

HOOD MUSEUM OF ART

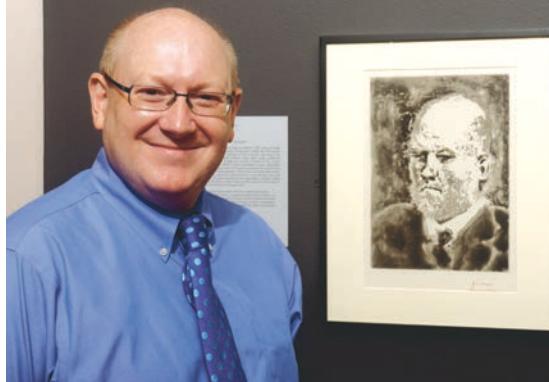
DARTMOUTH
COLLEGE

quarterly

Autumn 2014



Barkley L. Hendricks, *Lawdy Mama*, 1969, oil and gold leaf on canvas. The Studio Museum in Harlem,
Gift of Stuart Liebman, in memory of Joseph B. Liebman, 83.25. © Barkley L. Hendricks
Photo: Courtesy of the artist and Jack Shainman Gallery, New York



Director Michael Taylor in front of Pablo Picasso, *Portrait of Vollard I* (*Portrait de Vollard, I*), from the *Vollard Suite*, March 4, 1937, sugar-lift aquatint on Montval laid paper. Purchased through the Julia L. Whittier Fund; PR.966.136. © 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

LETTER FROM THE DIRECTOR

I am pleased to begin this letter by sharing that on June 12, 2014, Dartmouth College announced an anonymous gift of \$10 million to create a new Museum Learning Center as a pivotal element of the Hood Museum of Art's forthcoming \$50 million renovation and expansion. The Museum Learning Center will triple the number of Hood object-study classrooms and accommodate the growing curricular demand for object-based teaching and research that we have highlighted in recent issues of the *Hood Quarterly*. The Museum Learning Center will help the Hood shape what it means to be a teaching museum in the twenty-first century and will ensure that the Hood's teaching mission will be visible to all. Over the summer, Dartmouth's Campus Planning Office and the Hood staff have worked closely with our architects, Tod Williams and Billie Tsien, to design the Museum Learning Center, as well as the many public galleries and learning spaces that will be part of our expanded museum facility. In forthcoming issues of the *Hood Quarterly*, we will be able to share more detailed information about our planned new spaces, a projected timeline of completion, and exciting ways for you to stay connected to the museum when our galleries are closed for construction.

This fall's exhibitions and programs also make this a special issue of the *Hood Quarterly*, as we explore and celebrate the many ways that people make a difference to themselves, their communities, and the world by taking action through engaging with the language of visual art. Through them, we recognize both the fiftieth anniversary of the passing of the Civil Rights Act into law and the myriad ways that community-minded action and art making are connected. The stories in this issue include the Hood's presentation of the important exhibition *Witness: Art and Civil Rights in the Sixties*, which was organized by the Brooklyn Museum; Dartmouth students adding a photograph to the Hood's collection depicting the historic march from Selma to Montgomery in March 1965; three moving personal experiences recounted in the *Alumni Voices* section exploring Dartmouth in the 1960s and the legacy of civil rights at the College; and the impact of the Hood's programs for people who have Alzheimer's disease.

There are so many ways for you to engage, from visiting *Witness* on your own to participating in one or more of our many free programs or taking the free Dartmouth student-produced audio tour of the exhibition on your smartphone. Among the many programs listed in our calendar section, we are partnering with Northern Stage to present a live reading of *A Raisin in the Sun* by professional and Dartmouth student actors; activist-artists Jae Jarrell and Wadsworth Jarrell, who in 1968 helped to found the Chicago collective AfriCOBRA, will share their art and philosophy; and *Witness* curators Teresa Carbone and Kellie Jones will present public talks along with Dartmouth faculty members and Dartmouth students. We look forward to your participation in the programming surrounding this landmark exhibition, which I hope you will enjoy and visit often.

MICHAEL TAYLOR
Director

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HOOD MUSEUM OF ART

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SPECIAL exhibitions



WITNESS: ART AND CIVIL RIGHTS IN THE SIXTIES

August 30–December 14, 2014

This major exhibition, on tour from the Brooklyn Museum, offers a focused look at painting, sculpture, graphics, and photography from a decade defined by social protest and American race relations. In observance of the fiftieth anniversary of the Civil Rights Act of 1964, this exhibition considers how sixty-six artists, including African Americans and some of their white, Latino, Asian American, Native American, and Caribbean contemporaries, used wide-ranging aesthetic approaches to address the struggle for racial justice.

Witness: Art and Civil Rights in the Sixties was organized by the Brooklyn Museum, and made possible by the Ford Foundation. The exhibition's presentation at the Hood Museum of Art, Dartmouth College, was generously supported by Claire Foerster and Daniel S. Bernstein, Class of 1987; Kate and Yaz Krehbiel, Class of 1991, Thayer 1992; and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund.

Edward Kienholz, *It Takes Two to Integrate (Cha, Cha, Cha)*, 1961, painted dolls, dried fish, glass in wooden box. Collection of David R. Packard and M. Bernadette Castor, Portola Valley, Calif. © Kienholz. Photo: Courtesy of L.A. Louver, Venice, California

ALLAN HOUSER: A CENTENNIAL EXHIBITION

Through May 10, 2015

Allan Houser (1914–1994) was a noted American sculptor, painter, and draftsman and one of the major figures in Native American art of the twentieth century. He often drew on his Chiricahua Apache heritage in making sculptures that depicted the Native American people of the Southwest. A versatile artist, he also created modernist abstract sculptures and worked in a variety of media including bronze, stone, and steel. Dartmouth College celebrates the centennial of his birth with an installation of five major sculptural works in the Maffei Arts Plaza and Hood Museum of Art gateway, as well as an exhibition of drawings in the Strauss Gallery, Hopkins Center, on view September 23 through November 23.

This exhibition was organized by the Hood Museum of Art and generously supported by Mary Alice Kean Reynolds and David R.W. Reynolds, Class of 1949; Carol Fishberg and Franklin Z. Davidson, Class of 1955, in memory of Gerald D. Kleinman, Class of 1955, and Lewis R. Weintraub, Class of 1955; and the William B. Jaffe and Evelyn A. Hall Fund.

Allan Houser, *Watercarrier*, 1986, bronze edition of 8. © Chiinde LLC. Exhibition loan courtesy of Allan Houser, Inc.



THE ART OF WEAPONS: SELECTIONS FROM THE AFRICAN COLLECTION

Ongoing

This exhibition considers the significance of weapons as purveyors of artistic traditions, sociocultural organization, and identity in traditional African societies. The selected objects, most of which were collected during the era of Western colonization in Africa, are of impeccable craftsmanship and elegance. Displayed together for the first time, they represent the legacy of traditional creative practices from nearly forty cultural groups spread across the East, West, Central, North, and Southern African sub-regions.

This exhibition was organized by the Hood Museum of Art and generously supported by the William B. Jaffe and Evelyn A. Hall Fund.

Kuba people, Democratic Republic of Congo, *Ikula* ceremonial knife, 19th–20th century, metal and wood. Gift of Ernst Anspach; 180.27.25946.



WITNESS

ART AND CIVIL RIGHTS IN THE SIXTIES

AUGUST 30–DECEMBER 14, 2014

Fifty years ago, the Congress of the United States passed the Civil Rights Act of 1964, prohibiting discrimination on the basis of race, color, religion, sex, or national origin. The bill came before the Senate in February 1964, survived a fifty-four-day filibuster, and was signed into law by President Lyndon B. Johnson on July 2. The struggle for racial equality had been waged for decades, and it continued to be fought throughout the 1960s. Visual artists mounted their own insurgency, acting on their commitment to the belief that progress could be won by changing the way people see things. In observance of the fiftieth anniversary of the momentous legislation, *Witness: Art and Civil Rights in the Sixties* presents one hundred works by sixty-six artists who merged their art practice with their political activism on behalf of civil rights. The exhibition, on loan from the Brooklyn Museum, is among the few to explore how painting, sculpture, graphic art, and photography not only responded to the political and social turmoil of the era but also helped to influence its direction.

During the dramatic and often violent social and cultural upheaval of the 1960s, many artists—representing all races and ethnicities—aligned themselves with the burgeoning civil rights movement to address the issues of the time in their art and, often, to participate in acts of protest. From this crucible emerged powerful works that were dramatically wide-ranging in aesthetic approach, encompassing abstraction, assemblage, figural work, minimalism, pop art, and photography. The exhibition explores how these works distilled ideas and actions into forceful emblems of identity and liberation. Creating works informed by the experience of inequality, conflict, and empowerment, the artists tested the political viability of their styles and developed subjects attentive to resistance, self-definition, and blackness.

Organized thematically, the exhibition includes sections titled Integrate/Educate, American Nightmare, Presenting Evidence, Politicizing Pop, Black Is Beautiful, Womanhood, Global Liberation, and Beloved Community. Among the works on view are Jack Whitten's *Birmingham*, 1964, which he created in reaction to the violence in that city, using layers of black paint, crushed aluminum foil, and sheer stocking mesh to reveal and obscure a newspaper photograph of the confrontations between protesters and police in Birmingham. Whitten said of this work, "Every time I've



Jacob Lawrence, *Soldiers and Students*, 1962, opaque watercolor over graphite on wove paper. Hood Museum of Art, Dartmouth College. Bequest of Jay R. Wolf, Class of 1951; W.976.187. © 2014 The Jacob and Gwendolyn Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York

experienced physical violence, I've had a visual response."

Other highlights of *Witness* include Jacob Lawrence's response to the controversy surrounding school desegregation in the South with *Soldiers and Students* (above), one of several compositions by the artist to focus on demonstrations and violence; Barkley Hendricks's *Lawdy Mama* (cover), which confers the awe and reverence once accorded Christian altarpieces on the figure of a beautiful woman crowned with a large, halo-like Afro; AfriCOBRA co-founder Jae Jarrell's *Urban Wall Suit*, a fabric suit inspired by activist murals and urban graffiti that anticipates the current confluence of fashion and art; and Joe Overstreet's *The New Jemima*, which reclaims a negative stereotype in bold fashion.

The New York artist Benny Andrews embedded coarse fabrics into the dense paint surface of *Witness* (back cover), one of two paintings by him in the exhibition, along with other works in his *Autobiographical Series*, begun after a visit to his native Georgia in 1965. He explained that he adopted this technique to amplify the authenticity of these images of poor, rural African Americans: "I didn't want to lose my sense of rawness. Where I am from, the people are very austere. We have big hands. We have ruddy faces. We wear rough fabrics....These are my textures."

Photographers represented in the exhibition, including Richard Avedon,

Bruce Davidson, Roy DeCarava, Gordon Parks, and Moneta Sleet Jr., captured the events of the civil rights movement as both documentarians and activists, often altering public opinion with their images in newspapers and magazines such as *Ebony* and *Life*.

Among the other artists featured in the exhibition are Norman Rockwell, Charles White, Faith Ringgold, May Stevens, James Rosenquist, Barbara Chase-Riboud, Elizabeth Catlett, Mark di Suvero, Sam Gilliam, Leon Polk Smith, Mel Edwards, Virginia Jaramillo, Philip Guston, David Hammons, Betye Saar, and Jeff Donaldson. Also represented in the exhibition are works by Charles Alston, Merton Simpson, Norman Lewis, and Romare Bearden, all members of Spiral, a group of New York artists who collectively explored how their practices could engage with the struggle for civil rights.

The exhibition is accompanied by a fully illustrated catalogue. Please see the calendar of events for detailed information about associated gallery tours, lectures, a performance, and an artists' talk by Jae Jarrell and Wadsworth Jarrell, all free and open to everyone.

Witness: Art and Civil Rights in the Sixties was organized by the Brooklyn Museum, and made possible by the Ford Foundation. The exhibition's presentation at the Hood was generously supported by Claire Foerster and Daniel S. Bernstein, Class of 1987; Kate and Yaz Krehbiel, Class of 1991, Thayer 1992; and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund.

Dartmouth in the Civil Rights Era: Three Perspectives

In preparation for presenting *Witness: Art and Activism in the Sixties*, the Hood Museum staff and interns conducted focus groups with current Dartmouth students to learn how they wanted to engage with the exhibition's themes. Student feedback helped to shape our presentation of, and programming for, *Witness*. The students particularly wanted to learn about what was happening at Dartmouth in the 1960s, and how efforts here contributed to the civil rights movement. Many people do not know that Dr. Martin Luther King Jr. delivered a speech entitled "Towards Freedom" in Dartmouth Hall on May 23, 1962; that Malcolm X visited the College on January 26, 1965, to speak in Spaulding Auditorium, meet with students, and do a radio interview; or that the nationally-acclaimed program A Better Chance (ABC) was founded at Dartmouth in 1964.

For this *Alumni Voices*, three alumni each share a story of their time at Dartmouth in the 1960s. We invite you to add your voice to the dialogue when you visit the exhibition. We thank everyone who generously contributed their time and thought to shaping this aspect of the exhibition program.

A Better Chance

It was a hot June morning in 1964. We were hungry. The six of us, four blacks, two whites, had left Birmingham, Alabama, at 6 a.m. heading north in the VOX 2 Dartmouth College car. Our first stop was the Athens, Georgia, Holiday Inn restaurant.

In the large dining room, oversized menus occupied the students. When the waitress approached, instead of taking our orders she said, "We cannot serve you." To my "Why not?" she asked if I would like the name of the manager. While I was writing it on a paper napkin, he appeared. "We're not allowed to serve you. It's against the law. If the government [Civil Rights Act] makes me, then we'll have to do it. Now, you have to leave." The dining room fell silent.

On the curb outside, arms raised, fists clenched, tears streaming down his face, thirteen-year-old William Burns shouted, "Someday we'll throw them out!" The teacher within me, struggling for an apt response, said something like, "That's not the answer."

At the height of the civil rights movement, we were all struggling for answers. William and fifty-four other talented students from across the country were headed for Dartmouth and A Better Chance, the revolutionary program launched by Dartmouth President John Sloan Dickey in 1964.

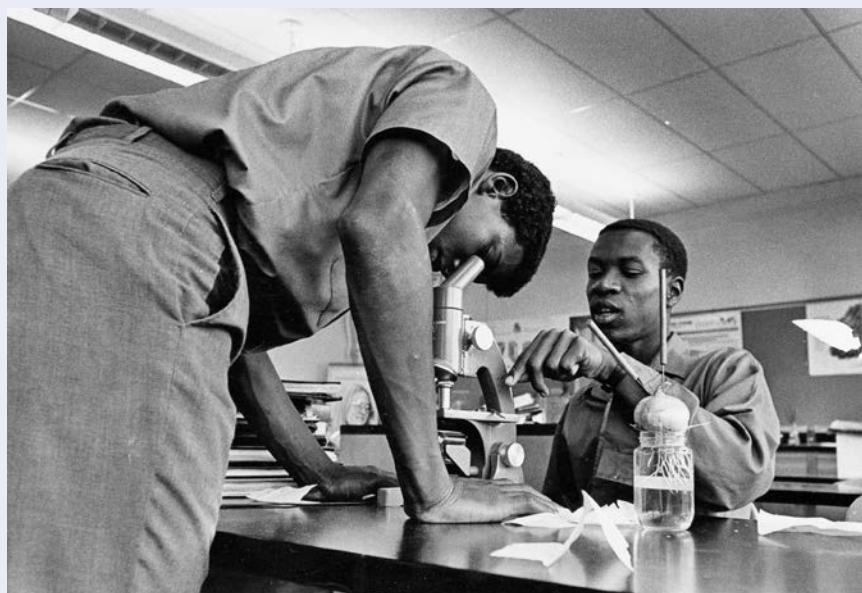
The previous summer, President Dickey and other college and university presidents had received a personal letter from President Kennedy seeking their help "in solving the grave civil rights problems faced by this Nation." Dartmouth's role would be a summer program to assist the students' transition



Left to right: Earl Shaw, Assistant Director of the ABC summer program and Research Fellow in Physics at Dartmouth; Charles Dey '52; and Jim Simmons, ABC Recruiter at Dartmouth during the summer 1964 ABC program.



Tutors, staff, and administrators having lunch with ABC summer students. Photo courtesy Dartmouth College Library.



ABC students Philip Pena of New York, left, and Tommy Baugh of Atlanta, right, in a biology lab. Photo by John Karrol, courtesy Dartmouth College Library.

from home to boarding school, and Dickey asked me to develop and lead the program. He said, "We should not promise too much. Why don't we just call it A Better Chance? Give these youngsters a better chance to succeed in their preparatory schools."

In July 1964, fifty-five thirteen- and fourteen-year-olds stepped off the busses in Hanover and into the unknown. The stakes were high. Their admission and financial aid at preparatory school was contingent upon satisfactory progress at Dartmouth. If we failed, there might not be a future ABC. Forty-nine of those students entered private schools that September and all forty-nine finished in June. They demonstrated that they could compete with the brightest of their more privileged classmates, paving the way for the 14,000 who followed.

Subsequently, under the aegis of the Tucker Foundation, Tom Mikula launched thirty-six ABC public school programs across the country, two of which helped address one of ABC's early failures—high attrition for many of the ABC Native American students in private school settings. With a grant from the Bureau of Indian Affairs, ABC public school residences were established in White River Junction and Woodstock, Vermont. Dartmouth President John Kemeny later commented that the ABC public school initiative accelerated his pledge that Dartmouth would make good on its historic commitment to Native American students.

Why is this important? Because fifty years later American education continues to be starkly unequal, especially for those from poverty. Affirmative action deliberations make clear the continuing challenges for those most at risk. At the outset, ABC was a bold experimental program that took the long view and changed many lives dramatically. In my pantheon of ABC heroes there will ever be a special place for the first students and their families—for the courage and perseverance with which they faced the unknown. One hundred years after the Emancipation Proclamation, ABC students and privileged white Americans gave one another a better chance.

Charles Dey '52

Associate Dean of the College, 1960–67
Director, Project ABC, 1963–66
Dean Emeritus, William Jewett Tucker Foundation, 1967–73



Protestors outside the venue for George Wallace's speech at Dartmouth in 1963. Photo courtesy Dartmouth College Library.



Students protest during George Wallace's speech in Webster Hall, May 3, 1967. Photo by Chris Williams and courtesy Dartmouth College Library.

The Wallace Riot, 1967

On May 3, 1967, Governor C. George Wallace of Alabama, the iconic Southern segregationist and would-be presidential candidate, was impolitely interrupted and upbraided during a campaign speech to 1,300 Dartmouth students. That evening's event was later christened "The Wallace Riot."

By the mid-1960s, many legal barriers to full civil rights for African Americans had been dismantled through the 1964 Civil Rights Act, the 1965 Voting Rights Act, and countless other smaller legal and legislative victories. Nonetheless, Americans remained ambivalent and deeply divided by race and about racial issues.

Chief among the defenders of segregation was Governor Wallace, who promised when gaining the governor's seat in Alabama in 1963, "Segregation now, segregation tomorrow, segregation forever," and remained true to his word.

In November 1963, when Wallace spoke at Dartmouth as part of his first presidential bid, there were no more than six black students on campus. A small student picket line (photos opposite and above) was breached without incident followed by a two-hour speech that reportedly drew twenty-seven rounds of applause. Wallace let all know that he was duly flattered.

The setting would be quite different four years later. In the 1967 presidential primary run up, Governor Wallace chose to reprise his campus tour. Black students at Dartmouth now numbered about fifty. The Afro-American Society, organized a year earlier, made plans.

The events on the evening of May 3, 1967, at Wallace's Webster Hall address played out quickly. Two groups of strategically seated black students protested loudly as Wallace began his talk. They were escorted from the Hall. Then surprisingly, a Colby Junior College professor led another group on a

measured charge towards the podium. The governor withdrew from the stage as this second protest was dispersed. Wallace then finished his talk. Reportedly, there were a few applauses but the audience was mostly silent and unconvinced.

Outside, Wallace found a crowd of five hundred students encircling his car, and that is when “the riot” began. For a full fifteen minutes, the spontaneously assembled students jostled and rocked Wallace’s car. Police reportedly swung billy clubs, but I never saw one. Wallace said the next day, “I was never frightened,” but to a Princeton student audience a week later, he commended the orderliness of the crowd of 2,600 (with 100 security officers on hand) and remarked, “I was almost killed up at Dartmouth.”

Though a southern racist had been routed from the campus, Dartmouth administrators did not see this as a proud day for the College. News of the near riot flashed across pages of the national press, from the *Christian Science Monitor* to the *LA Times*. Editorials were uniformly negative, and most of the journalistic coverage was judgmental in tone. Dean Thaddeus Seymour hastened to publish a lengthy apology. President Dickey followed with a short statement blaming “a few irresponsibles.” Later, he would say to Dartmouth black students privately that he understood their passion but disagreed with their methods.

For black students, it was a proud moment. A symbol of racial intolerance and white supremacy had been firmly rebuked. The preface to a 1967 Civil Rights Reader notes, “In a racist culture, bigotry is ingested with our pablum. We would be foolish to expect it can be readily exorcised. . . . We must be prepared for a fair amount of social upheaval.”

The Dartmouth students’ actions, however raucous and impolite, I count among the many acts of reverential defiance to further the goals of the civil rights movement.

Forrester “Woody” Lee ’68
President, Afro-American Society,
1966, 1967

Dartmouth and America, 1964–65

Dartmouth is a traditional institution that has nurtured the transformation of those traditions. We are on the cusp of retrieving the ways in which Dartmouth responded to the political and social challenges of the 1960s. Foremost among them was reforming a security state apparatus steeped in Cold War “fight any



Student protesters from the Dartmouth Christian Union, including Richard Joseph ’65 (second from left), picket Alabama Governor George Wallace’s campus visit in 1963. Photo courtesy Dartmouth College Library.

war” mentalities, the persistence of Jim Crow practices a century after the Civil War, and communities locked in poverty without educational escape ladders.

By my junior year at Dartmouth, 1963–64, I had been inducted into a life-long career as a scholar-activist. Many of my fellow students remained oblivious to the swirling national and global challenges, or were opposed to the disruptions they represented. The locus of consciousness-raising and activism for me was the Dartmouth Christian Union (DCU) under the guidance of Rev. George Kalbfleish. It was in the DCU that my cohort encountered contemporary American progressive thought, for example, in issues of *I.F. Stone Weekly* and visits to campus by activists in civil rights and anti-poverty, anti-apartheid, and anti-war struggles.

There were three specific initiatives in which I was involved during 1963–64: the formation of the Negro Applications Encouragement Program (NAEP), the Valley Tutorial Program (VTP), and the A Better Chance (ABC) Program. I served in the latter as a resident tutor during its founding summer. Both the NAEP and the VTP were initiatives of the DCU. They involved Dartmouth students visiting high schools in their home areas to encourage applications from black and other inner-city youths, and providing tutorial lessons to schoolchildren in the Upper Valley. What particularly characterized progressive activism at Dartmouth was the opportunity to engage in practical initiatives on behalf of the various causes.

The United States was experiencing great ferment during this period in the form of demonstrations against the Indochina wars, mass protests for civil rights, and myriad other upheavals. Under President Lyndon Johnson, the federal government responded with the War on Poverty and Civil Rights Act of 1964, and the Voting Rights Bill of 1965. It took another decade of war and destruction before American soldiers were forced

out of Vietnam, one of the few decisive military defeats in the country’s history.

There is much work to be done retrieving the history of student activism at Dartmouth during the 1960s. We were not oriented to recording events in print, photography, and video formats. It would surprise many to learn how little documentation exists, for example, of Malcolm X’s visit to campus to give a lecture on February 13, 1965. Despite the leading role I played in helping arrange that event, my only memoir is a personal letter from the African American leader confirming arrangements for his visit. A systematic effort to gather material items and oral memories, in conjunction with the Blacks@Dartmouth project, must therefore be launched.

In addition to the small number of student activists, there were administrators and faculty members who saw the need for major policy changes in government and educational institutions. Their support contributed to the constructive nature of our activism. We didn’t devote much time to tilting against the structures of traditional Dartmouth. Instead, we built our own and cultivated our own ideals, values, and relationships.

Today, it is necessary that Dartmouth embrace more fully those who planted the seeds of its transformation to become more representative of an ever more diverse American society. We used to heartily sing, “Lest the old traditions fail.” But some traditions must fail, such as the exclusion of women and the use of the Indian symbol, while others must evolve, such as the previous non-recruitment of racial minorities. Today, Dartmouth is challenged to ask which among its current institutions and practices must be reduced or eliminated and which must be renewed and strengthened. A better understanding of the journey traveled would contribute to this vital exercise.

Richard Joseph ’65
John Evans Professor of Political
Science, Northwestern University

calendar of events

SEPTEMBER

8 September, Monday, 12 noon–2:00 p.m.

MEMBER EXCLUSIVE

Tour and Lunch with a Curator

Join fellow members and Hood Deputy Director Juliette Bianco for a tour of the newly opened major fall exhibition *Witness: Art and Civil Rights in the Sixties*. Lunch will follow in the Hood's conference room. \$30 per person; please register by Monday, August 25. Open to all members. Space is limited to fifteen. To register, please call (603) 646-9660 or email sharon.reed@dartmouth.edu.

22 September, Monday, 6:00–7:00 p.m.

Rauner Library Reading Room

SPECIAL PROGRAM

From the Archives: Civil Rights at Dartmouth

Join Morgan Swan, Special Collections Education and Outreach Librarian at Rauner Library, to explore Dartmouth's special collections materials related to the civil rights movement. Attendance is limited to 20 people. Please email morgan.r.swan@dartmouth.edu to reserve your spot! This program is offered in conjunction with Rauner Library's September exhibit highlighting documents and photographs connecting Dartmouth to the civil rights movement.

25 September, Thursday, 6:00 p.m.

Hood Museum of Art Auditorium

FILM SCREENING

Wodaabe: Herdsman of the Sun (1989, 52 min.)

Smooth Nzewi, Curator of African Art, will introduce this documentary film by Werner Herzog that explores the social rituals and cultural celebrations of the Saharan nomadic Wodaabe tribe. Particular focus is given to the Gerewol celebration, which features an elaborate male beauty contest to win wives. Offered in conjunction with the exhibition *The Art of Weapons: Selections from the African Collections*.

26 September, Friday, 7:00 p.m.

Kim Gallery

GALLERY TALK

"Understanding Michaux"

Hood Director Michael Taylor will discuss a work on paper in the museum's collection by the Belgian-born artist, poet, and writer Henri Michaux (1899–1984). Completed in 1960, Michaux's No. 8 demonstrates the artist's instantly recognizable painting style: deft, spontaneous strokes of ink and watercolor create an all-over composition in which heads and bodies emerge and metamorphose with hallucinatory intensity. This gallery talk is offered in conjunction with the Compagnie Marie Chouinard contemporary dance performance at the Hopkins Center. The artwork will be displayed for the duration of the presentation only.

27 September, Saturday, 2:00 p.m.

INTRODUCTORY TOUR

Witness: Art and Civil Rights in the Sixties

OCTOBER

7 October, Tuesday, 4:30 p.m.

Hood Museum of Art Auditorium

THE KENNETH AND HARLE MONTGOMERY ENDOWMENT LECTURE

"A Life in Photography"

Emmet Gowin, artist and photographer, will lecture about his life's work. A small exhibition of work by Gowin is on view in the Albright Gallery. A reception will follow in Kim Gallery.

10 October, Friday, 5:00 p.m.

Hood Museum of Art Auditorium

THE DR. ALLEN W. ROOT CONTEMPORARY ART DISTINGUISHED LECTURE

"Apaches Forever: Allan Houser, 100 Years, 100 Drawings"

W. Jackson Rushing III, noted Native American art scholar and Eugene B. Adkins Presidential Professor of Art History and Mary Lou Milner Carver Chair in Native American Art, Wetzenhoffer Family College of Fine Arts, The University of Oklahoma
A reception will follow in Kim Gallery.

14 October, Tuesday, 12:30 p.m.

Second-floor galleries

LUNCHTIME GALLERY TALK

"Black Power's Global Vision: Decolonization Movements in Latin America and the Caribbean"

Reena N. Goldthree, Assistant Professor, African and African American Studies, Dartmouth College

15 October, Wednesday, 5:00 p.m.

Hood Museum of Art Auditorium

ARTIST TALK

Activist artists Jae Jarrell and Wadsworth Jarrell, founding members of the Chicago collective AfriCOBRA, formed in 1968, will share its philosophy and their art in this special program facilitated by Rebecca Zorach, Professor in the Department of Art History at the University of Chicago. Two works by Jae Jarrell appear in the exhibition *Witness: Art and Civil Rights in the Sixties*. A reception will follow in Kim Gallery.

16 October, Thursday, 7:00 p.m.

Second-floor galleries

SPECIAL PERFORMANCE

Reading of *A Raisin in the Sun*

The Hood Museum of Art and Northern Stage partner to present a live dramatic reading of Lorraine Hansberry's 1959 play *A Raisin in the Sun*, revived this year on Broadway. Professional and Dartmouth student actors will read the play—which chronicles a few weeks in the life of an African American family in Chicago in the 1950s—within the exhibition galleries for *Witness*. Join us for light refreshments and an introduction to the exhibition at 7 p.m., with the reading beginning at 8 p.m. Seating is limited within the exhibition galleries; a live feed will allow for overflow in the Hood Auditorium. No tickets required.

18 October, Saturday, 2:00 p.m.

SPECIAL TOUR

Witness: Art and Civil Rights in the Sixties

Juliette Bianco, Deputy Director, and Jessica Womack, Curatorial Assistant

22 October, Wednesday, 6:30–8:30 p.m.

ADULT WORKSHOP

Witness: Art and Civil Rights in the Sixties

In this discussion-based workshop, we will consider how artists in *Witness* responded to the political, social, and cultural events of the sixties. In the studio, we will use a variety of materials to explore further the theme of activism in our own lives. No previous art experience necessary. Enrollment is limited. Please register through the museum's online calendar by October 20.

24 and 25 October, Friday and Saturday

EXHIBITION CELEBRATION EVENTS

Witness: Art and Civil Rights in the Sixties

Join us for a focus on the Hood's presentation of this groundbreaking exhibition of more than one hundred works of art that span a decade defined by social protest and American race relations.

24 October, Friday, 5:00 p.m.

Hood Museum of Art Auditorium

LECTURE

"Civil / Rights / Act: Art and Activism in the 1960s"

Kellie Jones, Associate Professor in Art History and Archaeology and the Institute for Research in African American Studies (IRAS) at Columbia University and co-curator of *Witness*, will offer a look at how artists engage in changing the world in which we live, in ways both subtle and overt.

PUBLIC RECEPTION

The lecture will be followed by a reception with live music in the Kim Gallery from 6:00 to 7:30 p.m.

25 October, Saturday, 2:00 p.m.

Second-floor galleries

SPECIAL TOUR

Witness: Art and Civil Rights in the Sixties

Teresa A. Carbone, Andrew W. Mellon Curator of American Art, Brooklyn Museum, and co-curator of *Witness*, will lead a tour exploring both the works on view and the forming of the exhibition.

29 October, Wednesday, 5:30 p.m.

Hood Museum of Art Auditorium

LECTURE

"To the Spirit!: The Art of William Christopher and the Civil Rights Movement"

Craig Steven Wilder, Professor and Head of History, Massachusetts Institute of Technology, and Diana L. Linden, Art Historian / Independent Scholar, will share their recent research on artist and civil rights activist William Christopher (1924–1973), who taught at Dartmouth and drew inspiration from Martin Luther King Jr., and joined the March in Selma at King's invitation.

NOVEMBER

1 November, Saturday, 1:00–2:30 p.m.

FAMILY WORKSHOP

Let's Go to Africa: Exploring The Art of Weapons

In this workshop we will consider the beauty and social significance of weapons made by more than forty culture groups across Africa. We will explore these weapons through careful looking and drawing activities. In the studio we will create our own prestige objects using a variety of materials. For children ages 7–12 and their adult companions. Enrollment is limited. Please register through the museum's online calendar by October 30.

4 November, Tuesday, 12:30 p.m.

LUNCHEON GALLERY TALK

Bennie Niles '15 and Yomalis Rosario '15 are two of three Dartmouth seniors awarded fellowships to pursue a year-long research project instead of taking classes. Join them for a special tour of *Witness*, as they explore how their research projects connect with the themes of the exhibition. Niles's work focuses on Malcolm X and ideas of black masculinity, and Rosario's on the struggle for citizenship for Haitian-Dominicans through photography and oral history.

5 November, Wednesday, 4:30 p.m.

Hood Museum of Art Auditorium

LECTURE

"Continuity and Transformation in Eastern Arctic Art"

Heather Igloliorte, Concordia University Research Chair in Indigenous Art History and Community Engagement, will discuss the history of visual arts production and the recent proliferation of contemporary arts in the Eastern Arctic / Subarctic Inuit Territory of Nunatsiavut. She will examine the impact that modernist primitivism, the cooperative movement, and other Arctic art world developments have had on the arts in this region; discuss the transformation of the arts today in light of the establishment of self-governance in Nunatsiavut; and draw on artworks documented during her research as well as works from the Hood's collection.

11 November, Tuesday, 12:30 p.m.

LUNCHEON GALLERY TALK

"Black/Rights/Concrete/Abstract"

J. Martin Favor, Associate Professor of English, Dartmouth College

12 November, Wednesday, 6:30–8:00 p.m.

ADULT WORKSHOP

Learning to Look: José Clemente Orozco's Mural

From 1932–34, Mexican artist José Clemente Orozco painted an ambitious mural in Baker Library entitled *The Epic of American Civilization*. Come and explore this mural—now a national historic landmark—and learn techniques for interpreting any work of art. This workshop is discussion based and participatory. Registration is free, but space is limited. Please register through the museum's online calendar by November 10.

15 November, Saturday 2:00 p.m.

INTRODUCTORY TOUR

The Art of Weapons: Selections from the African Collection

DECEMBER

3 December, Wednesday, 5:30 p.m.

HOOD MUSEUM HOLIDAY PARTY

The Hood partners with community groups to bring live music to this seasonal celebration. Explore the galleries, enjoy light refreshments, and enter to win door prizes.

13 December, Saturday, 2:00 p.m.

INTRODUCTORY TOUR

Witness: Art and Civil Rights in the Sixties

The museum will be closed from December 20, 2014, through January 5, 2015.

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.



MUSEUM COLLECTING

101

James Karales, *Selma-to-Montgomery March*, negative 1965, print 2008, gelatin silver print. Purchased through the Sondra and Charles Gilman Jr. Foundation Fund and through gifts by exchange; selected by participants in the seminar Museum Collecting 101: Kate G. Bradshaw, Class of 2014; Allison M. Chou, Class of 2017; David S. Cordero, Class of 2016; Yasmeen Erritouni, Class of 2017; Lauren Gatewood, Class of 2014; Julianne S. Park, Class of 2014; Matt Storm, Class of 2013; Iris Yu, Class of 2014; 2014.19 © Estate of James Karales

This year, six Dartmouth students and one recent graduate traveled to New York City with Katherine Hart, Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, and Amelia Kahl, Coordinator of Academic Programming. Their assignment was to choose a work for the Hood's collection, the culminating activity of Museum Collecting 101, a non-curricular course taught at Dartmouth every year. After visiting three galleries and engaging in careful deliberation and debate, they selected James Karales's photograph *Selma-to-Montgomery March for Voting Rights in 1965*, which documents a key moment in the civil rights movement.

Iris Yu, Class of 2014, writes, "I was originally drawn to the Karales because of the beauty of the print, and the magnificent clouds above the marchers in the image. However, what drew me to the print as the selection was the combination of the striking image and the strong historical significance. The image has such importance and documents the spirit

of the movement with great visual symbolism."

Through this course, which the Hood has offered annually since 2002, the museum has acquired a diverse and important group of works chosen by Dartmouth students. In the program's first year, the group traveled to Boston to visit photography dealers, but since then students have worked from digital images, often not seeing the chosen work of art in person until after the purchase. This year, through the generosity of Andrew Lewin, Dartmouth Class of 1981, the group traveled to New York to visit photography galleries, learn from dealers about the artists, and view the works under consideration. The students also had the opportunity to visit with noted private collectors Mary Ann and Frank Arisman, and spoke with Frank about his own personal journey to becoming a collector of photography. During the final morning of the trip, the group toured the exhibition *What is a Photograph* with curator Carolyn Squiers at the International Center of Photography. The class prepared for the trip with

several visits to the Hood Museum of Art in the weeks prior. They learned about the Hood's acquisition policy and viewed photographs selected by earlier groups of Museum Collecting 101 students. They also explored the breadth and depth of the Hood's photography holdings to gain a greater sense of how a new work would fit into the collection. In their third meeting, photographer and recent graduate Matt Storm '13 gave a hands-on session on photography techniques. Students worked in the Black Family Visual Arts Center's darkroom and computer lab to experience traditional and digital photography. In the final pre-trip meeting, students previewed the artists and photographs they would see. Works under consideration included abstract photos by Marco Breuer, self-portraiture by Vivian Maier, and historical documentation of the bystanders during Robert F. Kennedy's funeral train procession Paul Fusco, among others.

After seeing the photographs in New York, the group focused their attention on James Karales's work documenting the civil rights movement and the small town of Rendville, Ohio, during the 1950s and 60s. Due to the students' interest, the Hood also purchased two additional photographs: one, by Paul Fusco, of a Baltimore crowd viewing Robert Kennedy's funeral train, and another, by Tim Heatherington, of an American soldier stationed in Afghanistan.

Collecting 101 is a rich and vibrant program that has allowed undergraduate students to leave a legacy that extends far beyond their four years on campus. The works they have chosen over the years are frequently used for teaching and exhibitions and the objects' credit lines bear the names of the students who chose them. This year's selection, *Selma-to-Montgomery March for Voting Rights in 1965*, has particular resonance with our fall exhibition *Witness: Art and Civil Rights in the Sixties*.

AMELIA KAHL, Coordinator of Academic Programming

I was drawn to that specific image because the Hood's collection includes many civil rights-era pieces, but few of them actually illustrate what civil rights activism looked like. Karales's photo, with other Karales photos in the series, provides a context for the rest of the Hood's civil rights collection. Since our group had the opportunity to visit the galleries from which we were evaluating photographs, I'm happy to say that the Greenberg Gallery's dedication to the discipline of photography and educational approach influenced my decision to support them.

—Matt Storm '13



Students pose with the photograph they selected for the Hood's collection. From left to right: Iris Yu '14, David S. Cordero '16, Kate G. Bradshaw '14, Lauren Gatewood '14, Juliana S. Park '14, and Yasmeen Erritouni '17. Not pictured are Allison M. Chou '17 and Matt Storm '13.

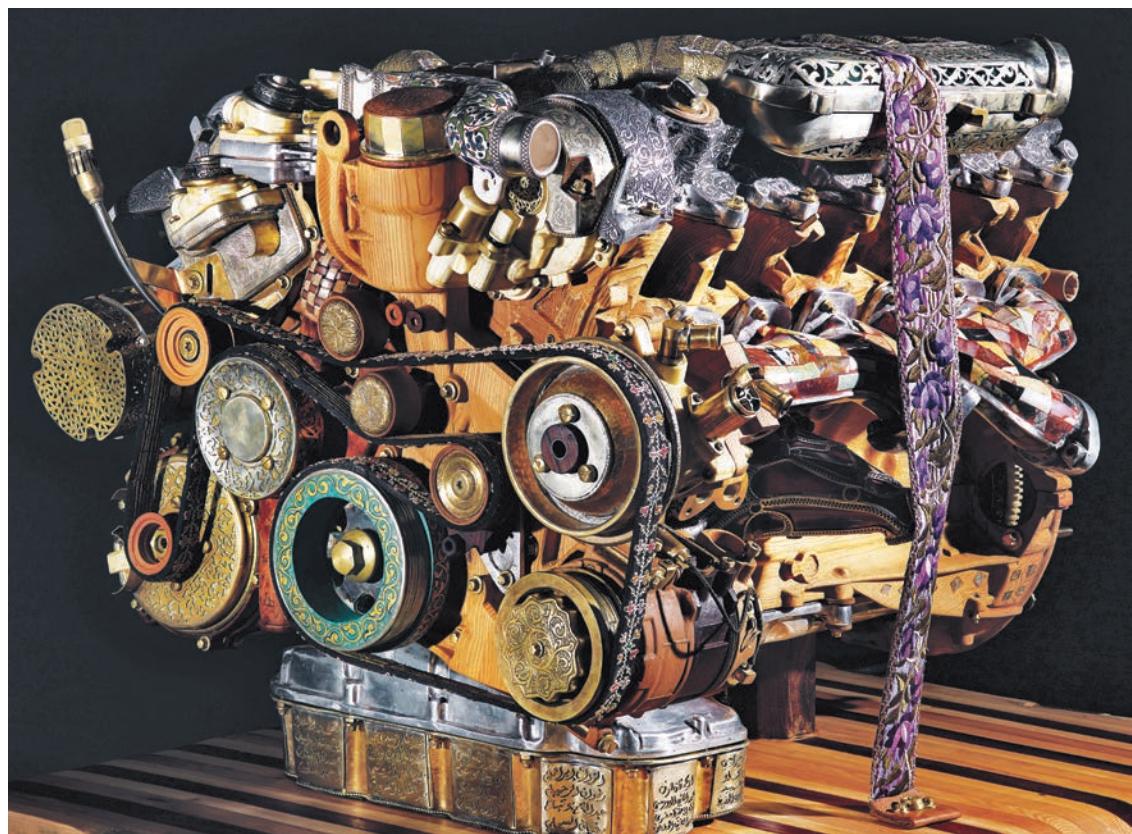
the collections

RECENT ACQUISITIONS

Eric Van Hove, *V12 Laraki*

V12 Laraki (2013) is the most important work to date by the African-born Belgian artist Eric Van Hove. This stunning sculpture brings together Western industrial tradition, represented in the car engine, and more than a thousand years of craftsmanship heritage of the Maghreb region in Africa. Created in collaboration with 43 talented craftsmen from across Morocco who worked consistently for nine months, the work is comprised of 53 locally sourced materials, handcrafted to replicate roughly 455 individual components of the Mercedes-Benz V12 engine, and then assembled. The engine is a tribute to the respected Moroccan designer Abdeslam Laraki, who at the International Geneva Motor Fair in 2004 unveiled the Laraki Fulgra, a luxury sports car intended to help stimulate an indigenous car manufacturing industry in Morocco. Laraki imported the Mercedes-Benz V12 piston engine, famed for its muscular output, to power the Laraki Fulgra because he could not produce the car's high-performance engine locally. However, with *V12 Laraki* Van Hove helps Abdeslam Laraki to complete his ambition. The engine is not functional. Instead it is supremely beautiful. More importantly, as an artwork, it reflects the artist's abiding interest in bridging cultures and bringing multiple temporalities together.

Eric Van Hove was born in Guelma, Algeria, in 1975 and grew up in Yaounde, Cameroon. In 2001, he earned a B.A. from École de Recherche Graphique, Brussels, Belgium. This was followed by an M.A. and a Ph.D. in classical Japanese calligraphy from the Tokyo Gakudai University, Tokyo, Japan, in 2005 and 2008, respectively. He currently lives between Brussels, Belgium, and Marrakech, Morocco. A roving global artist who speaks a dozen languages including English, French, Flemish, Arabic, and Japanese, Van Hove has developed a cosmopolitan consciousness that manifests significantly in his artistic practice. His creative work, intellectual pursuits, and deep engagement with some of the compelling issues of today such as climate change, inequality, political dogma, and intolerance, suggest that not only is he a socially conscious artist of unquestionable pedigree but also headed for the zenith of the contemporary art world.



Eric Van Hove, *V12 Laraki*, 2013, mixed media (465 parts, 53 materials), with its own container/pedestal. Museum purchase; 2014.32

Abastenia St. Leger Eberle, *Hurdy Gurdy Dancer*

Abastenia St. Leger Eberle (1878–1942) is best known for having created animated sculptures that reflect her interest in the everyday lives of immigrants in New York's Lower East Side. She was particularly drawn to female subjects, especially young girls at play. In *Hurdy Gurdy*, which she modeled around 1909, Eberle rejected the static forms and grand subjects she had been exposed to at New York's Art Students League, and created instead a lively, snapshot-like sculpture of an immigrant child dancing to a street musician. The girl may have been part of the performance or, more likely, a participant in an unscripted audience response, but her smile and exuberant skip make clear her pleasure. Both her clothing and comportment suggest her modest circumstances. She wears laceless, open shoes, oversized stockings that slip down her legs, and a simple dress, which, lacking petticoats, ties, or other adorments, enables her body to move freely.

As the work's title informs us, the girl dances to a hurdy gurdy, which is a partially mechanized stringed instrument with a long history in Europe. In the United States, however, the term more often referred to the crank-turned barrel organs played by organ grinders. These street musicians were ubiquitous on the streets of New York at the turn of the twentieth century, especially in working-class neighborhoods. In 1904, an observer of street life in the Lower East Side wrote: "The sound of the hurdy-gurdy on a warm spring evening is the signal for all the children in the neighborhood to assemble and to turn the side-walk into an impromptu dance-hall. Children from eight to fourteen, with a natural feel for rhythm, keep perfect step to the changing time of the music, from polka to waltz or schottische, as the grinder goes through his repertoire."

For Eberle, her artistic practice and progressive social concerns were inseparable. Uncomfortable with her role as an occasional spectator in immigrant neighborhoods, she spent the summer of 1907 working in a settlement house on the Lower East Side so that she could, as she later described it, "get personally acquainted where I had so long been an onlooker." She later moved to the same neighborhood, where she dedicated a playroom for the local children, whom she frequently sketched. She later told a reporter that the artist "should be the 'socialist.' He [sic] has no right to work as an individualist without responsibility to others."



Abastenia St. Leger Eberle,
Hurdy Gurdy Dancer, about
1909, bronze. Purchased
through the Katharine T. and
Merrill G. Beede 1929 Fund,
the Mrs. Harvey P. Hood
W'18 Fund, and through a
gift from Alice and M. R.
Schweitzer, by exchange;
2014.21

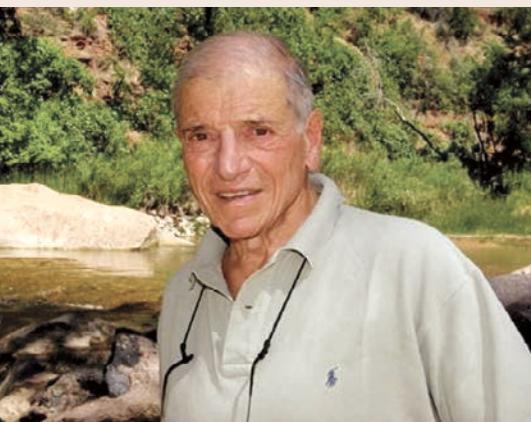
Kiki Smith, *My Blue Lake*, 1995

Kiki Smith is among the most admired and significant American artists of her generation. As a feminist artist and activist, she has created a large number of highly memorable sculptures, drawings, collages, and prints in which the human body is imbued with political significance. Smith has often used her own face and body as material for her work, and this practice continues in *My Blue Lake*, her most important and best-known print. After making a number of works that included depictions of various parts of her own body, the artist became interested in creating a work that showed the skin of her body as a flat image, similar to the way a map becomes a flattened version of the globe. Searching for a tool that would help her to achieve this long-held desire, Smith gained access to a special periphery camera in the British Museum in London. Originally designed for use in geological surveys, this camera allowed Smith to produce a 360-degree image of her head and upper torso from all sides simultaneously. The artist spent two days at the British Museum in July 1994, during which she was photographed while sitting motionless on a rotating Lazy Susan-style turntable. The innovative process yielded several four-by-five-inch negatives, one of which was used to make an enlarged photogravure for *My Blue Lake*. The resulting prints, which were individually hand-colored by the artist as they emerged from the press, represent a subtle blending of landscape and human form, as Smith's face, hair, and upper torso are splayed horizontally across the surface. Smith literally skins herself, transforming her head, neck, and shoulders into a textured and tattooed topography in which the streaks of blue read as the water of the print's title, while the cascading red-brown hair suggests land and the shoreline.



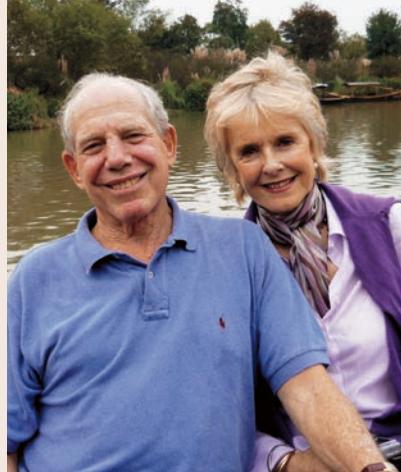
Kiki Smith, *My Blue Lake*,
1995, photogravure, *à la
poupée* inking, and lithograph
in three colors on mold-made
En Tout Cas paper. Purchased
through the Virginia and
Preston T. Kelsey '58 Fund,
a gift from the Muchnic
Foundation in honor of Angela
Rosenthal, Associate Professor
of Art History, Dartmouth
College, 1997–2010, and
through a gift from Mr. and
Mrs. Joseph H. Hazen, by
exchange; 2014.24. © 1994 Kiki
Smith / Universal Limited Art
Editions

MUSEUM news



IN MEMORIAM

In March of this year, we lost a dear friend and patron of the Hood Museum of Art, **Richard "Dick" Steinberg**, Class of 1954, Tuck 1955. Dick's passion for art was ignited during his years at Dartmouth, while studying in the Reserve Room of Baker Library, home to José Clemente Orozco's 1932–34 mural *The Epic of American Civilization*. When he learned that the museum was mounting an exhibition on Orozco and his impact on Jackson Pollock, Dick generously offered to support the creation of a scholarly catalogue to accompany it. He spoke at the podium for the opening event of *Men of Fire: José Clemente Orozco and Jackson Pollock* in spring 2012 and shared his passion with a new crop of Dartmouth students and art lovers. Dick and his wife, Judith, who is herself an artist, most recently traveled with the museum's Lathrop Fellows patron group to London, England, in September 2013, and his interest in and support of the importance of teaching museums on college campuses was inspiring to everyone as we visited some of the world's first such museums. Dick supported Dartmouth through creating the Steinberg Family Scholarship Fund, serving as an advocate for the Hood and the Hopkins Center and as a Class Officer, and volunteering on the Alumni Fund. Dick received the Class of 1954 Award in 1993.



A great friend and benefactor to Dartmouth and the Hood Museum of Art, **Melville "Mickey" Straus**, Class of 1960 passed away in May of this year. Passionate about the arts and an avid collector of mid-century modern and contemporary art, Mickey was a long-time member of the museum's Lathrop Fellow patron group, and he actively embraced the museum's teaching mission and supported it in myriad ways. He also helped bring a number of important works of art into the museum's collection, including paintings by Robert Motherwell, prints by Kara Walker and Joel Shapiro, and the large untitled sculpture by Joel Shapiro that graces the gateway area to the museum. In 2001, Mickey and his wife, Leila, opened their home to a special event that highlighted the importance of the arts at Dartmouth. Mickey and Leila were also major supporters of the museum's 2010 exhibition *Frank Stella: Irregular Polygons*. Mickey's support of Dartmouth and the museum also extended to numerous acts of service: he served on the Board of Overseers of the Hopkins Center and Hood Museum of Art from 1982 to 1988, and from 1990 to 1996. He also served on the President's Leadership Council, the Dickey Endowment Board of Visitors, and was Class Officer on the Executive Committee, as well as volunteering for numerous other committees. Last December, Mickey generously endowed the Leila and Melville Straus 1960 Family Symposium Fund to support an annual community dialogue event, hosted by the Dickey Center. He received the Alumni Award from Dartmouth in 1999.

MEMBERSHIP MATTERS

The Hood Museum of Art is committed to engaging all of our visitors with the joy of discovery and inspiration that comes from looking at and learning about works of art. We are able to provide these valuable opportunities free of charge to everyone, every day, because of the generosity and leadership of our members. Thank you!

Your membership dollars help us make each year at the Hood as strong financially as it is artistically. With another major exhibition opening in January 2015 that you won't want to miss—*Poseidon and the Sea: Myth, Cult, and Daily Life*—now is an exciting time to join the Hood for the first time, or to renew your current membership.

We invite you to join at any level and take advantage of a wide array of engaging behind-the-scenes programming and special events. All memberships are for up to two people per household, and each includes a 15% discount at the Hood Museum Shop and free admission or discounts at more than 650 museums nationwide through the North American Reciprocal Museum (NARM) Program.

Roman, statue of Poseidon / Neptune alongside dolphin, first century CE (Flavian [CE 69–96]?). marble. Tampa Museum of Art, Joseph Veach Noble Collection; 1986.135



Ugochukwu-Smooth Nzewi, Curator of African Art, gives an exclusive tour of the 2014 exhibition *The Art of Weapons: Selections from the African Collection* to Hood members during the annual Conversation and Champagne with a Curator members-only reception. Photo by Rob Strong.

Additionally, we're pleased to announce the return of our very popular day-trip event in spring 2015, featuring a discounted price for members, as well as an opportunity to travel with the Director on a national art-focused trip and celebrations to mark the 30th anniversary of the opening of the Hood Museum of Art, both planned for the fall of 2015. Be sure to check our website, the *Quarterly* events calendar, and our advance email announcements to members for these one-of-a-kind opportunities. And, of course, visit the museum often. There is always something for you here!

Please consider using our online form, accessible by clicking the "Join Us" tile on the Hood's homepage (www.hoodmuseum.dartmouth.edu). For more information, visit our website or call (603) 646-0414 to speak with our membership program coordinator, Julie Ann Otis.

COMMUNITY OF LEARNERS

Today a growing number of museums across the country are offering special tours and programs for people who have Alzheimer's disease and other forms of dementia. The Hood took this important step in 2006, inspired by two pioneering institutions—the Museum of Fine Arts, Boston, and the Museum of Modern Art. Both museums' programs revealed that engagement with the visual arts has a positive effect on people with dementia, often improving their moods and stimulating them to engage in conversation and creative interpretation and expression beyond levels they would otherwise on a daily basis.

The Hood found an eager and willing partner in the local retirement community Kendal at Hanover, and the collaboration is still going strong. Depending on the weather, specially trained museum docents either lead monthly tours in the museum's galleries or take PowerPoint slide shows to Kendal for residents of Kendal's Whittier Memory Care program.

The coaching that Hood staff and volunteers have received from colleagues at Kendal about the nature of Alzheimer's



and how it affects people's behavior and abilities has been extremely helpful in shaping successful museum experiences, and the discussion-based approach we use in our teaching is an excellent fit for the needs of this audience. Staff members from both Kendal and the Hood have observed that tour participants who have memory impairment have been extremely engaged in looking at and discussing works of art, both in the museum and through slide shows.

This spring, Hood intern Jessica Womack '14 led the museum into a second program for this audience. Through her sorority, Alpha Xi Delta, Jessica had become involved in Dartmouth Hitch-

cock Medical Center's Memory Café, a program for people with Alzheimer's and other cognitive disorders and their caregivers. Jessica was inspired to offer a tour at the Hood for Memory Café participants, which she co-led with Claire Lyon, a docent who had worked with groups from Kendal's Whittier program. The first tour was such a success that a second was quickly scheduled, and then a third. We are grateful to Jessica for drawing upon her diverse experiences as a Dartmouth student and instigating this new and exciting program, and we look forward to offering many more tours for people who have Alzheimer's and their caregivers and companions in the future.



Jessica Womack, Dartmouth Class of 2014, teaching a group about ancient Chinese art.

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.



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

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



HOOD MUSEUM OF ART

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Dartmouth College

This autumn at the Hood

WITNESS:

ART AND CIVIL RIGHTS IN THE SIXTIES

August 30–December 14, 2014

Coming this winter

POSEIDON AND THE SEA: MYTH, CULT, AND DAILY LIFE

January 17–March 15, 2015

Benny Andrews, *Witness*, 1968, oil on canvas with painted fabric collage. © Estate of Benny Andrews / Licensed by VAGA, New York, NY. Photo by Joshua Nefsky; Courtesy of Michael Rosenfeld Gallery LLC, New York, NY

Autumn 2014

DARTMOUTH COLLEGE