

HOOD MUSEUM OF ART

DARTMOUTH
COLLEGE

quarterly

Spring / Summer 2016

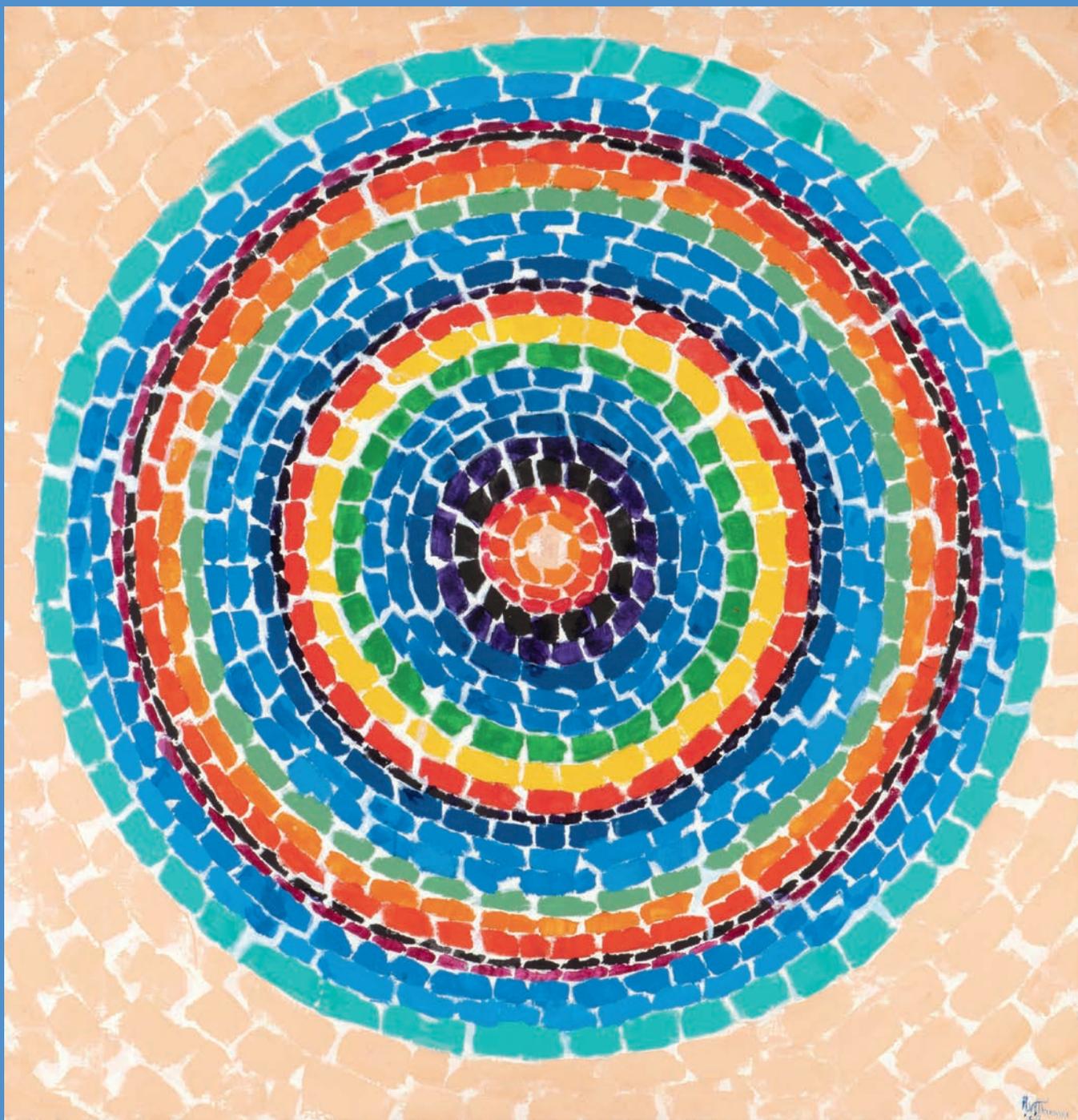




Photo by Robert Gill.

LETTER FROM THE DIRECTOR

It is a special time in the long evolution of the museum at Dartmouth. For nearly 250 years, Dartmouth's collections have grown and become ever more diverse. We started with a single woolly mammoth tooth, and today we care for examples of almost every conceivable manifestation of creative production, including important holdings of Native American material; Australian Aboriginal paintings; European old master and American paintings, prints, drawings, and sculptures; antiquities; Japanese prints; and photographs from around the world. Thirty years ago we opened the Hood Museum of Art, designed to present what was even then a significantly smaller collection, and to house a staff of ten. Currently a staff of over thirty people cares for a collection of over 65,000 objects.

As we have moved into the new century, it has become increasingly clear that Dartmouth needs a larger facility for the Hood Museum of Art, and this summer the construction of our new home will begin. Architects Tod Williams and Billie Tsien have devised a brilliant solution for how to meet our increasing campus and community demands while maintaining our treasured location in the center of the Dartmouth's arts district. Their plan provides five new galleries, a teaching suite of three classrooms, unified offices for the staff, and a public gathering space—all within the tight footprint of the current building and without losing the wonderful public spaces that Charles Moore created with his 1985 building.

The essence of the new design is to enclose the current courtyard, turning it into a public concourse between the front of the building and Hopkins Center. Above this welcoming new space, the architects have designed second-floor galleries and a third-floor office suite. The front of the new structure will squarely face the sidewalk close to East Wheelock Street (facing the Green), and the rest of the addition will wrap around the current museum. The outdoor walkway from the Green to the Maffei Arts Plaza will be widened and enhanced. When the expansion is complete, we will enjoy a greatly improved facility where many more classes of students will learn from objects, where visitors will amble through sixteen stunning galleries, and where passersby will gather in the warmth of our atrium.

And now for some even better news: we are pleased to announce that the enterprise of the museum will continue during construction. Please see page 8 for an introduction to our four-part scheme for ongoing activities. We are also already planning to reopen the new building with great fanfare and a variety of celebrations—and you're invited. While I hope to see you before then, at one of the many events and exhibitions we are hosting, please mark your calendar for the festivities surrounding the debut of our new museum, presently anticipated for January 2019.

Ultimately, one picture emerges from all of this: an institution on the move. This theme comes in many forms. It characterizes the relentless process of improving our educational offerings. It describes our non-stop programs that range from student-driven parties to lectures by world-renowned scholars and artists. It evokes the intellectual explorations that drive our exhibitions. And it certainly captures the state of our staff and physical plant as we prepare to embark on a most challenging and exciting chapter in the Hood story. We are on the move and are ever grateful to have you at our side every step of the way. Together, we are writing Hood Museum of Art history.

JOHN STOMBERG
Virginia Rice Kelsey 1961s Director

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HOOD MUSEUM OF ART

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Hood Quarterly #49 (Spring/Summer 2016)

Copiedited by Nils Nadeau
Designed by Joanna Bodenweber
Printed by Puritan Capital
Photography by Jeffrey Nintzel,
unless otherwise noted.

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Cover image: Alma Woodsey Thomas,
Wind Dancing with Spring Flowers, 1969, acrylic
on canvas. Purchased through a gift by
exchange from Evelyn A. and William B. Jaffe,
Class of 1964H; 2016.5. Photo courtesy of
Connorsmith Gallery, Washington, D.C.

ELLSWORTH KELLY (1923–2015)

The energy of Ellsworth Kelly's *Dartmouth Panels* startles me every time I walk by them, which, happily, is quite often. The five color panels looming over the Maffei Arts Plaza shift subtly throughout the day as the light changes, the hues sliding toward the blue end of their range early on and warming to the yellow end as the day proceeds—all of which can change again, depending on the weather. It is uncanny how alive they are. They never offer the same experience twice.

This was Kelly too. Always fresh, always creating, always making positive contributions to the world around him. With his death last December, we lost one of the great artists of all time, but we did not lose his contributions. Having lived to ninety-two, and being a particularly driven and productive artist, Kelly left examples of his work on almost every continent on earth. But nowhere is there a better place to enjoy the vitality of Kelly's art than the campus's arts courtyard, crowned with the majesty of his *Dartmouth Panels*.

Ellsworth Kelly, *Dartmouth Panels*, 2012, painted aluminum. Gift of Debra and Leon Black, Class of 1973; 2012.35. Photo by Eli Burakian.

This work celebrates the exuberance and emotional force of pure color. And not just any colors. Kelly had an unmatched eye for hue and worked relentlessly to achieve very specific results. Yellow, green, blue, red, and orange—each one is simultaneously universal and distinctly a “Kelly” shade, in and of itself. They stand as beacons of creativity, suffusing the entire plaza with the joy of vision. Kelly maximized the emotive potential of every element he used in his art, and in this case it is the expressive power of color. Instead of reiterating the visible world in a direct manner, mimicking what can be seen, his panels connect with us on a post-conscious level, much the way music does. Knowing that one panel is “yellow,” and naming it as such, has little to nothing to do with how we comprehend his work. Rather the colors pour into our brains largely unscathed by interpretation.

The scale becomes important here. The panels are huge, and their impact is equally so, dominating our senses as we move through the plaza. Kelly had

an amazing sense of the size required to successfully carry out the mission of his *Dartmouth Panels*, namely to color our experience of that space and our time spent moving through it.

Kelly once told me that it takes a long, long time and a lot of practice to get to the essence of art—to learn how to squeeze every drop of expressive energy from a line, a form, or a color. The *Dartmouth Panels* testify to his point. By the time Kelly designed this work, commissioned to celebrate the opening of the Black Family Visual Arts Center in 2012, he had been an active artist for over seventy years. With just five color panels, he created a moving, complete, compelling, and original work of art that has nothing, nothing at all, missing. It is an immense privilege to work in close proximity to this major monument of modern art, and an honor to have known the artist. All who see it bask in Kelly's brilliance and generosity of spirit.

JOHN STOMBERG
Virginia Rice Kelsey 1961s Director



RECENT ACQUISITIONS

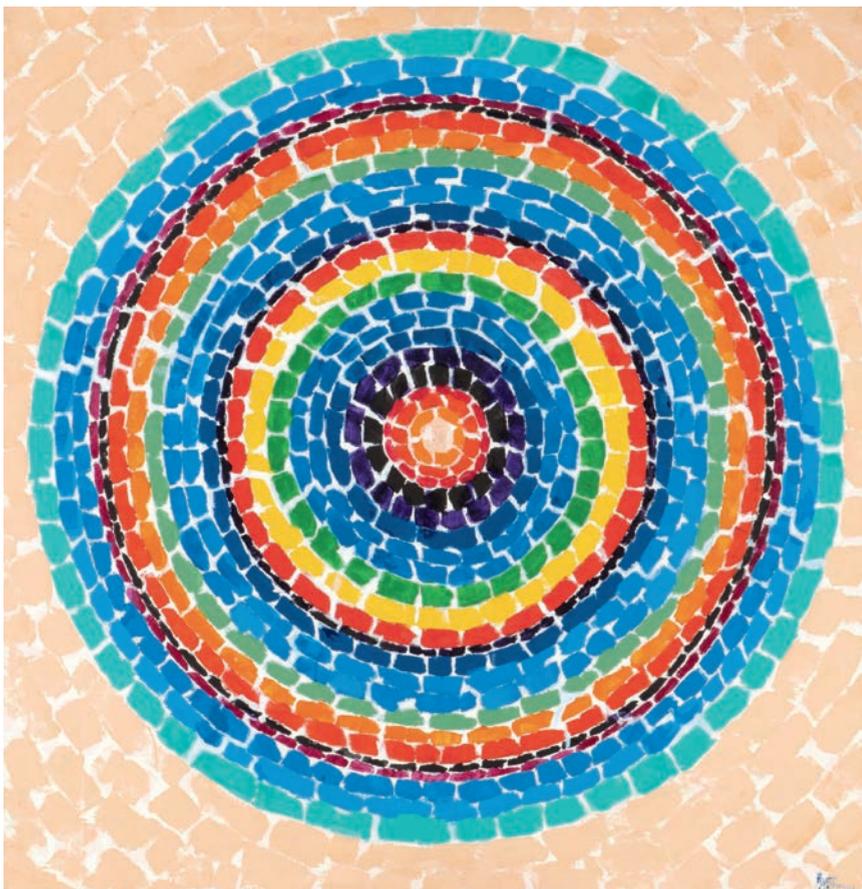
Alma Woodsey Thomas, *Wind Dancing with Spring Flowers*, 1969, acrylic on canvas

Alma Thomas (American, 1891–1978) based her paintings on nature. In the case of *Wind Dancing with Spring Flowers*, she was inspired by the circular formal gardens of Washington, D.C. Like the other Color Field painters in her city, including Morris Louis, Kenneth Noland, Sam Gilliam, and Gene Davis, Thomas used the exuberance and power of color to carry the emotional content of her paintings. More than her colleagues, though, Thomas emphasized observation in her work—capturing the essence of what she saw while sharing her experience of seeing it through her art.

Thomas spent most of her career painting in the D.C. area and was especially drawn to visual themes she found in the city's parks and gardens. *Wind Dancing with Spring Flowers* was based on the bright annual plants the city placed each spring in its many traffic circles. The scene is an imaginary bird's-eye view looking down on concentric rings of flowers. Thomas's goal was not naturalism but rather a gesture towards her response to what she was seeing—a visual approach to the poetic idea of allusion.

Her canvas is dominated by marks that are clearly handmade, emphasizing a very human presence. Most of her fellow Washington Color Field painters worked in a manner that de-emphasized the hand of the artist by pouring thin paint or painting careful geometric forms. Thomas relished vigorous brushstrokes and the uneven shapes they created. Her work stands out for the boldness of her colors, her marks, and her forms.

Alma Woodsey Thomas, *Wind Dancing with Spring Flowers*, 1969, acrylic on canvas. Purchased through a gift by exchange from Evelyn A. and William B. Jaffe, Class of 1964H; 2016.5. Photo courtesy of Connersmith Gallery, Washington, D.C.





Pair of Lions

Like many other trades, pottery production in nineteenth-century America shifted from small shops reliant on hand craftsmanship to larger operations that utilized new techniques to reach expanded, more dispersed markets. By the mid-nineteenth century, Bennington, Vermont—long a center for the production of ceramics—had become one of the foremost pottery producers nationally. In 1848, the succession of Bennington’s Norton and Fenton family industries became Lyman, Fenton & Company, and in 1853, reincorporated as the United States Pottery Company. The latter two firms gained renown for their affordable utilitarian wares and press-molded figural sculptures intended for average, middle-class homes.

Among the company’s most popular pieces were ornamental animals that, when produced in pairs like these standing lions, served as ideal adornments for a parlor fireplace mantel. These particular lions are notable not only for their textured “coleslaw” manes made of shredded clay, but also for their light green and amber coloration, which is rarer than the firm’s mottled brown glazes and exemplifies the lively, multihued surfaces that the firm marketed as “flint enamel.” The lions’ basic form, with one paw resting on a globe—a gesture evoking dominion—derived from popular English models made in Staffordshire. These, in turn, were based on the famed Medici lions in Florence, one dating in part to the second century CE (it was reworked during the Renaissance) and the other to the late sixteenth century. The Bennington examples, therefore, reflect the enduring influence of neoclassicism in mid-nineteenth-century American decor. One can only surmise whether, in their day, these engaging figurines sparked any of the age-old associations of lions with kingship, power, sovereignty, and protection. It seems unlikely that in a then–relatively young democracy the original owners would have embraced a link with monarchy, but who could deny the appeal of a pair of watchful sentinels enlivening and guarding the household?

Lyman, Fenton & Company (1849–52) / United States Pottery Company (1853–58), Bennington, Vermont; Daniel Greatbatch (b. England, active 1838–c. 1861), possible modeler, *Pair of Lions*, about 1849–58, green and amber “flint enamel” lead glaze on white earthenware. Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; 2016.1–2.

PUBLIC ART ON CAMPUS

New Walking Tour Guide

We have redesigned and revised our popular campus sculpture tour guide and invite you to download a PDF from our website or pick up a copy at the Hood’s information hub, in the former museum gift shop space. There, you can also

- Learn more about the expansion.
- Meet Hood staff who can answer your questions.
- Browse a selection of Hood publications.
- And see a model of the expanded Hood Museum of Art in person!





Ugochukwu-Smooth Nzewi, Curator of African Art at the Hood Museum of Art, with Pamela Joyner and John Stomberg in the winter 2016 exhibition *Inventory: New Works and Conversations Around African Art*. Photo by Robert Gill.

The inimitable Pamela Joyner '79 recently spent a day at the Hood discussing our plans for the future of the museum. Joyner, trustee emerita and representative to the combined Hood Museum of Art / Hopkins Center Board of Overseers, currently sits on the boards of the Art Institute of Chicago and the Tate Americas Foundation, the Tate Modern's International Council and North American Acquisitions Committee, the Modern and Contemporary Art Visiting Committee at the Art and Practice Foundation started by the artist Mark Bradford, and the President's Committee on the Arts and Humanities. She recently semi-retired from a career in finance to pursue her passion for art-collecting full time. In particular, she is determined to expand the canon of twentieth-century and contemporary art to become one that is more inclusive of artists of African descent. She sat down with Virginia Rice Kelsey 1961's Director John Stomberg and an audience of Hood senior interns to record this interview.

JS: How would you describe your mission in the arts now, and at what point did your interest in art transform to the deeper quest to reconceive the canon and really look at underrepresented artists?

PJ: Like a lot of people, we had empty walls and we had to fill them, but then I was fortunate enough to meet a number of artists and curators early in my journey. We started just circumstantially to collect artists who were immersed in the tradition of abstraction. They were African American artists and many were completely overlooked by the art-historical canon. These were mostly men working with no reinforcement from the art world and virtually no reinforcement

from the African American community. When they started their careers, in the fifties or earlier, the mainstream art world gave credence to work that contained identifiably black subject matter. Similarly, the African American community, based on what was happening in the environment at the time, wanted to see uplifting images of African Americans. And here were these guys who said, "No, we're universalists and we're going to paint what it is we want to paint." I think the show *Witness: Art and Civil Rights in the Sixties* relates to my point. We own works by about 70 percent of the artists in that show. Bill Williams, Sam Gilliam, and Norman Lewis all started at that earlier point. Now there are different generations of artists, but we started our quest there.

I was so drawn to those stories. We started collecting those earlier artists deeply. Then I asked myself, if you spent a lifetime doing philanthropy, can you make a difference and how do you make a difference? We decided that this mission was something we could pursue and see to its fruition. We are thrilled that we are getting a fair amount of results around that mission.

JS: You are making a difference, especially in the lives of artists. There is no doubt about that. Now, one of the things that you support here at the Hood is the *Space for Dialogue* program, where students get to curate. And you also support artists through your collecting and residencies. What are the next steps in your collecting and art philanthropy?

PJ: We think about what artists have to have to be successful. This is a three-pronged process. First, they have to have the curatorial/critical support. We have thought about that in the context of our collection and our philanthropy. This is what led to the process of us doing the book that, after three years of work, we are about to send to press. We have included over twenty scholars from major institutions around the world. They've written on various artists or various movements from within our collection. So, the book features the critical and scholarly support. Second, you have to have the collectors, and you have to have museum participation in the process of collecting these artists. That actually is the major focus of our philanthropy now. We are working hard to get pictures on the wall. Exhibitions are the backdrop of that, but our view is that exhibitions are usually three- to six-month phenomena and not permanent. What you put in a museum collection is a more permanent thing. And, finally, you have to have the distribution channel for these artists. Gallerists have to come to their own conclusions about whom they represent and about being stewards of the various artists' careers that they represented. As collectors, we try to be good stewards of the careers of the artists we collect. We make sure we show these artists in our home and in our residency—and we make sure they are out in the world so that the distribution channels are aware of who is collecting their work.

JS: I am very impressed. This is such a serious enterprise and you have just imagined it into being. You are also involved with several major museums. The Hood is smaller and geared toward students. Do you have advice for students on how best to use the Hood?

PJ: Aggressively. I mean, I think there is a lot here. I've heard so many different ways from the students here, just sitting around this table today. Access to the organization is key. You have to find your access point, right? It was the hallmark of my Dartmouth experience. I did some things that weren't standard. I made up my own thing, created my own path, and there is no better place to do that than in a museum that has at least 65,000 objects. The possibilities are unlimited and I think that's really important. Right now you can walk five minutes to that kind of resource; at no other time in your life will you be able to do that.

JS: You have a lot of experience with museums in general. You are a Dartmouth grad. And you have experience with the Hop/Hood Board. We are about to close during renovation and then we will reopen and reinvent ourselves once again. Is there anything you'd like to say to us as we move forward? Is there something you hope we will do when we reopen?

PJ: I think I hear you doing it. It's always good, especially when you reach these points of reflection, to rethink your mission. And you may decide that what you've always done is what you want to

do on an ongoing basis. But you can reexamine your history in a more robust way, and you may decide that you want to take a different approach. I mean, I hear what you're saying and a different approach always is exciting. But you know for those of us who are business-type people, I think it's important to overlay that with an element of real pragmatism. I do this in the way I interface with museums. I ask myself in a high level of detail: Where can I make a singular difference? What can I do that nobody else can do? And, do I have the brains, the bucks, and the time to do it? And sometimes the answer to these questions is yes and sometimes the answer is no.

JS: What advice do you have for young people who want to start collecting art?

PJ: I think anyone can start collecting art at any time. You do not need a tremendous amount of resources to do that. I think, however, the first collection you have to start to put together is a book collection. Your good Dartmouth training will tell you that. You've got to go do research first. You [referring to the students in the room] are all much more expert than I will ever be at the new kinds of research processes. Then, prints are a great start. Art done by younger artists is also a good place to begin. Go to MFA shows and discover artists whom no one has ever heard of and buy what you like. For us, it's actually been really fun and interesting to put a narrative around what we do. It keeps us focused. That doesn't mean you can't step outside

of that narrative, but it puts a framework around the way you do your homework and the way you craft your collection. Now, for instance, we're probably going to get to the point where we begin to deaccession the very early part of our story. It is not because it's not a great story. It's because I think we've told that story now and I want to move on to some other things. I don't necessarily want to be bogged down in the first part of the story. We also think of ourselves as real stewards. These objects will belong to us only for a short time. Then, some of them will go to our heirs and some will go to the institutions we support. I've never sold a painting and don't really ever intend to sell a painting. It's not impossible that circumstances would put us in that situation, but I just don't like to sell art. We have deaccessioned work by means of trade, where we trade certain things for certain other things.

So, I think that starting from this day, or from the day you graduate, you could put together a collection that you'll look back on in twenty, thirty, forty years and say, "This has been part of my life's work—this is the story that I've been telling." And there's a difference that highlighting that story will make in the cultural life of your community, your country, and your world.

JS: A beautiful and inspirational thought and a perfect way to wrap up our conversation.

Pamela Joyner at lunch with Dartmouth students in the Hood's conference room.
Photo by Robert Gill.



WATCH FOR THE HOOD



Images and ArtStart Instructor Neely McNulty explores Ellsworth Kelly's *Dartmouth Panels* with a group of fifth graders. Photo by Tom McNeill.

We are delighted to introduce the museum's four-point plan for continued programming during the interval of our construction and reinstallation, ahead of a gala reopening in 2019.

HOOD DOWNTOWN: Perhaps the most exciting aspect of our upcoming plans will be our storefront exhibition space on Main Street in Hanover. Beginning on September 16 and continuing for three years, the Hood Museum of Art will present an ambitious series of exhibitions featuring contemporary artists from around the world. Hood Downtown will be free and open to the public—and even open for extended hours. It will be a site for gatherings, talks, educational programs, and all sorts of other engagements. Stay tuned for the announcement of our first exhibition there.

HOOD AT HOME: Our two well-established programs for elementary school students, Images and ArtStart, will be based in the building next to the museum, allowing this important arts curriculum to continue throughout construction. The thematic focus will vary from the public art on campus to the murals in Baker Library to the temporary exhibitions held at Hood Downtown. We will also host public lectures and other presentations in borrowed locations around campus. In all, the Hood Museum of Art's programs will continue to make a lively contribution to life at Dartmouth and in the greater community.

HOOD ONLINE: The museum has recently completed an overhaul of its website—changes that enable a much more dynamic web presence, both during construction and beyond. As an early example of this, keep an eye out for “A Virtual Space for Dialogue,” a digital extension of our

enormously popular student-curated exhibition series. For this project, Hood interns will be paired with students working at Dartmouth's DALI (Digital Arts, Leadership, and Innovation) Laboratory. Return often for new videos and stories as we continually refresh the site with both art-related features and back-of-house insight into the work we continue to do.

HOOD ON THE ROAD: The museum has lent nearly fifty important works of art to venues across the country, including large municipal museums in Tampa, San Francisco, Toledo, New York, Columbus, and Manchester, New Hampshire, and teaching museums at Williams, Colby, Smith, Yale, Middlebury, UVM, Harvard, Bowdoin, Princeton, and SUNY Purchase. These institutions have agreed to keep our works on view throughout the period of our renovation, allowing us to share this part of our collection broadly during the next few years. We hope that you have a chance to catch some of your favorites in their temporary homes.



Hood on the Road: Where Did the Art Go?

One of the challenges museums and institutions face when undergoing a major renovation or expansion project—the Hood is doing both—is figuring out how to care for the collection during such an invasive process, which takes place in what is otherwise a safe and secure home to thousands of works of art and culturally significant objects. While much of the Hood’s collection will be safely stored offsite for the duration of the construction, nearly fifty works of art will travel to more than a dozen museums throughout the northeast and as far away as Tampa, Fort Worth, and San Francisco. A few works will appear in multiple venues across the country in conjunction with traveling exhibitions; others will be incorporated into permanent displays at college and civic art museums.

Staff at the Hood have spent months organizing and coordinating these long-term loans, generally known as such because they will remain at other institutions for more than a year, to ensure that the agreements are mutually satisfactory for both institutions. While this is a large undertaking, the opportunity for both parties is great. Dartmouth alumni and supporters of the Hood Museum of Art throughout the country can experience our collection in new ways and in new galleries, while other visitors to the borrowing institution will get to enjoy works they might not otherwise see.

Among the museums slated to host works from the Hood are several within easy driving distance of the Upper Valley. If you traveled to the Currier Museum of Art in Manchester, New Hampshire, this winter, you may have seen the Hood’s Maxfield Parrish painting *Hunt Farm (Daybreak)*, as part of their *Maxfield Parrish: The Power of the Print* exhibition. This work will remain on view at the Currier, along with eight other highlights from the Hood’s collection that will join it, including Pompeo Batoni’s portrait



The Hood’s Frederic Remington painting *Shotgun Hospitality* (1908) is now on view at the Bowdoin College Museum of Art. Photo courtesy of Bowdoin College Museum of Art.



John Reynolds, lead preparator, packs the Hood’s O’Keeffe painting for travel. Photo by Alison Palizzolo.

William Legge, Second Earl of Dartmouth (1731–1801), and Jan Davidsz. de Heem’s *Still Life with Grapes*.

Across the river in Vermont, both the Middlebury College Art Museum and the Fleming Museum of Art, University of Vermont, have selected works from the Hood, including a fragment from an Egyptian sarcophagus for Middlebury and paintings by Georgia O’Keeffe, Alex Katz, and Ivan Albright for UVM.

To our east, works by Jaune Quick-to-See Smith, Ilse Martha Bischoff, and Jared

French will travel to the Colby College Museum of Art in Waterville, Maine. An hour south, in Brunswick, the Bowdoin College Museum of Art is currently presenting Frederic Remington’s *Shotgun Hospitality*, which was included in their 2015 summer exhibition *Night Vision: Nocturnes in American Art, 1860–1960*.

Four works will visit the art-rich Berkshires community: paintings by Abbott Thayer, Claude Lorrain, Thomas Eakins, and the Cuzco School will be housed at the Williams College Museum



Abbott Thayer's *Below Mount Monadnock* (about 1913) at the Williams College Museum of Art. Photo by Arthur Evans.



Art handlers deinstall the Hood's Perugino altarpiece from Albright Gallery. Photo by Alison Palizzolo.

of Art. Several contemporary and traditional African works, along with three images of Classical subjects, will travel to the Smith College Museum of Art, also in western Massachusetts.

Loans to Dartmouth's Ivy League cohort include the Hood's *Virgin and Child with Saints* by Perugino and workshop, traveling to the Yale University Art Gallery, and the Berlin Painter's Panathenaic amphora, traveling to the Princeton University Art Museum. The exhibition *Everywhen: The Eternal Present in Indigenous Art from Australia*, on view at the Harvard Art Museums through September 18, 2016, includes three painted hollow-log poles and one bark painting from the Hood's Owen and Wagner Collection of Contemporary Aboriginal Australian Art.

The Neuberger Museum of Art, Purchase College, State University of New York, will be host to the Hood's painting by Louise Fishman, *Green's Apogee*. This painting will be part of the first museum survey of the American painter's work, *Louise Fishman: A Retrospective*, which is on view at the Neuberger until July 31, 2016. Further afield, Frank Stella's *Chocorua IV* has been traveling with the exhibition *Frank Stella: A Retrospective*, which began at the Whitney Museum of American Art, New York City, in the fall of 2015, and is now on view at the Modern Art Museum of Fort Worth through September 4, before appearing at the Fine Arts Museums of San Francisco, where it will be on display from November 16, 2016, to February 26, 2017.

Pablo Picasso's *Guitar on a Table* is currently on view in the exhibition *Picasso: The Great War, Experimentation, and Change* at the Barnes Foundation in Philadelphia until early May. It will then travel to the Columbus Museum of Art, where it will be on view as part of that exhibition from June 10 to September 11, 2016, and will remain there through the completion of the Hood's expansion project. A selection of ancient Greek and Roman objects will travel to the Tampa Museum of Art, and this summer San Francisco's de Young Museum will feature Ed Ruscha's iconic *Standard Station, Amarillo, Texas*, as part of their exhibition *Ed Ruscha and the Great American West*, running from July 16 to October 9, 2016.

The Hood is excited to have three major paintings travel to the Toledo Museum of Art as well: Lawrence Alma-Tadema's *The Sculpture Gallery*, Paul Sample's *Beaver Meadow*, and Mark Rothko's *Lilac and Orange over Ivory*.

The opportunity to send major works of art from the Hood's collection on long-term loan to institutions around the country is crucial to the success of the collections move during the renovation and expansion period. It is equally significant that we get to share these works with a greater number of students, faculty, and the general public. While the Hood's registrars are glad to know these works are in good hands for the interim, staff at the other museums appreciate adding them to their galleries, if only for a few years, for research and study, to fill gaps in their collections, or to enhance their installations by making new connections or pairings. Initiatives such as these are common in the museum field; the Hood was host to loans from the Currier during their last major building project, for example. This is one of the wonderful aspects of working with colleagues and institutions who have the same goals of sharing art with their visitors, even during periods of change.

See the museum website's "Hood on the Road" page for a list of works on loan from the Hood Museum of Art during the expansion, plus information on related events, and visit our expansion page regularly for updates on our progress.

To learn more about some of these works of art, see our brochure series *A Closer Look*.

**Before traveling to see art lent by the Hood, it would be wise to check with the borrowing museum to confirm that the work is currently on view.*



Images and ArtStart Instructor Neely McNulty leads a discussion of the Orozco fresco with regional teachers. Photo by Lesley Wellman.



Hood at Home: Educational Programming Update

While our building undergoes an expansion and renovation, our outreach to regional schools will remain strong. The Hood will continue to offer Images and ArtStart, two of the museum's foundational education programs that have provided valuable experiential learning opportunities for thousands of regional schoolchildren since their inception in 1980 and 1987, respectively. These multiple-visit programs currently bring twenty-seven classes of elementary students from sixteen regional schools to Dartmouth's campus six or four times during the year. In their usual format, each visit includes time in the museum where students learn from and discuss original works of art, followed by time in the studio where students create their own art using artistic processes and concepts explored in the museum. During the building closure we plan to maintain these programs using an adjusted format and exploring art available on campus and other satellite locations. As always, students enrolled in Images and ArtStart will make art in the museum's studio located in a building nearby.

While the museum is closed, we will continue to offer opportunities for all of our audiences to engage with and learn from original works of art elsewhere on campus. Public sculpture, the landmark Orozco mural located in Baker Library, the range of architecture featured across campus, and other small exhibitions will remain accessible. We will offer participatory workshops for children, families, and adults, as well as periodic professional development training for regional teachers. Tours for K-12 schools will also be available; in an average year, a third of all tours offered by the museum for this audience are of the Orozco mural, and we anticipate that the number of tours of this extraordinary fresco cycle will

increase in response to greater advertising and publicity. Communication with teachers will continue through mailings and emails, and you can always check the museum's website for updates. We also offer an extensive selection of online resources for teachers that can be used at any time to incorporate works of art in classroom activities.

In Memoriam

The Hood staff mourns the loss of remarkable friend, respected expert, and generous donor Will Owen, who died unexpectedly on December 2, 2015.

Will Owen and his partner, Harvey Wagner, became interested in Indigenous Australian art when they saw the 1988 exhibition *Dreamings: Art of Aboriginal Australia* at the Asia Society in New York City. Repeated visits to Australia with travel to art-producing communities throughout the country deepened their interest in Indigenous Australian art, and in the artists' cultures. Harvey and Will collected works from across the continent, with the idea that their collection would represent the diversity of artistic practice by these contemporary artists. In 2005, Will began publishing a weekly blog, *Aboriginal Art & Culture: An American Eye*. In 2011, after a thirty-five-year career at the University of North Carolina Chapel Hill University Library, he was named the Associate University Librarian for Systems and Technical Services. In an obituary released by the library, University Librarian and Associate Provost for University Libraries Sarah Michalak stated that the library and the field have lost "one of the greats of librarianship and a leader whose accomplishments embody the best of the profession."

In his catalogue essay for the Hood's 2012 exhibition *Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art at the Hood*

Museum of Art, Will describes his evolving relationship to the art that had first caught his eye in the 1980s:

What had begun for us as a purely aesthetic adventure thus became an odyssey of cultural immersion. We had at first wanted to understand Aboriginal culture in order to better parse and respond to the iconography of the paintings we were collecting. But we soon came to feel that we were discovering a new way of looking at the world itself as well as a new world of art. Paintings and sculptures and photographs were providing us with an education in Aboriginal ontologies—in history seen from the perspective of the colonized. We caught glimpses of a vastly different social order. And finally we came to understand that this education in values was one of the prime movers for the artists as well: their art was a means of teaching outsiders a few fundamental truths about the ways in which they lived their lives and defined the world.

Will's dedication to the indigenous art of Australia was a two-and-a-half decade-long passion. It was his wish that the students of Dartmouth College would become engaged in the art of the many indigenous societies of that continent through encounters with the Hood's Owen and Wagner Collection.



Will Owen with works from the Owen and Wagner Collection.

GENERAL INFORMATION

Guided Group Tours of Public Art and the Orozco Fresco

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

Parking

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.

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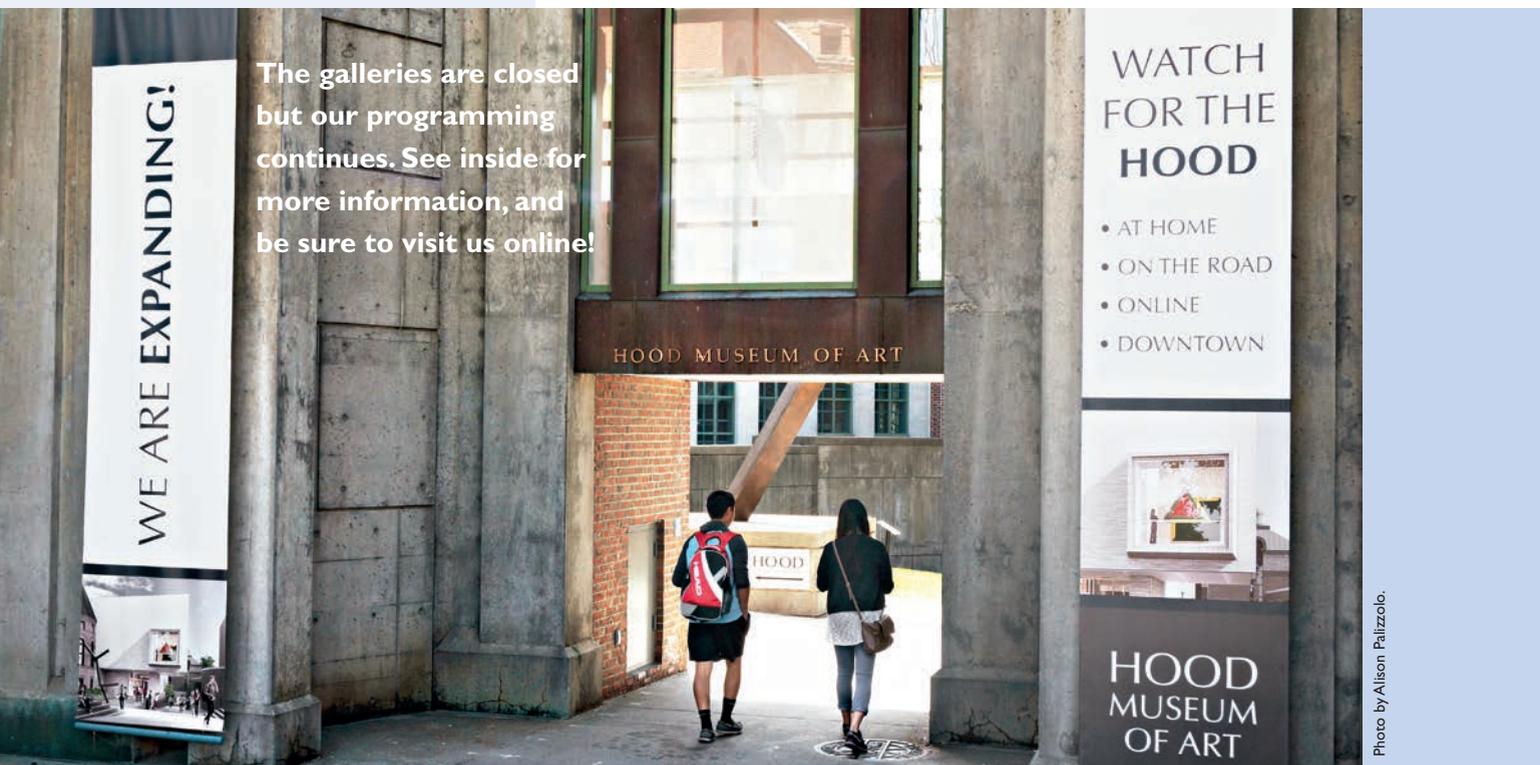


Photo by Alison Palizzolo.

HOOD MUSEUM OF ART

quarterly

Spring/Summer 2016

DARTMOUTH COLLEGE