianco, *Assistant Director*
- Lindsey Dewar, *Assistant to the Director*
- Patrick Dunfey, *Exhibitions Designer/Preparations Supervisor*
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- Cynthia Gilliland, *Associate Registrar*
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- Matthew Zayatz, *Preparator*

## HOOD MUSEUM OF ART

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# exhibitions



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

Through 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. 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 looked 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

Through August 4, 2013

Organized in collaboration with twenty-four studio art majors from the Dartmouth 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, María Magdalena Campos-Pons, 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.

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



## SHADOWPLAY: TRANSGRESSIVE PHOTOGRAPHY FROM THE HOOD MUSEUM OF ART

August 10 through December 8, 2013

Photographs that startle, disturb, and cause one to question are the subjects of this exhibition, which was organized by Virginia Beahan and Brian Miller, two professors who teach in Dartmouth College's Studio Art Department. Surveying the museum's collection, they selected both black-and-white and color photographs that push boundaries of medium and subject. Works in the exhibition span the second half of the twentieth century to the present day and include photographs by such artists as Fiona Foley, Tierney Gearon, Luis Gispert, Susan Meiselas, Gary Schneider, and Francesca Woodman.

*This exhibition was organized by the Hood Museum of Art and was generously supported by Rona and Jeff Citrin '80 and the William Chase Grant 1919 Memorial Fund.*

Leslie Robert Krims, *Mickey Mouse*, 1969, silver print on Kodak paper.  
Purchased through the Harry Shafer Fisher 1966 Memorial Fund; PH.978.147  
© Leslie Robert Krims



# SHADOWPLAY: TRANSGRESSIVE PHOTOGRAPHY FROM THE HOOD MUSEUM OF ART

August 10 through December 8, 2013

Two professors who teach photography in the Studio Art Department, Virginia Beahan and Brian Miller, have organized an exhibition that looks at the Hood Museum of Art's collection through a particular lens: transgressive photography, or works that cross boundaries and perhaps change the way we view the world.

## Virginia Beahan, Senior Lecturer

The medium of photography originated in the 1800s as a means of capturing the world in what was thought of as a completely factual way. In *The History of Photography*, Beaumont Newhall writes, "The fever for reality was running high," and so the first daguerreotypes documented details of everyday life. Architecture and street scenes were among the most common subjects, as well as disasters such as fires and floods, nude models (ostensibly for painting), family members, and dignitaries. But only one year after the unveiling of this new truth-telling medium, a different kind of image appeared: the 1840 photograph by Hippolyte Bayard titled *Self-Portrait as a Drowned Man*.

Reality, photographers promptly discovered, is elusive, and of course, both audience and practitioners ultimately learned to ask this question: Whose version of reality are we seeing? In *Faking It: Manipulated Photography before Photoshop* (a recent catalogue and exhibition at the Metropolitan Museum of Art), curator Mia Fineman shows us that right from the start, photographers bent the medium to their will, establishing a productive tension between our desire for verisimilitude and the maker's own personal, social, or political agenda.

Within evolving traditional categories of photographic image-making, conventions of acceptability have changed over time. Tintypes of deceased family members, known as *Memento Mori*, would seem macabre to most viewers today; souvenir postcards of lynchings

and public hangings that were prevalent in the early 1900s (featuring mobs and sometimes jubilant spectators including women and children) are now unthinkable. During the straight-laced Victorian era, photographs of nude adolescent children outnumbered those of adult women by a margin of four to one.

In this exhibition of contemporary photography, Jock Sturges, Sally Mann, and María Magdalena Campos-Pons push the boundaries of taste and acceptability in both subtle and obvious ways. Lalla Essaydi's elaborately staged studio photographs of veiled Arab women present tableaux that conflate issues of submission, invisibility, gender, and power. The saturated aerial images of David Maisel and J. Henry Fair are bold abstractions that are as terrible in their connotations as they are beautiful in their appearance.

One of the things we as professors discuss with student photographers is the idea of taking artistic risks or finding one's "edge." For me, this means reaching beyond the familiar, the expected, and the comfortable to discover what is new and what can extend the boundaries of our perceptions and assumptions. In thinking about a theme for this exhibition, Professor Miller and I liked the notion of





Fiona Foley, *HHH #1 (2004)*, 2004, Ultrachrome print on paper. Purchased through the Harry Shafer Fisher 1966 Fund; 2007.60. © 2013 Artists Rights Society (ARS), New York/VISCOPY, Australia.

finding works that explore those edges in a number of different ways. This exhibition is the result of our process of sifting through the collection and selecting photographs that may startle, annoy, embarrass, or even infuriate, but also strongly affirm the breadth and complexity of human experience.

**Brian Miller, Senior Lecturer**

Photography has always been considered a somewhat dangerous medium. Shortly after its invention, contemporary artists of the mid-1800s decided it could never be considered art. This new technology was found to be so threatening to established artistic norms, then, that it had to be completely dismissed. Some artists were even convinced that its democratic pretensions would undermine their privileged cultural position. Photography was simply too real, they argued, and photographers lacked imagination. Photography was thought to corrupt minors and cause insanity. Certain religious groups prohibited their adherents from being photographed. Some believed that photography was capable of revealing images of ghosts, spirits, and the supernatural. Has there ever been a medium, we might begin to wonder, to which so much power has been ascribed?

Luis Gispert, *Untitled (Dinner Girls)*, 2002, Cibachrome mounted on aluminum. Purchased through the Harry Shafer Fisher 1966 Memorial Fund; PH.2003.34 © Luis Gispert

Transgressive imagery appeals to me conceptually because it represents a certain freedom in art making—from convention, from technique, from established traditions. With this freedom, artists have the opportunity to reinvent their aesthetic vision every time they create something new. There is no need to subscribe to movements, ideologies, or theories: there is only pure creation. As a photographer, my understanding of the history and traditions of the medium has given me a solid foundation for my practice, but it has also presented some profound limitations. Photography initially evolved out of the tradition of representational painting, and, as such, many conventions of composition, tonality, color, and so forth were never questioned or changed. Does photography now deserve to develop an aesthetic of its own? Its practitioners have certainly wondered about this, and the most recent result is the acceptance of the snapshot aesthetic into the photographic canon.

Transgressive imagery also brings with it freedom on a sociopolitical level—from religion, from good taste or politeness, from the ideas of others. Through these images (and this practice), I find the freedom to live, behave, and create exactly as I want, and any limits I place upon my work are by choice, not through some fear of violating laws or taboos. There is no immorality where imagery is concerned. Some images, then, are the visual equivalent of a curse word, an effective and emotionally charged way to make a point. We cannot say f---k politely, nor

should we. The sociopolitical freedom of the transgressive image allows the artist to act as a cultural critic as well. Nothing is safe: no person, no idea, no article of faith. Blind adherence to any given set of ideas keeps the individual in a perpetually subservient state that is vulnerable to repeated manipulation. Sometimes we need to be pushed into reevaluating our situation (and ourselves), and this is precisely the job of the provocative artwork.

I hope that people see the Les Krims photograph in this exhibition and think about traditional Christian attitudes towards female sexuality, or see an image by Fiona Foley and think about the way history is told. Perhaps the images by Gary Schneider or Thomas Barrow might encourage an aspiring photographer to be more daring in the darkroom? Maybe the headshot by Cary Leibowitz will raise questions and concerns about language and the way we use it. But before any of this happens, we must be open to new ideas. If our minds are made up about politics, then we will always vote for our side. If our minds are made up about culture or sexuality, then we risk leading rather boring lives, which might really be the sin here.



Ralph Eugene Meatyard, *From "Portfolio Three," number 4 of 10: Romance of Ambrose Bierce #3*, 1964, gelatin silver print. Purchased through the Harry Shafer Fisher 1966 Memorial Fund; PH.974.131.4. © The Estate of Ralph Eugene Meatyard, Courtesy Fraenkel Gallery, San Francisco.

## *A Space for Dialogue* and the Hood Internship Program

For over ten years, students have been curating exhibitions at the Hood Museum of Art through the program titled *A Space for Dialogue: Fresh Perspectives on the Permanent Collection from Dartmouth's Students*. These small, focused installations greet visitors as they enter the museum and immediately demonstrate the Hood's deep commitment to student work. Starting modestly with one exhibition of three works of art in the fall of 2001, the series will feature its seventy-seventh installation this summer.

*A Space for Dialogue* is education through action. Dartmouth upperclassmen participate as part of the Hood internship program. The students choose works from the museum's collection by walking through storage, consulting museum catalogues, and conferring with staff members for ideas and inspiration. They work with curators to refine their ideas, and with art handlers to view objects. They write a brochure and labels that go through the museum's editorial process. They prepare a public lecture and work with the education department to refine their public speaking skills. Marketing plans and brochure layouts emerge from the communications department, and students consult with the exhibitions designer to develop their installation layout, wall colors, and title font.

Every one of the dozens of decisions that curatorial work demands are in the given student's hands. This is a responsibility that has led to rich and



*A Space for Dialogue 1*, untitled, 2001, by Amelia Kahl '01.

varied explorations over the years, with titles such as “Artistic Brilliance as a Symbol of Cultural Resilience” and “Seeing Time in Photography.” (See the box on the opposite page for many others.) This work has often represented a formative career experience, as many Hood interns have gone on to work in museums, the arts, and academia.

That group includes me. I created the first *A Space for Dialogue* installation in 2001. I was not a Hood intern but was hired for one year as a Curatorial and Programming Assistant immediately upon my graduation from Dartmouth that same year. Former Hood director Derrick Cartwright had just created the program, and he told me I could choose whatever I wanted to display. Curator of Academic Programming Kathy Hart led me through storage. Nervous and a little overwhelmed, I was nevertheless deeply attracted

to Fumio Yoshimura's *Geraniums*, a superbly carved wood sculpture that had not recently been on display. I then looked for related material and decided on two drawings of mushrooms by Elihu Vedder that would fit nicely on the small section of wall by the windows in the museum's entrance area. The installations were more modest then—I did not have the benefit of a wall color or a professionally designed brochure. My essay discussed how technical virtuosity transcended detail and captured the essence of the plants depicted. It was my first piece of art historical writing with an audience beyond my professors. The Hood's confidence in my work (which was more than I had in myself at the time) helped me decide to attend graduate school in art history. It was with great pleasure that I returned to work at the museum in 2010 and found the *A Space for Dialogue* program thriving.

We recently queried previous Hood interns about their experiences and received over two dozen responses. Former students described work they had done years, and sometimes decades, earlier in detail, from the wall color of their exhibition to the privilege of working with classical coins in the Hood's vault. They wrote about the important mentoring relationships with staff such as Kathy Hart and Curator of Education Lesley Wellman, and they vividly described how exciting it was to work with curators, artists, and faculty.

The responsibility granted to Hood interns, as well as the writing skills and general work experience their internships supplied, started many successful careers. Working on exhibitions, including *A Space for Dialogue* projects, provided relevant experience for jobs and internships as well as the basis for several thesis and dissertation topics. One alumna has taken the brochure she wrote to every job interview she has had since graduation. Graduates of the program have gone into publishing,

education, nonprofit management, law, design, medicine, and more. Many continue to visit museums in their professional and personal lives. Hood internships are often described as the highlight of their undergraduate experience.

The transition from undergraduate to graduate is a rich and sometimes fraught time. The Hood's internship program harnesses the intellectual curiosity and creativity of Dartmouth students while providing them the freedom and support needed to develop professionally. As Christine (DuRocher) Carrino '98 reminds us: "As you develop other undergraduate education initiatives and internships, remember that even the unlikely students may quietly be transformed, whether directly into an actual museum or art career or by simply growing through the process of researching, planning and executing a major project."

AMELIA KAHL '01  
Coordinator of Academic  
Programming



*A Space for Dialogue* 71, "Agents of Change: Metamorphosis and the Feminine," 2012, by Claire Hunter '12, Mellon Special Project Intern.

*A Space for Dialogue* titles have included the following:

- Creating Under Pressure: Artistic Brilliance as a Symbol of Cultural Resilience
- The Power of (Re)Construction: Changing Perceptions of Black American Identity
- Spinning a Story: Manipulations of Motherhood by Women Artists
- Emmett and Cadmus: Looking At/ For the Homoerotic Power Struggle
- Shape and Shadow: How Geometry Shapes Composition and Perception
- Orientalism: The Art of the French Colonial Encounter
- Insatiable Appetites: Curiosity, Consumption, and the Traveler in Historic Japan
- Beauty Marks: African Metal Body Ornaments
- Sacrilege and Idolatry: Religious Images in Sixteenth-Century Europe
- ARTeacherIST: The Role of the Artist as a Teacher
- The Art of Drinking: Four Thousand Years of Celebration and Condemnation of Alcohol Use in the Western World
- Femmes Fatales: Changing Conceptions of the Dangerous Female in the Male Imagination
- Discomfort Zone: Fluxus and Performance Art from the 1960s and 1970s
- The Quest for Printed Tone: The Origins of Mezzotint in the Seventeenth Century
- When Men and Mountains Meet: Artists Celebrating the White Mountains
- RIOT: Feminist Protest Art
- Reflections on the New American Dream: Corporate Imagery in the Art of the 1980s
- Hand-in-Glove: Representations of the Glove as Fetish Object
- Faces of Antiquity: Portraiture of the Roman Empire
- Continuity of the Spiritual: Old and Modern Masters
- Escaping the Moment: Seeing Time in Photography

# calendar of events

## JUNE

19 June, Wednesday, 12:30 P.M.

Kim Gallery, Hood Museum of Art

### LUNCHTIME GALLERY TALK

**“The Japan Craze and American Color Woodblock Prints, 1890–1910”**

Barbara MacAdam, Jonathan L. Cohen Curator of American Art

21 June, Friday, 10:00 A.M.–4:00 P.M.

### SPECIAL PROGRAM

**Exploring Woodblock Prints with Matt Brown, Artist**

In conjunction with *The Women of Shin Hanga*, participants will spend time with local artist Matt Brown in the exhibition galleries, followed by lunch at Stella’s in Lyme, N.H., and a tour and special woodblock printmaking demonstration in the artist’s studio. Space is limited to 20. Members: \$45, non-members: \$50. Participants will provide their own transportation to Lyme, but carpooling is available. To register, email [sharon.reed@dartmouth.edu](mailto:sharon.reed@dartmouth.edu) or call (603) 646-9660.

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

### TOUR

**Objects and Power: Manifestations of Inequality**

## JULY

10 July, Wednesday, 6:30–8:30 P.M.

### ADULT WORKSHOP

**Learning to Look at African Art**

Discover some of the finest objects in the Hood’s collection of African art, ranging from ceremonial sculpture and masks to objects used everyday. You’ll learn techniques for exploring and appreciating any work of art you encounter. The workshop will be discussion based and participatory. Participation is limited. Call (603) 646-1469 by July 8 to register.

13 July, Saturday, 2:00 P.M.

### TOUR

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

16 July, Tuesday, 12:30 P.M.

### LUNCHTIME GALLERY TALK

**“Women’s Fashions and the Material Culture of Shin Hanga”**

Allen Hockley, Associate Professor of Art History, Dartmouth College, and curator of *The Women of Shin Hanga*

17 July, 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 print-making techniques to create our own prints. No previous art experience necessary. Space is limited. Call (603) 646-1469 by July 15 to register.

24 July, Wednesday, 7:00 P.M.

Hood Museum of Art Auditorium

### FILM SCREENING

**Utamaro and His Five Women**

(1946, directed by Kenji Mizoguchi, 106 minutes)

After the film, please stay for a Q&A with Allen Hockley, Associate Professor of Art History at Dartmouth College and curator of the current exhibition *The Women of Shin Hanga*.

27 July, Saturday, 2:00 P.M.

### TOUR

**Word and Image**

## AUGUST

10 August, Saturday, 2:00 P.M.

### TOUR

**Objects and Power: Manifestations of Inequality**

14 August, Wednesday, 6:30–8:30 P.M.

### ADULT WORKSHOP

**Learning to Look: The Mural of José Clemente Orozco**

In 1932, Mexican artist José Clemente Orozco was invited to Dartmouth as an artist-in-residence to demonstrate fresco painting technique. He subsequently stayed in Hanover for two years and painted an ambitious mural in the brand-new Baker Library entitled *The Epic of American Civilization*. Come and explore this mural—now recognized as a national landmark—and learn techniques for interpreting and appreciating any work of art. The workshop will be discussion-based and participatory. Call (603) 646-1469 by August 12 to register.

24 August, Saturday 2:00 P.M.

### TOUR

**Evolving Perspectives: Highlights from the African Art Collection at the Hood Museum of Art**

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).



## EVENT RECAP

### Teaching Museums in the Twenty-First Century: Moving Our Practice Forward

The Hood Museum of Art hosted a major conference for college- and university-based museum professionals, April 11–13, in the Hanover Inn's new Minary Conference Center. Despite coinciding with the winter's final snowfall, the conference attracted two hundred colleagues from twenty-nine states and four countries to explore new models for facilitating collaborative discourse with original works of art and material culture, and to assess the special challenges and opportunities this discourse presents for the future. Inspired by the planning process devoted to the renovation and expansion of the Hood Museum of Art by Tod Williams Billie Tsien Architects, the conference served as a springboard for discovering new approaches to our practice, new designs for the spaces we teach and exhibit in, and new possibilities for deeper engagement with our audiences through programs and the integration of technology. The conference's format—a combination of panel sessions, break-out discussion groups, tours, and informal gatherings—encouraged museum directors, administrators, educators, curators, and students to listen and learn from each other over the three days.

What we discovered will inform our application of existing best practices as we undertake the Hood Museum of Art's most significant change since it opened in 1985. For example, it is clear that the impact of the design of the physical environment as we seek to shape thinking and support collaborative learning cannot be overestimated. The campus museum's galleries and classrooms are holistic, networked learning environments, and those institutions that encourage "multichanneled" discourse, both literally and figuratively, will remain most relevant to the learning interests of increasingly global-minded citizens. As a teaching museum, then, the Hood is uniquely situated to support a culture in which all museum visitors, enabled by the meaningful integration of technology, are both consumers and creators of knowledge, in dialogue with art objects of cultural and historic value.

The conference raised exciting and palpable possibilities for the future, and it raised important guiding questions as well: What is the ideal museum learning environment and how do we create it? How can we design new classrooms and galleries to support experiential learning, collaborative dialogue, and interactive teaching with objects? How can we create an engaging environment for our programs? What role does technology play in this environment? What knowledge and skills are important for the ideal teaching museum professional, and how do we cultivate them in our practice?

We look forward to continuing to talk with students, our colleagues, and all museum visitors as we explore further what we learned from this conference and begin to design the Hood Museum of Art for the twenty-first century.

JULIETTE BIANCO  
Assistant Director

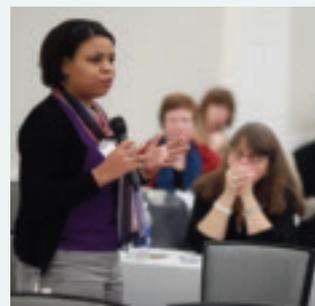
The conference's structure was designed to model the collaborative engagement that we hope will continue to define the Hood Museum of Art's connection with all of our visitors as we look to the future!



David Helfand, President and Founding Tutor of Quest University, describes the human brain as hard-wired for social and collaborative learning, which Quest was designed to facilitate at every level.



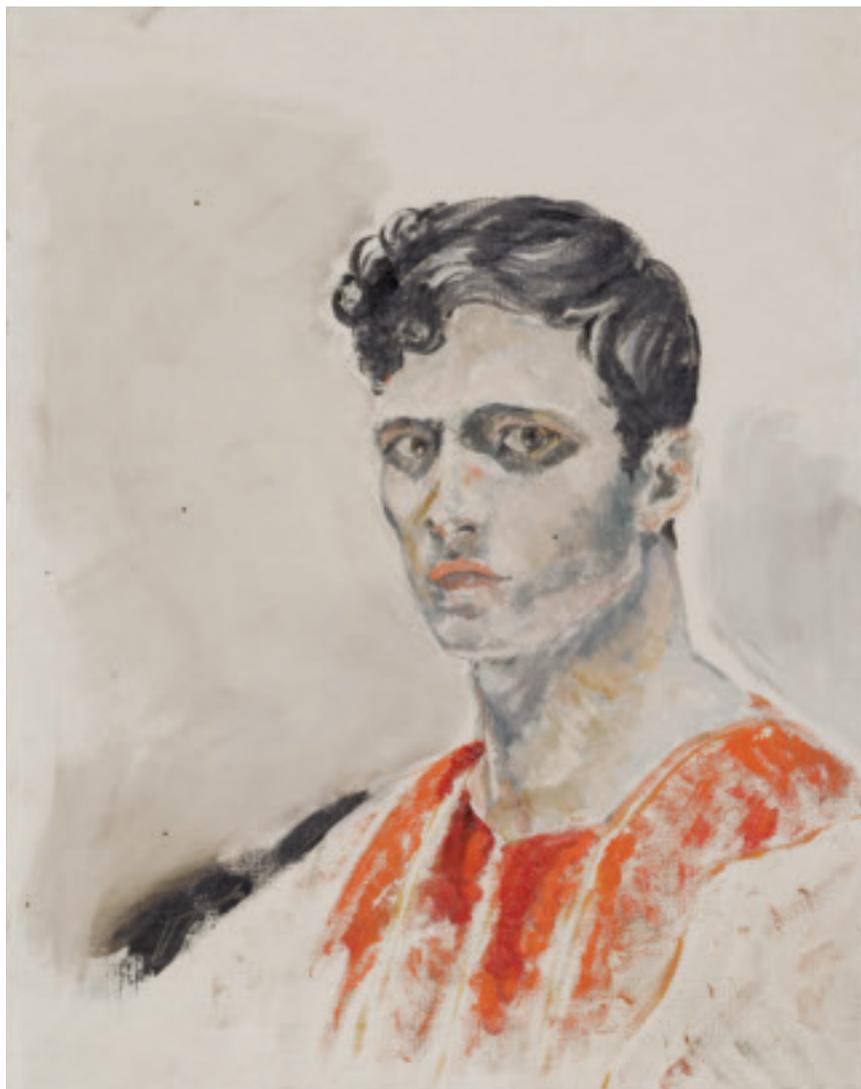
Attendees in small break-out groups discuss topics such as integrating collections-based teaching into school curricula, developing the campus-based museum profession, and planning for museum environments that support creativity, imagination, and multidisciplinary learning.



Those attending the conference had many opportunities to ask questions and connect over shared topics of interest.



Between formal conference sessions, Hood staff and Dartmouth faculty and students led tours and behind-the-scenes discussion groups based on the Hood's current teaching practice. Here, Kathy Hart, Associate Director and Curator of Academic Programming, describes the museum's non-curricular program that teaches students about the museum acquisition process.



Carlos A. Sanchez, *Self Portrait*, about 1923, oil on canvas. Gift of Cristina Falla de Echeverria; 2012.68.

## FINDING CARLOS SANCHEZ

During the winter term of 2012, I worked at the Hood Museum of Art as the Class of 1959 Intern. My main project was to assist with the planning for *The Expanding Grid*, an exhibition that explored the legacy of cubism and grid-based abstraction in contemporary art. I worked directly with Director Michael Taylor to choose pieces and write labels for the show, which was on view from April to August 2012.

During my time at the museum, the director repeatedly expressed his interest in expanding the Hood's collection by acquiring works of significance to the history of Dartmouth. One of the artists we discussed was Carlos Sanchez '23, Dartmouth's first artist-in-residence, whose work was not yet represented in the museum's permanent collection despite the crucial role that

he played in shaping the arts on campus. Michael handed me Sanchez's file from the Alumni Relations Office and told me to "put on a deerstalker" (like Sherlock Holmes) and go find Carlos Sanchez. Here is what I uncovered.

In the reserve reading room of Baker Library, the prominent Mexican muralist José Clemente Orozco painted one of his most famous murals, *The Epic of American Civilization* (1932–34). This mural, which consists of twenty-four panels that cover 3,200 square feet of wall space, depicts the history of the Americas from the time of pre-conquest civilizations, such as the Aztecs, to modern industrialization. Assisting Orozco in this massive endeavor was none other than the Guatemalan-born Carlos Sanchez, a man with a longstanding and deeply personal connection to Dartmouth.

One of ten children, Sanchez was born in 1898 in Guatemala City to a wealthy Guatemalan plantation owner and his English wife. Sanchez enrolled at Dartmouth after World War I to study engineering on a Pan American Institute Scholarship. At Dartmouth, both peers and professors compelled Sanchez, a devout Catholic, to question his religious beliefs for the first time, and he soon lost both his piety and his direction. In a July 1991 interview with the *Baton Rouge Sunday Advocate*, Sanchez described his instructors' influence, saying, "Those brilliant minds made a lot of boys lose their faith. They made me lose mine. Everything became so uncertain."

After graduating from Dartmouth in 1923, Sanchez moved to Germany to study medicine. Instead of completing his training, however, he took advantage of the many art-related opportunities of the Weimar Era, when intellectual and cultural activity flourished prior to the rise of the Nazi Party.

In 1928, Sanchez received a master's degree in architecture from Yale University. After a brief stint as a junior draftsman on the Empire State Building, he moved to Mexico to work with Diego Rivera on two murals, one in the Palace of Cortés in Cuernavaca and the other at the National Palace in Mexico City.

Dartmouth recognized Sanchez as a promising artist with great technical proficiency and in 1931 invited him back to campus as part of the new "Fellow in Art" program that was supported by President Ernest Hopkins. During his time as the first artist-in-residence, Sanchez helped found the Arts Department at Dartmouth, and at the end of his yearlong residency, he stayed at the College to assist Orozco in painting the famous mural in Baker Library. His fluency in English and Spanish and his knowledge of Dartmouth and its history were invaluable to Orozco as he worked on his ambitious project.

At this point, the alumni file information gave out, but I had noticed, in a section of the alumni file titled

“Relatives,” a hastily written addition on one of the pages: “Ricardo Falla Sanchez, nephew.” After a Google search, I learned that Ricardo Sanchez is an anthropologist researching the Quiché Maya culture in Guatemala, among other indigenous populations in Central America and a Jesuit priest leading La Natividad in Santa Marta Chiquimula, Guatemala, a sister parish of Saint Francis Xavier College Church at Saint Louis University.

In an effort to contact him, I reached out to the Director of Social Ministry at the St. Francis Xavier College Church. After two days, I received a reply from Father Sanchez himself. He enthusiastically inquired as to what specifically the museum was looking for, as his uncle had been a prolific painter. He also said that all of his uncle’s paintings were then owned by family members and friends in Guatemala or Baton Rouge, Louisiana. After I expressed the Hood’s desire to acquire a work by Sanchez, I received a number of documents from Father Sanchez’s sister, Cristina de Echeverría, including photos from the artist’s oeuvre spanning more than sixty years.

The images of Sanchez’s work left Michael and me speechless. In addition to later religious paintings and portraits of family members, there were two paintings that he made during

his time at Dartmouth: *Self-Portrait* (1923) and *Young Man with Bird* (1932). *Self-Portrait* was created during Sanchez’s undergraduate years at Dartmouth, when he first struggled with the challenges and questions academia had imposed upon his religious beliefs. “I don’t think I have ever suffered as much as during that struggle for my faith,” Sanchez later stated. “That goes deep, you know. I hated God.” The artist’s angst-ridden appearance is exacerbated by the use of erratic brushstrokes and jarring, dissonant colors. Sanchez has rendered himself disquieted and powerless, menaced by his directionless existence without faith.

The mood of Sanchez’s later work, *Young Man with Bird*, starkly contrasts with that of *Self-Portrait*. His faith became reinvigorated in the 1930s, when Sanchez experienced the “first real call to become a priest.” *Young Man with Bird* depicts this personal transformation and shift in spirituality. Here, a young red-haired man embraces a glowing orange bird against a star-filled night sky. His closed eyes suggest a religious experience, conveying a sense of powerful emotion and spiritual transcendence. The radiant colors and dramatic, flickering light gives the painting an ethereal quality that suggests a maturation of Sanchez’s spiritual vision and technical ability.

The importance of this painting for the artist is underscored by the fact that he hand-carved a decorative wooden frame for the work.

After leaving Dartmouth, Sanchez taught art briefly at St. Anselm’s College in Manchester, New Hampshire, before entering the priesthood. The church did not initially support his vocation, due to his relatively advanced age and poor grasp of Latin. Despite these obstacles, he was admitted to a seminary in San Antonio and ordained in 1950 in New Orleans. He served as a parish priest in Guatemala City between 1951 and 1965 and later retired in Baton Rouge as a monsignor. Sanchez continued to paint for the rest of his life.

Even after my internship at the Hood ended, my conversations with the Sanchez family continued. In December 2012, Juan José Falla, another nephew of the artist, stated that the family had agreed to donate *Self-Portrait* and *Young Man with Bird* to the Hood under the provision that they would never be sold. The director agreed and these works were accepted into the permanent collection as year-end gifts. I am delighted to have helped the Hood to “find” Carlos Sanchez and acquire these two amazing and historically significant paintings, and I am grateful to the artist’s family, especially Rev. Ricardo Falla, Juan José Falla, and Cristina de Echeverría, for making this donation to the Hood Museum of Art and Dartmouth College, where these works will be studied and enjoyed for generations to come.

The gift of these paintings has inspired the Hood, in partnership with the Studio Art Department, to organize a major exhibition exploring the history and legacy of the Artist-in-Residence Program at Dartmouth that will open in January 2014. Sanchez’s work can now take its rightful place alongside artists like Orozco, Paul Sample, Robert Rauschenberg, Frank Stella, Alison Saar, and Magdelene Odundo, all of whom have participated in this unique residency program that has brought so many groundbreaking artists to our campus.

JESSICA WOMACK ’14



Carlos A. Sanchez, *Young Man with Bird*, about 1932, oil on canvas. Gift of Juan José Falla; 2012.69. Photo by Matthew Hamilton.

# the collections



Fan Tchunpi, *White Mountain Landscape*, about 1960, oil on canvas. Gift of Meng Chi Tsen, Chunglu Tsen, and Wen-ti Tsen, the artist's sons; 2012.84.

## RECENT ACQUISITIONS

### Fan Tchunpi, *White Mountain Landscape*

Fan Tchunpi, one of the most important and prolific Chinese women artists of the modern era, painted this atmospheric view of New Hampshire's White Mountains while living with her eldest son, Meng Chi Tsen, in Brookline, Massachusetts, in the early 1960s. According to her son, Fan Tchunpi liked to drive her Volkswagen minibus, loaded with art supplies, on long road trips around New England while searching for suitable subjects for her work. Mist, which lends an ethereal quality to traditional Chinese painting, is used here to soften and blur the massive rock formations, whose immensity is also diminished by the placement of oversized trees, rendered in broad brushstrokes, that dwarf the mountains in the foreground. The palette of blue, green, and white follows the traditional colors of Chinese ink painting, while the use of an aerial perspective completes the artist's vision of a floating, mist-shrouded landscape.

The Hood has a large and distinguished collection of White Mountain landscape paintings made by American artists in the nineteenth and twentieth centuries. The museum is delighted to add this work to the collection, thanks to a generous donation from the artist's three sons, to show how a painter from a different culture and artistic background can see the same mountain range and yet render it entirely differently. *White Mountain Landscape* will go on public display in a much-anticipated exhibition of Fan Tchunpi's paintings and ceramics that will be on view in the Hood's Harrington Gallery from September 7 to December 8, 2013.

—XINYUE GUO '14



### Three works by Francesca Woodman

The museum recently acquired its first works by photographer Francesca Woodman (1958–1981). Two of the photographs, *Space<sup>2</sup>* and *My House*, date from when she was an undergraduate student at the Rhode Island School of Design (RISD) between 1975 and 1978. They were purchased through the generous support of Marina and Andrew E. Lewin, Class of 1981. The third, *Untitled*, from *Eel Series*, purchased with the generous support of the Elizabeth and David C. Lowenstein '67 Fund, dates to Woodman's time on the year-long RISD Rome Honors Program in Italy.

Woodman is known for creating haunting photographs of the female body, often her own, placed in seemingly compromised positions and locations within a quiet and unsettling landscape or architectural space. She possesses a sophisticated approach to composition, light, and engagement with themes of danger, entrapment, and exposure. Woodman's body is partially obscured in all three photographs, and it almost disappears completely behind the reflections of light on a plastic sheet in *My House*, rendering her as still as the draped clothes on the shelves and as much a part of the architecture as the window from which the light pours. In *Space<sup>2</sup>*, she seems almost a willful prisoner in a museum case, on display yet pressing against the glass to escape. In *Untitled*, from *Eel Series*, the dead eel curled in a bowl—purchased most likely by Woodman during the Christmas holidays, when eel is a particularly savored dish in Rome—and the contours of her body are visually linked in a moment that is both sensual and disturbing.

Together, these works document the artistic process and struggles of a particularly gifted young artist, making Woodman's photographs that much more fascinating to those exploring their own coming of age as Dartmouth students. All three are editioned estate gelatin silver prints, and one or more will be featured in the summer/fall exhibition *Shadowplay*, co-curated by Dartmouth senior lecturers in studio art Brian Miller and Virginia Beahan.



(top) Francesca Woodman, *Space<sup>2</sup>*, Providence, Rhode Island, 1975–76, estate gelatin silver print, edition 11 of 40, printed 2008. Purchased through a gift from Marina and Andrew E. Lewin, Class of 1981; 2013.12.2 © George and Betty Woodman

(bottom) Francesca Woodman, *Untitled*, from *Eel Series*, Rome, 1977–78, estate gelatin silver print, edition 15 of 40, printed 1999–2001. Purchased through the Elizabeth and David C. Lowenstein '67 fund; 2013.13 © George and Betty Woodman

Ansel Adams, *Aspens, Northern New Mexico, 1958*

Considered the preeminent twentieth-century landscape photographer, Ansel Adams demonstrates his mastery in conveying the effects of light in a landscape in this iconic image of an aspen wood. The photograph was acquired in memory of Edward Hansen, a former member of the Board of the Hopkins Center and Hood Museum of Art, with funds donated in his honor by his friends and family, his wife, Julia, and his children, Victoria, Class of 1988, and Christopher, Class of 1985. When Hansen served on the Hop/Hood board in the 1980s, he was instrumental in raising funds for the new Hood Museum of Art building, which opened in 1985. He returned to the board in 2003, serving another four years. With Julia, he established the Hansen Family Fund in 1985, which supports the exhibitions program at the Hood Museum of Art.

Recalling the creation of *Aspens, Northern New Mexico, 1958*, Adams wrote: “I made this photograph on a crisp autumn day in the mountains north of Santa Fe; near the crest of the Sangre de Cristo Mountains, we came across a stand of young aspen trees in mellow gold. I immediately knew there were wonderful images to be made in the area. We were in the shadow of the mountains; the light was cool and quiet and no wind was stirring. The aspen trunks were slightly greenish and the leaves were a vibrant yellow. The forest floor was covered with a tangle of russet shrubs. It was very quiet and visually soft. The photograph is exceedingly popular at all levels of appreciation. I do not consider it a ‘pretty’ scene; for me it is cool and aloof and rather stately.”

This new acquisition is also a superb example of Adams’s involved and masterly printing technique. The photographer considered what happened in the darkroom to be as important as the capture of the image itself. He is known for the beauty of his prints almost as much as for the magnificence of the landscapes he recorded with his camera. The manipulation of the negative during printing was Adams’s way of trying to capture the sense of what he experienced when he was taking the picture. There is an expansive tonal range and level of detail in his photographs that lend his work a sense of grandeur and stillness. The Adams photograph acquired by the museum embodies this enduring aesthetic and will be used in photography courses in studio art and art history and also by environmental studies courses that engage in writing and discussing photography and its relation to the landscape and environmental issues.



Ansel Adams, *Aspens, Northern New Mexico, 1958*, negative date: 1958; print date: between 1963 and 1973, gelatin silver print. Purchased in memory of Edward A. Hansen, Member of the Board of the Hopkins Center and Hood Museum of Art, with gifts from his wife, Julia, his children, Victoria '88 and Christopher '85, and friends; 2013.6. © 2013 The Ansel Adams Publishing Rights Trust

# MUSEUM news

## Orozco's *The Epic of American Civilization* Now a National Historic Landmark

The Orozco mural cycle, one of Dartmouth's greatest treasures, has been designated a national historic landmark, one of thirteen new landmarks announced on March 11, 2013, by Secretary of the Interior Ken Salazar and National Park Service Director Jonathan B. Jarvis.

José Clemente Orozco's *The Epic of American Civilization*, created between 1932 and 1934 while Orozco was artist-in-residence at Dartmouth, challenged traditional thinking about the development of Aztec and Anglo-American civilizations in North America. The renowned Mexican muralist conceived the murals—located in Baker-Berry Library—as a representation of a North American continent characterized by the duality of indigenous and European historical experiences.

"It is gratifying that Dartmouth's showcasing of the most significant work of Orozco's career has been recognized as a prominent destination in telling our nation's rich and diverse story," said then-Dartmouth Interim President Carol L. Folt. "The murals provide an unparalleled opportunity for Dartmouth students studying art, and for our community, to experience one of Mexico's foremost artists of the early twentieth century."

Dean of Libraries Jeffrey Horrell said, "This is a wonderful opportunity for Dartmouth to be able to share the Orozco murals with the country and the world, and for Dartmouth to have this designation. I'm sure it will encourage many more visitors to come to Dartmouth."

The murals are housed in the newly named Orozco Room in the library's ground-level reserve reading room. The mural space underwent major renovations last summer and fall, reopening in October after new lighting and comfortable seating were installed, with funding from the Manton Foundation. The project took place during Dartmouth's arts initiative titled Year of the Arts.

Orozco (1883–1949) was Dartmouth's second artist-in-residence at a time of intense growth and activity in the institution's art department. Art history professors Artemas Packard and Churchill Lathrop brought the prominent

Mexican artist to campus to teach the art of fresco painting to students. During that residency, the idea for the commission of a mural was proposed, and later supported by then-Dartmouth President Ernest Martin Hopkins.

"Orozco's work is one of the finest examples of Mexican muralism in the United States and arguably the artist's greatest work," said Hood Director Michael Taylor. "Commissioning Orozco to paint this mural in Baker Library in the early 1930s represents a daring moment in Dartmouth's history, and the decision to designate *The Epic of American Civilization* as a national historic landmark will preserve this masterpiece of modern art for generations to come."

National historic landmarks are nationally significant historic places that possess exceptional value or quality in illustrating or interpreting the heritage of the United States. The program, established in 1935, is administered by the National Park Service on behalf of the Secretary of the Interior. Currently there are 2,540 designated national historic landmarks.

"This is a big deal, no doubt about it," said National Park spokesman Mike Litterst. "This is the highest distinction that a site can get from the Secretary of the Interior. There are people who make plans to go out of their way to visit national historic landmarks."



José Clemente Orozco, "The Coming of Quetzalcoatl," from *The Epic of American Civilization*, 1932–34, fresco, Orozco Room, Baker Library, Dartmouth College. Commissioned by the Trustees of Dartmouth College.



### Curator of Indigenous Australian Art Leaves the Museum

It is with mixed feelings that we share the news of the departure from the Hood of Stephen Gilchrist, Curator of Indigenous Australian Art. Following his appointment in summer 2011 to a special term-length engagement for researching, teaching with, exhibiting, writing on, and cataloguing the wonderful gift to the museum of the Owen and Wagner Collection of Aboriginal Australian art, he quickly became a valued member of our team. With the recent major exhibition and publication *Crossing Cultures: The Owen and Wagner Collection of Contem-*

*porary Aboriginal Australian Art* at the Hood Museum of Art, Stephen shared his knowledge, interpretation, and passion about the works of art with everyone in our community and beyond. The winter 2012 undergraduate course he taught in the Art History Department, titled “Indigenous Australian Art and the Politics of Curation,” introduced Dartmouth students to these works well in advance of the public display, and led to insightful student-written labels in the exhibition. We will miss Stephen very much but will always consider him a trusted colleague. We wish him and his family all the best as they move back to Australia.

### Membership News

Admission and educational programming are free at the Hood Museum of Art because of the leadership of our members, who believe, as we do, that art is for everyone. The gifts of our members are greatly appreciated! This summer, the Hood is pleased to announce that we are now able to offer our community of generous local, regional, and national supporters the convenient option of donating at our various membership levels online. The Hood has partnered with the trusted online donation services of Dartmouth College to allow members to use their Visa, MasterCard, Discover, or American Express credit card from anywhere that they are logged into a computer. The process is fast, simple, and secure. When you click the link on the museum’s website, you will be taken to our online donations page, where you will be asked to complete the membership form with your information, then click to submit the credit card transaction. You will receive an immediate confirmation and receipt of your donation.

If you prefer to join or renew with a personal check, of course, you may do so by downloading a PDF file of the museum’s 2013 annual brochure, which includes a membership form, and mailing it to the Hood offices.

For more information, please visit [www.hoodmuseum.dartmouth.edu](http://www.hoodmuseum.dartmouth.edu) or call 603-646-0414.

## COMMUNITY OF LEARNERS

Lebanon High School teacher Deborah Springhorn has been awarded a Christa McAuliffe sabbatical grant from the New Hampshire Charitable Foundation for the 2013–14 school year. The foundation awards this grant to only one teacher in the state of New Hampshire annually, so this represents a huge honor for Deb and, indirectly, for the museum as well, since the project she proposed was inspired in part by her use of the museum and works of art in her classes over the past two decades. In particular, it was inspired by the success she has had in integrating images by the noted photographer James Nachtwey, Class of 1970, into her curriculum.

In 1993, Deb participated in a “Learning to Look” workshop offered by the museum, designed to help teachers develop the skills to lead conversations about works of art with their students. She also participated in a sequel workshop, called “Making Connections,” that focused on integrating works of art across the curriculum. Ever since, she has been integrating trips to the museum and reproductions of works of art into her social studies and English courses, often

to great effect. Deb understands how to use art to address complex ideas. She also understands that one of the great strengths of visual art is its ability to affect and engage students on an emotional as well as an intellectual level.

The grant from the New Hampshire Charitable Foundation covers her salary for the school year, enabling Lebanon High School to hire a one-year replacement teacher and freeing Deb’s time to work on this project. During her sabbatical, Deb will be developing an interdisciplinary high school curriculum designed to engage students in the study of the global community since the end of the Cold War, and to better equip them to be world citizens. Based on the success she has experienced engaging students in discussions about contemporary and historic issues through the use of works of art, the curriculum will use photographs by James Nachtwey to initiate each unit of study. Highly interdisciplinary in nature—as all of Deb’s teaching is—the curriculum will be designed to further students’ knowledge of complex global issues and also provoke inquiry, engender compassion, and inspire change.

Twenty years ago, Deb transformed her own world cultures curriculum

and students’ experiences at Lebanon High School through the integration of Nachtwey’s photographs. Now, thanks to this grant, she will have the opportunity to transform the learning, thinking, and lives of many more students throughout New Hampshire—and perhaps eventually throughout the United States. Deb’s integration of works of art into her curriculum in general, and through this project in particular, is a wonderful fulfillment of the Hood’s mission as a teaching museum that fosters transformative encounters with works of art.

Deborah Springhorn with photographer James Nachtwey while he was at Dartmouth as the inaugural Roth Fellow during the 2012–13 academic year.



## 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 Web site at [www.hoodmuseum.dartmouth.edu](http://www.hoodmuseum.dartmouth.edu).



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### This Summer at the Hood

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

Through July 28, 2013

#### WORD AND IMAGE

Through August 4, 2013

#### SHADOWPLAY: TRANSGRESSIVE PHOTOGRAPHY FROM THE HOOD MUSEUM OF ART

August 10 through December 8, 2013

Associate Professor of Art History Allen Hockley, curator of *The Women of Shin Hanga*, teaches in the Hood's galleries.

HOOD MUSEUM OF ART

# quarterly

DARTMOUTH COLLEGE

Summer 2013