

HOOD MUSEUM OF ART

quarterly



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Hovor, 2003, aluminum bottle tops
and copper wire, Hood Museum of
Art, Dartmouth College, purchased
through gifts from the Lathrop
Fellows; 2005.42 (detail)

DARTMOUTH COLLEGE

Winter 2007



Students in the Hood Museum of Art's Bedford Courtyard.

LETTER FROM THE DIRECTOR

Winter is upon us in New Hampshire and so is International Polar Year. Dartmouth has a distinguished tradition in Arctic research reaching back to Vilhjalmur Stefansson (1879–1962), the famous explorer and scholar who founded the College's Northern Studies program. The Hood Museum of Art is delighted to present *Thin Ice: Inuit Traditions within a Changing Environment*, an exhibition that explores the relationship between the Inuit and their environment. Today the economic costs of global warming are being calculated in major published studies, and it becomes ever more obvious that governments need to increase funding for energy research and development. College and university students are particularly concerned about the need to invest in sources of renewable energy and to promote responses to the challenges of global warming. The Inuit have been living with climate change in their environment for a very long time. Their experience is an instructive one about the need to be adaptive, flexible, and responsive. The opening lecture to launch the exhibition *Thin Ice* will be delivered on January 31 by Aqqaluk Lynge, President of the Inuit Circumpolar Conference in Greenland.

Sustainability is also the theme of an exhibition of works by the much-acclaimed artist El Anatsui. Born in Ghana but a longtime resident of Nigeria, El Anatsui is presenting at the Hood his extraordinary metal "tapestries" made from thousands of aluminum wrappers from the tops of bottles. He transforms waste materials into objects of intense aesthetic beauty. In 2005 the Hood acquired the magnificent work *Hovor*, a detailed image of which is featured on the cover of this edition of the museum's quarterly. El Anatsui will speak about his work on January 10. A few days later, on January 12, the Hood will welcome Bonnie Burnham, President of the World Monuments Foundation, who will give a lecture entitled "The Challenge of Cultural Preservation in a Chaotic World."

The Hood has published its annual report for 2005–6 and the exhibitions brochure for 2007, and we encourage you to consult these and much more on our Web site (www.hoodmuseum.dartmouth.edu), which has been relaunched in recent months. We intend to build the site gradually, but already it contains several thousand files. It will be of interest to all who wish to consult the museum's collections and avail of its public programs and activities. We hope you will enjoy many of them with us.

BRIAN KENNEDY
Director

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HOOD
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Hood Quarterly #18 (Winter 2007)
 Edited by Nils Nadeau
 Designed by Joanna Bodenweber
 Printed by Queen City Printers Inc.

exhibitions



Adinkra Sasa, 2003, aluminum and copper fabric, collection of the artist

EL ANATSUI: GAWU

January 6–March 4, 2007

El Anatsui, a Ghanaian-born artist who has lived in Nigeria for the past thirty years, uses found objects to celebrate Africa's rich artistic and cultural heritage. Beyond their aesthetic value, Anatsui's focus on recycled materials also comments upon the continent's broader concerns, particularly the adverse effects of globalization, consumerism, and waste in Africa today. In his series of metal "tapestries," Anatsui literally transforms trash into awe-inspiring objects of beauty that convey a sense of hope and cultural renewal. An illustrated catalogue accompanies the exhibition.

The presentation of this Oriel Mostyn Gallery touring exhibition at the Hood Museum of Art, Dartmouth College, is generously funded by the George O. Southwick 1957 Memorial Fund and the Hansen Family Fund.

THIN ICE: INUIT TRADITIONS WITHIN A CHANGING ENVIRONMENT

January 27–May 13, 2007

The impetus of this exhibition, which focuses on the Hood Museum of Art's Inuit collections and celebrates Dartmouth's long involvement in Arctic Studies, is the International Polar Year 2007–8. *Thin Ice* explores traditional Inuit life through the nineteenth- and early-twentieth-century art and artifacts that indigenous Arctic peoples used to survive within their challenging environment. With the understanding that the Arctic is undergoing rapid transformation from climate change and the significant melting of sea ice, this exhibition highlights the impact of such change on Inuit ways of life and their relationship to the region in which they live. An illustrated catalogue accompanies the exhibition.

This exhibition was organized by the Hood Museum of Art, Dartmouth College, and generously funded by John Sloan Dickey Center for International Understanding, the Evelyn Stefansson Nef Foundation, the Kane Lodge Foundation, and the Ray Winfield Smith 1918 Fund and Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund. It was curated by A. Nicole Stuckenberger, Stefansson Postdoctoral Fellow at the Institute of Arctic Studies, Dickey Center for International Understanding, Dartmouth College, as part of International Polar Year.



Point Hope, Alaska, snow goggles, collected 1905, fossil bone, leather. Bequest of Frank C. and Clara G. Churchill; 46.17.9660

ART AND/AS VIOLENCE December 2–March 11, 2007 Harrington Gallery

In many ways, art seems to be antithetical to violence. It is striking, therefore, how often artists have in their work engaged with violence, including physical and mental abuse, the brutalities of war, and man's overpowering sense of helplessness in respect to the violence of natural phenomena. This exhibition asks whether artistically mediated violence numbs, shocks, or transforms, and how and why art can be seen to merge with brutal emotions, gestures, and performances. Displaying works from the Hood's rich collections, this exhibition explores the topic of violence in art produced between 1500 and the present. It has

been selected by Adrian Randolph, Leon E. Williams Professor of Art, and Angela Rosenthal, Associate Professor of Art History, in conjunction with their introductory course on the history of art.

FROM DISCOVERY TO DARTMOUTH: THE ASSYRIAN RELIEFS AT THE HOOD MUSEUM OF ART, 1856–2006 Through June 17, 2007 Gutman Gallery

This year marks the passage of a century and a half since the arrival at Dartmouth College of one of its most prized possessions in the realm of art and culture: the Assyrian reliefs, currently on display in the Kim Gallery of the Hood. Originally

part of the decorative scheme of the Northwest Palace of King Ashurnasirpal II (883–859 BCE) in Nimrud, Iraq, the six large-scale reliefs depict a ritual performance undertaken by the king among both human and supernatural beings. A special installation about the reliefs and related objects from the collection are on view in the Hood and include special interactive three-dimensional computer reconstructions by Learning Sites, Inc., presenting the reliefs in their original contexts.

This exhibition was organized by the Hood Museum of Art, Dartmouth College, and generously funded by the Bernard R. Siskind 1955 Fund and the Cissy Patterson Fund.



Communal Creations: The Art of El Anatsui

El Anatsui uses found objects to celebrate Africa's rich artistic and cultural heritage while commenting on broader concerns in Africa today, particularly the adverse effects of globalization, consumerism, and waste. The exhibition *El Anatsui: GAWU* features the Hood's recent purchase *Hovor* (2003), a spectacular work made from discarded aluminum seals of liquor bottles gathered in and around Nsukka, Nigeria, where the Ghanaian artist lives and works. With the assistance of many people in his immediate surroundings, El Anatsui wove flattened seals together with copper wire, transforming a recycling project into a monumental finished "cloth" that directly mimics the Ghanaian strip-woven cloths, called *kente*, that were historically worn by the Akan king and his royal court as regalia.

Hovor, 2003, aluminum wrappings from the tops of bottles and copper wire, Hood Museum of Art, Dartmouth College, purchased through gifts from the Lathrop Fellows; 2005.42

The following is an interview excerpted from the exhibition's catalogue:

Gerard Houghton (GH): To make something [this large] over what must have been a long period obviously required quite a team of people to help you?

El Anatsui (EA): It's a terribly laborious process. In a day you are talking about maybe half a square foot. Apart from my full-time studio staff, I have assistance from some of my students and largely from young men within the vicinity of my studio, especially when they are on holidays. On a particularly full day, we could be up to fourteen pairs of hands spread out in the studio.

GH: So each person would work on his or her own piece, or would several people work on a single piece together?

Art grows out of each particular situation, and I believe that artists are better off working with whatever their environment throws up.

—El Anatsui, 2003

EA: No, each person would work on a separate segment and then afterwards would come my major intervention of putting these together.

GH: So you have a whole group of people working together to create a single piece of material—it's an interesting model of communal creation.

EA: It is a universal approach. I think the form lends itself to this kind of strategy. Working on such a large scale alone can quickly become very boring. Also variety, which is needed at this scale, could come from the style and the feel of each individual hand: on occasion, for instance, when we had to fold and twist the flattened tops before sewing, there were many effects and styles of folding/twisting from each individual, resulting in the variety of textures.

GH: One of the things that interests me about these pieces is that the material seems to have the same essential qualities as any piece of cloth, the way it hangs and can be

draped like woven textiles. Yet at the same time you know, intellectually, that it's made of metal, something rigid and unyielding, and that there's a sensual opposition set up between what the eye sees and what the mind knows.

EA: Yes, this idea of getting a fabric out of metal, it's interesting to me in the sense that the idea of hardness/rigidity is subverted by having the medium treated that way. Well, and this idea of using drinking tops too. Back home, we would characterize someone who is given to the pleasures of drinking and eating as someone who is "building in the stomach," so that kind of idea is somehow behind it as well—the whole piece is talking about "consumption," or could be seen as referencing it at least. Not consumption as something that is peculiar, in the sense that we are talking about the various landscapes that consumption can create in Nigeria, Ghana, etc. You can have huge piles of detritus from consumption, because you don't have

the technology to recycle and also because of weather. A lot of things which are made in Europe and America and are sent over, arrive in certain kinds of packaging, for example fresh milk comes in tins. We have our own milk too, of course, but in addition there are huge imports of milk from outside, which is accessed by way of tins. Being that you don't have the means to recycle, there develop huge piles of milk tins, drink tops, and all these things all over the place. So it's an examination of consumption and the various landmarks it can generate in various parts of the work.

The illustrated exhibition catalogue *El Anatsui: GAWU* was published by Oriol Mostyn Gallery, Llandudno, Wales, in 2003. Gerard Houghton is a writer and linguist at the October Gallery, London. The catalogue is available at the Hood Museum Shop. El Anatsui will speak at the Hood on January 10. See the Calendar for details.

El Anatsui: *GAWU* is on view from January 6 through March 4. The presentation of this Oriol Mostyn Gallery touring exhibition at the Hood Museum of Art, Dartmouth College, is generously funded by the George O. Southwick 1957 Memorial Fund and the Hansen Family Fund.

Peak Project, 1999, tin and copper wire, collection of the artist



calendar of events

Family and teen programs are now offered free of charge, thanks to generous support from the Seth Sprague Educational and Charitable Foundation and the Friends of Hopkins Center and Hood Museum of Art!

JANUARY

10 January, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

GAWU Artist Talk and Reception

EL ANATSUI

OF CLAY, WOOD, AND METAL

A reception will follow in Kim Gallery.

12 January, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

Lecture

THE CHALLENGE OF CULTURAL PRESERVATION IN A CHAOTIC WORLD: THE WORLD MONUMENTS FUND'S FORTY YEARS IN THE FIELD

Bonnie Burnham, President, World Monuments Foundation

This lecture is co-sponsored by the Anthropology, Art History, and Classics Departments, the Hood Museum of Art, ILEAD, and the John Sloan Dickey Center for International Understanding.

18 January, Thursday, 5:00–7:00 P.M.

THE ART OF CIVIL RIGHTS: AN EVENING OF ART AND JAZZ AT THE HOOD MUSEUM OF ART

Join members of the Barbary Coast Jazz Ensemble, directed by Don Glasgo, and the Hood Museum of Art for an evening of light refreshments, music from the American Civil Rights Era, and a gallery talk by Juliette Bianco, Assistant Director. Offered in conjunction with Dartmouth's Martin Luther King Jr. Celebration. For more information please visit www.dartmouth.edu/~ide or call (603) 646-3749.

20 January, Saturday, 2:00 P.M.

Hood Highlights Tour

Explore a selection of objects in the museum's collection with an experienced guide.

23 January, Tuesday, 12:30 P.M.

Second-Floor Galleries

Lunchtime Gallery Talk

FROM RAGS TO RICHES: THE ART OF AFRICAN RECYCLING

Barbara Thompson, Curator of African, Oceanic, and Native American Collections

24 January, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

Lecture

ROMANS AT WORK

Roger Ulrich, Professor of Classics, presents this lecture in conjunction with the release of his book *Roman Woodworking* (Yale University Press, 2006)

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

Introductory Tour of *Thin Ice*

28 January, Sunday, 12:00 noon–5:00 P.M.

FAMILY DAY

Transforming Trash into Art

Explore artworks by African artist El Anatsui, who transforms trash into amazing objects of beauty. Use a written guide to learn about his sculptures, which are made from recycled materials like aluminum bottle wrappings, copper wire, bottle tops, and tin. Visit activity stations to learn about recycling, African history and traditions, and *kente* cloth, which inspired some of El Anatsui's "tapestries." In the studio, create your own "tapestry" using dried acrylic paint squares and other materials. All activities are free. For children ages 6 to 12 and their adult companions. No pre-registration required. For information, call (603) 646-1469.

31 January, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

***Thin Ice* Opening Lecture and Reception**

WHOSE CLIMATE IS CHANGING?

Aqqaluk Lynge, President, Inuit Circumpolar Conference (ICC), Greenland, and ICC Vice-Chair for Greenland.

A reception hosted by the Friends of Hopkins Center and Hood Museum of Art will follow in Kim Gallery.

FEBRUARY

3 February, Saturday, 2:00 P.M.

Introductory Tour of *El Anatsui: GAWU*

7 February, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

Lecture

Jorge S. Silveti, Architect, Machado and Silveti Associates, and Nelson Robinson Jr. Professor of Architecture, Harvard University Graduate School of Design, will discuss architectural theory and recent projects including the Getty Villa in Malibu.

7 February, Wednesday, 7:00 P.M.

ADULT WORKSHOP

The Art of Transformation

This discussion-based tour of *El Anatsui: GAWU* is designed for adults who would like to learn more about the work of the renowned African artist. The conversational approach of the workshop is designed to help participants increase their skills, confidence, and enjoyment in exploring contemporary art. Participation limited to sixteen. Call (603) 646-1469 to pre-register.

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

Introductory Tour of *From Discovery to Dartmouth: The Assyrian Reliefs at the Hood*

11 February, Sunday, 2:00–4:30 P.M.

TEEN WORKSHOP

Trashformations

This workshop is designed for young adults ages 14 to 18. In the museum, participants will look at sculptures by contemporary African artist El Anatsui, who transforms trash into beautiful and meaningful objects. In the studio, they will create their own sculptures using recycled materials. Enrollment is limited to fifteen. Call (603) 646-1469 for more information or to pre-register.



Caribou parka with caribou pants, canvas over-pants, and caribou mittens, 1913–1918, from Canadian Arctic Expedition: possessions of James Crawford, Stefansson Collection on Polar Exploration, Rauner Special Collections Library, Dartmouth College Library; Stef-Realia 213

13 February, Tuesday, 12:30 P.M.

Second-Floor Galleries

Lunchtime Gallery Talk

Kellen Haak, Collections Manager/Registrar, will give an introductory tour of *Thin Ice*.

16 February, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

Lecture

CULTURES ON THIN ICE: YESTERDAY, TODAY, AND TOMORROW

William Fitzhugh, Anthropologist, Curator, and Director of the Arctic Studies Center, Smithsonian Institution

17 February, Saturday, 2:00 P.M.

Hood Highlights Tour

Explore a selection of objects in the museum's collection with an experienced guide.

20 February, Tuesday, 12:30 P.M.

Second-Floor Galleries

Lunchtime Gallery Talk

ARCTIC MELTDOWN: SCIENCE AND CONSEQUENCES

Ross Virginia, Director, Institute of Arctic Studies, and Professor of Environmental Studies

24 February, Saturday, 2:00 P.M.

Introductory Tour of *El Anatsui: GAWU*

27 February, Tuesday, 12:30 P.M.

Second-Floor Galleries

Lunchtime Gallery Talk

MINIATURE KAYAKS AND ICE SCRATCHERS: OBJECTS AND CONTEXT IN A MUSEUM EXHIBITION

Nicole Stuckenburger, Stefansson Postdoctoral Fellow and curator of *Thin Ice: Inuit Traditions within a Changing Environment*

MARCH

3 March, Saturday, 2:00 P.M.

Introductory Tour of *Thin Ice*

The museum will be closed 13–26 March 2007 for annual building maintenance.

ARTVENTURES

Interactive tours for children ages eight and older are offered on the first Saturday of each month, October through May. Participation in each ArtVenture is limited to twenty children on a pre-registration basis. For information call (603) 646-1469.

GROUP TOURS

Guided tours of the museum's collections and exhibitions are available by appointment for any group of five or more. Contact the education department at (603) 646-1469 or hood.museum.tours@dartmouth.edu.

The museum also offers a wide range of programs for Dartmouth students, faculty, and staff, and for regional schools. Visit our Web site for more information.

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 603-646-2809 or e-mail Access-Hood@Mac.Dartmouth.edu

THIN ICE: INUIT TRADITIONS WITHIN A CHANGING ENVIRONMENT

Dartmouth Arctic Collections and the International Polar Year, 2007–8

The earth's polar regions have been the subject of three major research initiatives, called "international polar years" (IPY). Beginning with the first IPY in 1882–83, these events have shared the goal of advancing basic scientific knowledge of the geography and geophysical processes of these remote lands and oceans via global conferences at thirty- to fifty-year intervals. International polar year events have always captured the imagination of the public, yet the polar regions remain a distant, and disconnected, realm for most people. The global science community is now set to begin another IPY in 2007–8 with a special sense of urgency: simply put, the polar regions are a critical part of the earth's climate system, which is now undergoing rapid change in response to human activities.

Thin Ice: Inuit Traditions within a Changing Environment is part of Dartmouth College's overall initiative for the International Polar Year, titled *Project 160: Arctic Change: An Interdisciplinary Dialog Between the Academy, Northern Peoples, and Policy Makers*. The exhibition is the result of a collaborative effort between Dartmouth's Hood Museum of Art, the Institute of Arctic Studies within the Dickey Center for International Understanding, the Rauner Special Collections Library, and the Arctic Studies Center of the Smithsonian National Museum of Natural History. Located in Hanover, New Hampshire (roughly halfway between the equator and the North Pole), Dartmouth has a distinguished tradition in Arctic research reaching back to Vilhjalmur Stefansson (1879–1962), the famous Arctic explorer, scholar, and founder of Dartmouth's Northern Studies program.

Distinctions between weather and climate are obvious when modern instruments precisely quantify change over time. But how are these distinctions—and the lessons to be learned from them—perceived and recorded by people who have lived in the Arctic for generations without the use of satellites, thermometers, or computer models? *Thin Ice* explores the lives of the Inuit people of the Arctic and their intimate relation to ice, weather, climate, and nature, each a manifestation of the Inuit concept of *sila*.

Can the consequences of Arctic climate change be anticipated so as to spur the implementation of new policies that manage Arctic resources in a more sustainable way for the benefit of all northern inhabitants? Our collective ability to adapt to Arctic climate change, or to mitigate its effects, will depend upon a productive collaboration between northern peoples, the

scientific community, and policymakers from the local to the international levels. Without a dialogue involving indigenous perspectives and timely policy actions, the future of the "Arctic," and perhaps the entire planet, may truly be on thin ice.

ROSS A. VIRGINIA
Director, Dickey Center Institute of Arctic Studies, Professor of Environmental Studies, Dartmouth College

KENNETH S. YALOWITZ
Ambassador (Ret.)
Director, Dickey Center for International Understanding, Adjunct Professor of Government, Dartmouth College

IGOR KRUPNIK
Curator, Circumpolar Ethnology, Arctic Studies Center, National Museum of Natural History, Smithsonian Institution



Alaska, ice scratcher, collected in the late 1930s, wood, seal claws, and twine. Gift of the Estate of Corey Ford; 169.75.24830



Climate and Weather within the Context of Inuit Life and Traditions

The Arctic is home to about four million people, both indigenous and more recently arrived from the south—living in towns or on the land as hunters, fishermen, herders or, most commonly, some combination of all three. The Arctic indigenous peoples have distinct but sometimes related languages and cultures. The largest groups are the Inuit (Eskimo) peoples of Greenland, Alaska, Canada, and northeastern Siberia; the Athabaskan groups in Alaska and Canada; the various Siberian peoples, such as the Yakut or smaller groups like the Nganasan and Nivkh; and the Saami (Lapps) of northern Scandinavia. In the nineteenth and early twentieth centuries indigenous Arctic peoples lived mainly off the land and sea, and their social lives, economic practices, and spirituality were profoundly shaped by the unique Arctic

seasonal cycle and its daily weather conditions. Despite numerous changes, both cultural and environmental, Arctic life remains strongly interconnected with climate.

The Hood Museum of Art collections contain nineteenth- and early-twentieth-century objects that reveal Inuit involvement with their environment through the practice of hunting. The Inuit, who live throughout the northernmost regions of the North American continent and Greenland, developed highly specialized hunting techniques to effectively harvest and make use of animals and fish. They were known for their efficient use of the available materials and the ingenious technology of their hunting equipment, which functioned in one of the most demanding climates in the world. What makes looking at these objects so invaluable now is that they demonstrate the deep involvement of the Inuit with their natural surroundings

and with the seasonal extremes of the Arctic region. While these objects convey much about the past existence of the Inuit people, they also have relevance for the present in their profound linking of culture to nature. *Thin Ice* and its accompanying catalogue attempt to look at the Hood collection through the lens of the environmental conditions of Inuit life, the environment's importance to their culture, their contact with Western culture, and the Inuit's observations of recent climate change.

NICOLE STUCKENBERGER
Stefansson Postdoctoral Fellow,
Curator of *Thin Ice: Inuit Traditions within a Changing Environment*

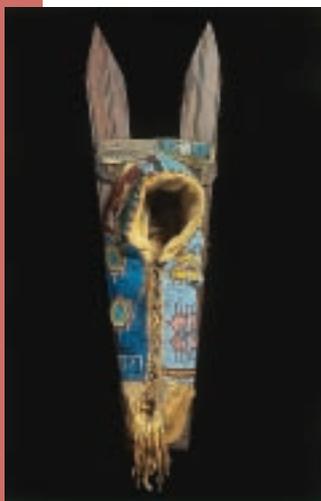
Both of these texts have been excerpted from the exhibition catalogue *Thin Ice: Inuit Traditions within a Changing Environment*.

Nunivak Island, walrus mask, collected in the late 1930s, wood, gold, red, black paint, sinew, black feathers. Gift of the Estate of Corey Ford; 169.75.24910

the collections



Norman G. Jackson, Sharkman mask, 2004, alder wood, paint. Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund; 2006.49



Unknown artist, Kiowa, Southern Plains, North America, lattice cradle baby carrier, about 1910, wood, glass seed beads, hide, and fabric. Gift of Putnam W. Blodgett, Class of 1953, Tuck 1961; 2006.29

NEW ACQUISITIONS

This beautifully carved and painted **wooden mask** by the Tongass Tlingit artist Norman G. Jackson brings to light a contemporary reinterpretation of traditional Northwest Coast themes and mythical stories. In much Northwest Coast art, painted, carved, or woven imagery is used during special occasions to proclaim and validate the status of ancestral clan crests representing mythical beings. Jackson depicts the important mythic being Sharkman, who is viewed as a key link in regional clan affiliations, especially among the Tlingit, Haida, and Tsimshian peoples. According to Northwest Coast legends, Sharkman—also known as Dogfish, a small shark that inhabits the waters of the Pacific North Coast—once abducted a young woman who teased him. She was then transformed into a hybrid human-shark creature called Dogfish Woman, to whom ancestry in the Shark clan is linked.

In Northwest Coast art, supernatural beings and ancestors with such transformational powers are often depicted with the attributes of two or more beings. Jackson represents Sharkman in quasi-human form as a male face with two smaller subsidiary faces. Two of the faces are marked with crescent gill-slit symbols on the cheeks. The black painting around the mouth of the larger male face indicates facial hair to characterize his manifestation as a human. On the forehead, the face's downturned, crescent-shaped, sharp-toothed mouth emulates Sharkman's fiercest form. In his mouth, Sharkman protectively shields one of his offspring. Jackson's Sharkman mask joins the Hood's mask of Dogfish Woman.

This **cradleboard** reveals the exquisite beadwork that epitomizes the Kiowa style of decoration in Native American art. The Kiowa developed what is possibly the most prominently known baby carrier in Plains art, the lattice cradle or cradleboard (popularly known as the "papoose"), which spread to the Comanche, Cheyenne, and Dakota tribes of the Central Plains. The baby carrier is structured on a modified V-shaped framework upon which a deep, straight-sided hide bag was attached. The bag was closed in front by several thong ties and usually extensively covered with symbolic beadwork, as in this example. The pointed ends of the two legs of the V extended more than a foot beyond the top of the bag, protecting a baby's head by striking the ground first if the cradle were thrown by a runaway horse. A curved piece of buffalo rawhide bent across the top of the cradle protected the baby's face if the cradle fell forward, and backboards were a safeguard against a backward fall. Such cradles could be hung from trees, pack saddles, and tipi poles and were easy to carry on a mother's back by means of a strap around her shoulders. Kiowa baby carriers were lined with small, soft skins. Small toys such as navel amulets, thimbles, bead chains, and bells could be sewn onto the outside to amuse the baby.

A SPACE FOR DIALOGUE

Fresh Perspectives on the Permanent Collection from Dartmouth's Students

Entering its sixth year, *A Space for Dialogue* gives Dartmouth undergraduates the opportunity to curate a small exhibition with objects of their choosing, write the labels and a brochure, design the installation, and present a public gallery talk. Our 2006–7 interns, pictured here, will each create a *Space for Dialogue*. Installations change about every six weeks. *A Space for Dialogue* and its free accompanying brochure are made possible by a generous gift from the Class of 1948.

2006–7 Hood interns, left to right: Sarah Garcia (Evaluation); Alexandra Franco (Curatorial), The Homma Family Intern; Su-Ling Lee (Public Relations), The Kathryn and Caroline Conroy Intern; Deana Wojcik (Education), Class of 1954 Intern; Irat Feiskhanov (Coins); Jonathan Beilin (Web and Ancient Art), Mellon Special Project Intern; Jessica Hodin (Curatorial), Levinson Student Intern; Caitlin Roberts (Student Programming).





Balthasar van der Ast, *Still Life of Fruit on a Kraak Porcelain Dish*, 1617, oil on canvas. Currier Museum of Art, Museum Purchase, Henry Melville Fuller Fund; 2004.15

In Celebration of Jan Davidsz. de Heem's *Still-Life with Grapes*

The Hood Museum of Art's recently acquired still life by Jan Davidsz de Heem is currently complemented by two other seventeenth-century Dutch paintings with similar subjects, by the artist's teacher and most prominent pupil, respectively. The extraordinary works by Balthasar van der Ast and Abraham Mignon are on loan from the Currier Museum of Art and will remain on view through May. The installation is accompanied by an illustrated brochure written by Arthur K. Wheelock Jr., the curator of northern Baroque painting at the National Gallery of Art and a recognized authority on still life painting.

Fees Dropped for Programs

In the fall, the Hood made all Family Days and Teen Workshops free, adding them to the museum's long list of programs that are also free, including lectures, gallery talks, receptions, symposia, tours, workshops, and ArtVentures. "We feel strongly that the museum and the full breadth of its programs should be fully accessible to our diverse audiences," notes Lesley Wellman, Curator of Education. "This is a place where everyone is welcome and dropping the program fees has been greatly appreciated by our visitors." Fees formerly collected through these programs were used to pay for materials and performances. The switch to free programming is possible thanks to the generosity of the Seth Sprague Educational and Charitable Foundation and the Friends of Hopkins Center and Hood Museum of Art. The museum's multiple-visit programs for regional schools, Images and ArtStart, and its teacher workshops are not part of the new fee schedule. However, docent-led tours of the museum's collections and exhibitions are also offered free of charge to all school and community groups.

Staff news

Over the past six months, BARBARA THOMPSON, Curator of African, Oceanic, and Native American Collections at the Hood Museum of Art, and JUDITH BYFIELD, Associate Professor of History at Dartmouth College, have facilitated the collection and shipment of over fifteen boxes of donated art books to the newly established Agbo Oshinowo Library at the National Gallery of Art in Lagos, Nigeria. This is the second art book drive that the Hood has contributed to in efforts to help fledgling art libraries in Africa develop their collections.

The Hood welcomed ADRIENNE KERMOND as the museum's new Tour Coordinator in September. As Tour Coordinator, Adrienne is responsible for arranging visits to the museum and the Orozco frescoes for community and College audiences, as well as assisting with other programs offered by the Education Department. As a former Hood docent, Adrienne has a unique perspective on her new position.

A COMMUNITY OF LEARNERS

Robots and Art Come Together at the Hood

What do robots and art have in common? More than you might expect, and the significant connections between them inspired an exciting collaboration last summer among the Computer Science Department at Dartmouth, regional young people, and the Hood Museum of Art.

Each summer the Office of the Provost and the Department of Computer Science co-sponsor the Summer Robotics Program for Upper Valley Youth. Taught by visiting scholar Suzanne Thompson, Dartmouth students, and faculty and staff from the College, these camps are designed to introduce participants through hands-on learning to the study and application of robotics.

This past summer in the Robotics "Girls Only" Camp I, participants applied engineering and computer science concepts to art and archaeology. Mimicking the use of robots in actual excavations, students had to build a Lego-based robot and then program it to enter a small-scale reconstruction of King Tutankhamen's tomb and navigate through its chambers. Along the way they also had to decode a message written in Egyptian hieroglyphics. The fact that many works of ancient art arrive in museums as the result of archaeological excavations provided a natural link to the Hood's collections. Guided by Curator of Education Lesley Wellman, students explored ancient Assyrian and Costa

MUSEUM news



A Robotics Camp participant observes the progress of her robot.

Rican objects and learned to decode visual symbols—including cuneiform—that artists had used to record and communicate information about each culture. Professor Thompson was pleased with the result, commenting, "This experience afforded the students an opportunity to understand connections to robotics outside the laboratory, hopefully inspiring future possibilities." Hood staff members look forward to continuing this interdisciplinary collaboration in future years.

Visit www.cs.dartmouth.edu/robotcamp for more information about the robotics program.

quarterly

HOOD MUSEUM OF ART

Arctic, Canada, Inuit, fish hook with carved seal, late 19th-early 20th centuries, brass or copper, ivory, sinew, fishing line; 29.58.7934

Through June 17, 2007

**FROM DISCOVERY TO DARTMOUTH:
THE ASSYRIAN RELIEFS AT THE
HOOD MUSEUM OF ART, 1856-2006**

January 27-May 13, 2007

**THIN ICE: INUIT TRADITIONS
WITHIN A CHANGING ENVIRONMENT**

January 6-March 4, 2007

EL ANATSUI: GAWU

This Winter at the Hood:



General Information

Group Tours

Guided tours of the museum are available for groups by appointment. Call (603) 646-1469 for 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.



Assistive listening devices are available for all events.



The museum, including the Arthur M. Loew 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 about exhibitions and programs and for directions to the Hood Museum of Art, please call (603) 646-2808 or visit our Web site:

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.

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HOOD MUSEUM OF ART

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