

HOOD MUSEUM OF ART

quarterly



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DARTMOUTH COLLEGE

Spring 2007

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Paulassie Pootoogook, *Owl*,
1971, soapstone. Collection of
the Government of Nunavut.



Coaxing the Spirits to Dance, Dreaming Their Way, and Thin Ice in the Hood galleries. Photos by Jeffrey Nintzel.

LETTER FROM THE DIRECTOR

In a series of recent exhibitions, the Hood Museum of Art has explored the arts of indigenous peoples from around the globe. *Coaxing the Spirits to Dance*, currently on display at the Metropolitan Museum of Art, New York, presented the Hood's collections of the arts of the Gulf of Papua New Guinea. *Dreaming Their Way*, organized by the National Museum of Women in the Arts, Washington, D.C., offered a remarkable range of paintings on canvas and bark by Australian Aboriginal women painters from that vast continent. *Thin Ice: Inuit Traditions within a Changing Environment*, on view until 13 May, focuses on the Hood's remarkable collections of nineteenth- and early-twentieth-century objects by Inuit peoples from the Arctic region. It is now joined by *Our Land: Contemporary Art from the Arctic*, on loan until 20 May from the Peabody Essex Museum, Salem, Massachusetts. This exhibition presents works from the contemporary Inuit art collection of the Government of Nunavut, the region of Canada established in 1999 as part of a land claim settlement and now governed by its native peoples.

An exciting suite of lectures, programs, and film screenings has been organized to coincide with these Arctic exhibitions. It is our hope that they will encourage conversation, debate, and action among our visitors, to work toward greater collaboration between the peoples of the north, scientists, and policy makers as we come to terms with the implications of rapid climate change. Indigenous people have been living with climate change for a very long time, and we should listen to them before making decisions that affect the long-term ecology of the Arctic region. A traditional Inuksuk, a figure in stone created by Peter Irniq, has been commissioned by the Hood to stand outside the College Admissions Office, and it will act as a beacon in this regard for students and visitors to campus throughout the spring.

Among the exciting new acquisitions announced in this issue of the *Quarterly* is *Bald Woman with Skeleton* (c. 1938–41) by Jackson Pollock. The artist made this powerful painting in response to his visit to Dartmouth College in 1936 to see the extraordinary murals in Baker Library by José Clemente Orozco. We pay tribute to the memory of Miriam and Sidney Stoneman, whose benefaction to the Hood allowed for the acquisition of the Pollock painting. We thank most warmly all of our recent donors, who make possible so much of what takes place at the Hood.

There is much else to interest you at the Hood this season, from images of the American Arctic by Subhankar Banerjee to photographs of the amazing dance company Pilobolus, founded in 1971 by a group of Dartmouth students. As always, we thank you for your support and encourage you to join us in our efforts to inspire, educate, and collaborate by making ever better use of Dartmouth's wonderfully expansive and eclectic art collections.

BRIAN KENNEDY
Director

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HOOD
MUSEUM OF ART
www.hoodmuseum.dartmouth.edu

Dartmouth College
Hanover, New Hampshire 03755
(603) 646-2808

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exhibitions



OUR LAND: CONTEMPORARY ART FROM THE ARCTIC

March 27–May 20, 2007

On loan from the Peabody Essex Museum and the Government of Nunavut, Canada, this exhibition features about sixty works from the important Nunavut Territorial collection of contemporary Inuit art, which celebrates the growth of Inuit creative expression over the past five decades. The works reveal how longheld Inuit artistic traditions inspire contemporary sculpture, prints, fiber arts, photography, and digital media that reflect Inuit societal values of family, community, and worldview as expressed through *Inuit Qaujimagatuqangit* (Inuit traditional knowledge). Materials such as stone, antlers, and animal skins are transformed into bold expressions of the inner and outer worlds of the Inuit, encompassing spirituality, seasonality, cosmology, identity, and place. The exhibition is presented by the Hood in recognition of International Polar Year, and it is accompanied by an illustrated catalogue.

The presentation of Our Land at the Hood Museum of Art, Dartmouth College, was generously funded by the Philip Fowler 1927 Memorial Fund and the William Chase Grant 1919 Memorial Fund.

Pitseolak Niviaqsi, *Kuuqapik (The River)*, 1992, lithograph. Courtesy of West Baffin Eskimo Cooperative, Cape Dorset.

THIN ICE: INUIT TRADITIONS WITHIN A CHANGING ENVIRONMENT

Through May 13, 2007

The impetus for 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 2007–2008. *Thin Ice* explores traditional Inuit life through the nineteenth- and early-twentieth-century art and artifacts that indigenous Arctic peoples used to survive within this challenging environment. With the understanding that the Arctic environment is undergoing rapid transformation from climate change and the significant melting of sea ice, the 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 this exhibition.

This exhibition was organized by the Hood Museum of Art, Dartmouth College, and generously funded by the John Sloan Dickey Center for International Understanding, the Evelyn Stefansson Nef Foundation, the Kane Lodge Foundation, the Ray Winfield Smith 1918 Fund, and the 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.



Arctic, Canada, Inuit, fish hook with carved seal, late 19th–early 20th centuries, brass or copper, ivory, sinew, fishing line; 29.58.7934. Photo by Jeffrey Nintzel.

PILOBOLUS COMES HOME: THREE DECADES OF DANCE PHOTOGRAPHS

March 27–July 8, 2007

Harrington Gallery

Pilobolus Dance Theatre, founded by Dartmouth students in 1971, has changed the course of contemporary dance through its signature style of closely combined bodies and its radically innovative approach to collaborative artistic creation. Dartmouth is celebrating Pilobolus's recent donation of its remarkable archives with a residency, performances, educational programs, and an exhibition at the Hood of stunning photographs chronicling thirty-five years of the company's work. See page 10 for more information.

This exhibition was organized by the Hood Museum of Art, Dartmouth College, and generously funded by the Harrington Gallery Fund.

SUBHANKAR BANERJEE: RESOURCE WARS IN THE AMERICAN ARCTIC

March 27–May 20, 2007

Lathrop Gallery

This installation of four monumental photographs by Subhankar Banerjee of the American Arctic shows breathtaking landscapes that are also rich in bird and animal wildlife. Banerjee has been an advocate—both through his art and by lecturing around the world—for the prevention of oil and gas drilling in this region, particularly the Arctic National Wildlife Refuge, Teshekpuk Lake and its surrounding wetlands, and the Kasegluk Lagoon (see essay on page 11).

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

Through June 17, 2007

Gutman Gallery

Originally part of the decorative scheme of the so-called Northwest Palace of King Ashurnasirpal II (883–859 BCE) in Nimrud, Iraq, the Hood's 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 other ancient Near Eastern works from the collection includes 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.



OUR LAND

CONTEMPORARY ART FROM THE ARCTIC

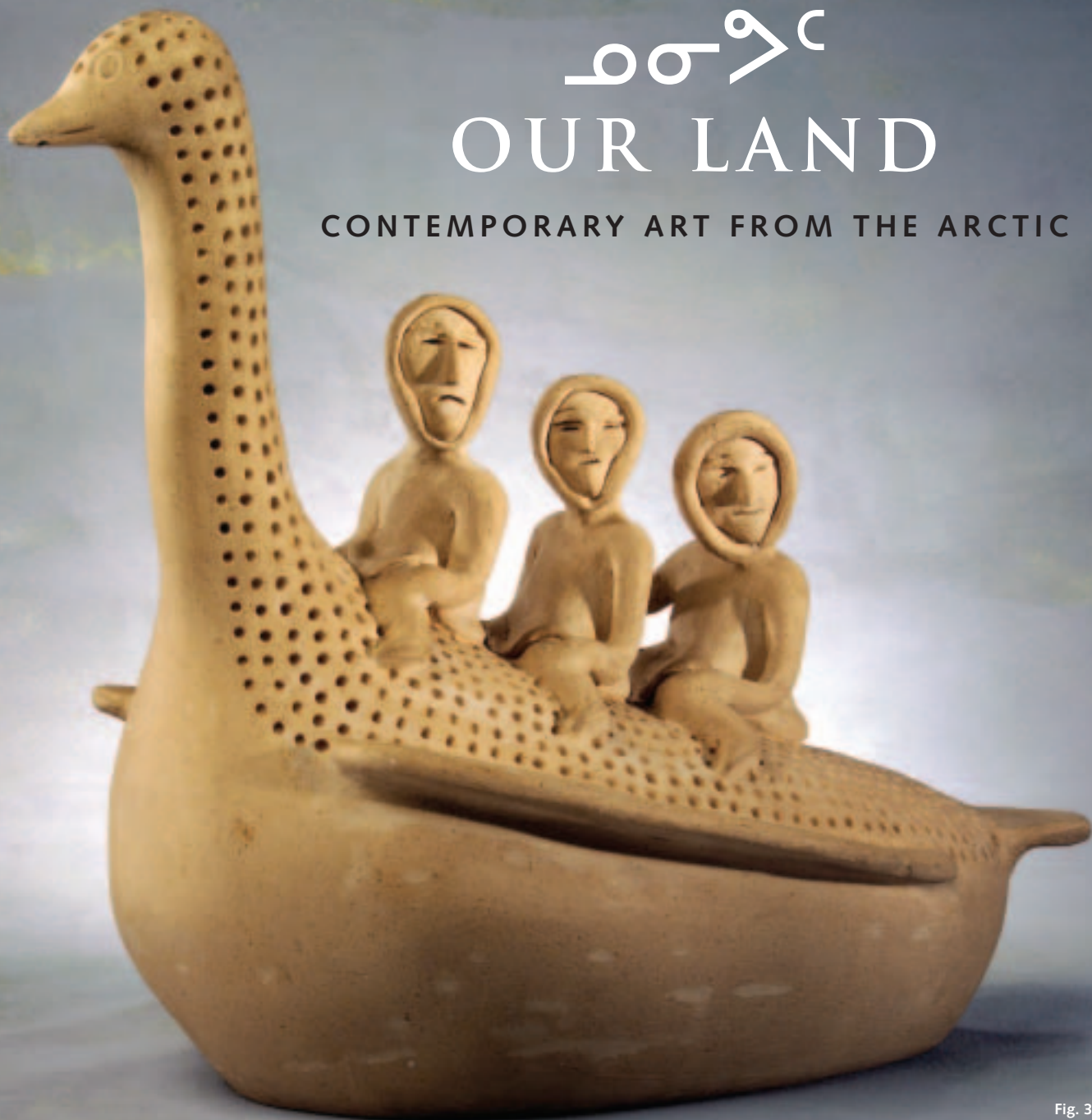


Fig. 3

Nunavut—"our land" in Inuktitut, the Inuit language—is the region of Canada that encompasses the area around Hudson Bay, west of Greenland. It was created in 1999 as part of a land claim settlement with the Canadian government by the region's native people, who call themselves Inuit, "the people." This remarkable transfer of land, the first in Canada in over fifty years, separated Nunavut from the Northwest Territories. *Our Land* includes sculptures, prints, textiles, photography, video, and sound installations created in Nunavut over the past half century, a period of profound change and burgeoning artistic and cultural awareness and pride among the Inuit there.

Traditional materials such as stone, antlers, and animal skins are transformed into bold expressions of the inner and outer worlds of the Inuit, while the relatively recent mid-twentieth-century introduction of printmaking led to another vital Inuit artistic medium. In addition, filmmaking has attracted Inuit talent, and its first major practitioner, Zacharias Kunuk, won the *Caméra d'Or* at Cannes in 2001 for his feature-length film *Atanarjuat (The Fast Runner)*. Kunuk's work is represented in *Our Land* through a thirteen-part video on four screens detailing the life of a fictitious Nunavut family in 1945 (fig. 1).

The exhibition *Our Land* is presented in three sections: "Being," "Family,"

and "Community." Together they engage themes of cosmology, place, season, time, and gathering, which provide many Inuit artists with their subjects. The exhibition's labels in turn present artists' and Inuit elders' thoughts about life and art in Nunavut. A brief selection here will introduce the show.

Fig. 1





Fig. 2

BEING

“The greatest peril of life lies in the fact that human food consists entirely of souls.”

BUSTER KAILEK, INUIT ELDER

Pudlo Pudlat (1916–1992, Cape Dorset) is known for his highly stylized landscapes and his consistent sense of design, color, and perspective. He is also known for the sense of humor in his works, as is evident in *Loons among Muskox* (fig. 2). In 1990, the National Gallery of Canada mounted a retrospective of Pudlat’s prints and drawings, making him the first Inuit artist to receive such recognition from a major eastern Canadian museum.

FAMILY

“Children are full of life; they never want to sleep. Only a song or monotonous words can make them quiet down so that at last they fall asleep. That is why mothers and grandmothers always put little children to sleep with tales. It is from them we all have our knowledge, for children never forget.”

NAALUNGIAQ, INUIT ELDER

With the 1962 closing of the North Rankin Nickel Mines, which had, in effect, created the community of Rankin Inlet, many families were left without an income. In 1963 the government set up an innovative ceramics workshop to train artists in that medium as well as carving and needlework. Workshop member Joseph Patterk (born 1912, Rankin Inlet) became a recognized artist in only three years through objects such as *Legend of the Family Who Traveled on a Wild Goose* (fig. 3). Although the Rankin Inlet ceramics workshop was closed in 1977, it has recently been revived through the efforts of a local gallery.

COMMUNITY

“The people that thought of holding a *qaggiq* [community snow house for feasting and dancing] would be the ones that built it. . . . After they were satisfied that it was ready for occupancy they would call out ‘Qaggiavuut’; that was the invitation.”

GEORGE AGIAQ KAPPIANAQ, INUIT ELDER

The artists of Baker Lake are particularly known for their extraordinary textile arts. Jessie Oonark, whose work is represented in *Our Land*, was responsible for developing the arts program at Baker Lake during the 1960s and 1970s. Her influence on younger artists including Fanny Algaalaga-Avatituiq (born 1950, Baker Lake; fig. 4) is evident in their use of bold colors and line. Algaalaga-Avatituiq captures a sense of the greatness and diversity of her community in this tapestry, an art form

regarded by many Baker Lake artists as an essential tool for preserving the history and stories of the area.

Our Land is on view at the Hood Museum of Art from March 27 through May 20. It was organized by the Peabody Essex Museum, Salem, Massachusetts, and the Government of Nunavut, Canada. Its presentation at the Hood was generously funded by the Philip Fowler 1927 Memorial Fund and the William Chase Grant 1919 Memorial Fund. The information in the exhibition is presented in English and in the syllabic version of Inuktitut, the Inuit language. An illustrated catalogue accompanies the exhibition.

Fig. 1. *Nunavut (Our Land)*, 1994–95, video, Zacharias Kunuk, director, Isuma Productions, Inc.

Fig. 2. Pudlo Pudlat, *Loons among Muskox*, 1985, lithograph. Courtesy of West Baffin Eskimo Cooperative, Cape Dorset.

Fig. 3. Joseph Patterk, *Legend of the Family Who Traveled on a Wild Goose*, 1966, ceramic.

Fig. 4. Fanny Algaalaga-Avatituiq, wall hanging, about 1980, wool, embroidery thread.

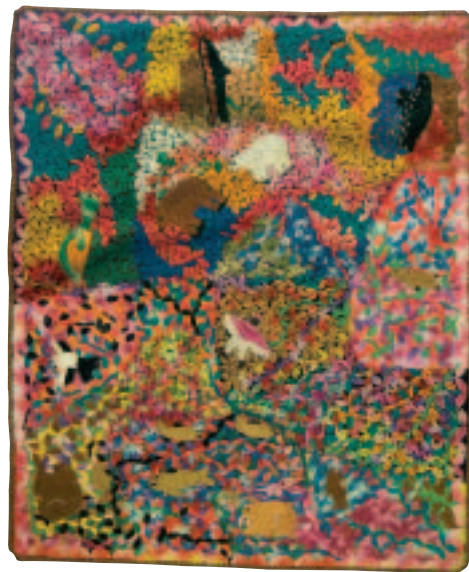


Fig. 4



9 and 10 April, morning and afternoon

OUR LAND: BUILDING AN INUKSUK AT DARTMOUTH COLLEGE

Peter Irniq, artist and former commissioner of Nunavut, will create an *Inuksuk*, or “likeness of a person,” at Dartmouth College in the days leading up to the April 11 *Our Land* exhibition opening events (see calendar for details). An *Inuksuk* is a stone figure that acts as a beacon for travelers in Canada’s north, symbolizing the strength, leadership, and motivation of the Inuit. Irniq will build the *Inuksuk* on the lawn in front of McNutt Hall, which houses Dartmouth’s Admissions Office. Every spring and summer, thousands of high school students visit campus via McNutt as they contemplate finding their own way. The *Inuksuk* will remain on view throughout the spring.



Jackson Pollock, untitled (*Bald Woman with Skeleton*), c. 1938–41, oil on the smooth side of Masonite attached to stretcher. Purchased through the Miriam and Sidney Stoneman Acquisitions Fund. © 2007 The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York. Photo by Jeffrey Nintzel.

A

lthough Jackson Pollock, like many great artists, was always reluctant to reveal any artistic influences on his work, it has long been known that he was powerfully affected by the Mexican muralists Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco. Scholars had suggested over the years that Pollock must have seen the extraordinary mural cycle *The Epic of American Civilization*, which was painted by Orozco between 1932 and 1934 in the Reserve Reading Room at Dartmouth College's Baker Library. Francis O'Connor, in his magisterial Pollock catalogue raisonné (1978), allowed that Pollock could have seen the Dartmouth murals but pointed out that he had "no evidence that he saw them in the original."¹ In their Pulitzer Prize-winning biography of Pollock published in 1989, Steven Naifeh and Gregory White Smith unearth such evidence: in 1936, Pollock traveled the three hundred miles by car from New York to Dartmouth College in the company of four others, his brother Sande, Bernie Steffen, Phil Goldstein (later known as Philip Guston), and Reginald Wilson (the biographers' source for the story).²

The image from the Dartmouth mural that presumably impacted Pollock the most was the imposing and savage *Gods of the Modern World* (panel 17 in the cycle), as is obvious from Pollock's decision, sometime following his Dartmouth visit, to make the untitled painting now known as *Bald Woman with Skeleton*, newly acquired by the Hood. There are also many other drawings and a number of oil paintings by Pollock that reference the Dartmouth murals, though rather less directly.

More a finished sketch than a finished painting, *Bald Woman with Skeleton* is a visceral, strongly conceived and executed work that probably dates to several years after the artist's Dartmouth visit. It shares its antiwar cry with Orozco's attack on the false modern gods as well as Picasso's *Guernica*, the response to the Spanish Civil War that so influenced Pollock. *Bald Woman with Skeleton* may in fact have been his response to the outbreak of World War II, by which time Pollock would have completely absorbed the Orozco imagery and been able to remake it in a composition of his own design and intemperate emotion.

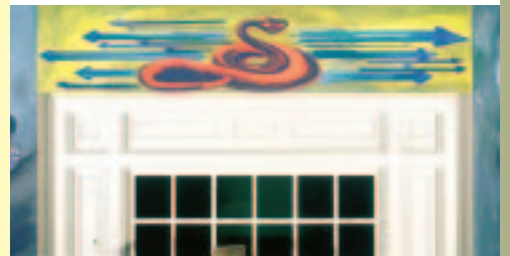
In *Bald Woman with Skeleton*, Pollock "presents a scene of ritual sacrifice."³ The violent image reverses the presentation of the skeleton in Orozco's mural while adding a crouching bald-headed woman and changing the skeleton itself into something animal-like. The melee of carnage and chaos is ferocious and presided over by a birdlike shape possibly comprised of two bare-ribbed human bodies. There are echoes of the darkest paintings of great European Old Masters, including Bosch, Rubens, and Goya (especially his *Black Paintings*), but the style is uniquely Pollock, full of vigor, primary colors, and rapidly laid down paints. Interestingly, the serpent in the lower center is an obvious borrowing from the Dartmouth Orozco panel *Snake and Spears*, while the massed crowd of human figures encircling the woman and skeleton is reminiscent of the figures in the panel *The Departure of Quetzalcoatl*. Other relationships doubtlessly remain to be discovered. The most detailed published examination of this work is by Robert Storr in a book of studies produced in conjunction with the major Pollock retrospective at the Museum of Modern Art, New York, in 1998–99.⁴

While *Bald Woman with Skeleton* is not a classic later Pollock, it is certainly a vital part of his formative years. This significant acquisition is in superb condition, a striking and unforgettable image imagined and executed by one of the most original of all painters.

BRIAN P. KENNEDY
Director

NOTES

1. Francis V. O'Connor and Eugene V. Thaw, *Jackson Pollock: A Catalogue Raisonné*, no. 59, vol. 1 (New Haven: Yale University Press, 1978), 177–78.
2. Steven Naifeh and Gregory White Smith, *Jackson Pollock: An American Saga* (Aiken, S.C.: Woodward White, 1989), 298, 843.
3. Stephen Polcari, "Orozco and Pollock: Epic Transformations," *American Art* 6, no. 3 (Summer 1992): 50.
4. Robert Storr, "Comet: Jackson Pollock's Life and Work," in Kirk Varnedoe and Pepe Karmel, eds., *Jackson Pollock: New Approaches* (New York: The Museum of Modern Art, 1999), 45–56.



José Clemente Orozco, *Gods of the Modern World*, from *The Epic of American Civilization*, 1932–34, fresco, reserve reading room, Baker Library, Dartmouth College. Commissioned by the Trustees of Dartmouth College.

José Clemente Orozco, *Snakes and Spears*, from *The Epic of American Civilization*.

José Clemente Orozco, *The Departure of Quetzalcoatl*, from *The Epic of American Civilization*.

calendar of events

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

MARCH

30 March, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

Artist Talk and Reception

RESOURCE WARS IN THE AMERICAN ARCTIC

Photographer Subhankar Banerjee will talk about photographing the American Arctic and getting involved in preservation and conservation issues there.

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

Hood Highlights Tour

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

APRIL

2–4 April

Pilobolus Events

See p. 10.

7 April, Saturday, 2:00 P.M.

Introductory Tour of *Our Land*

10 April, Tuesday, 12:30 P.M.

Lunchtime Gallery Talk

MAKING MOVING STILL: CAPTURING PILOBOLUS ON FILM

Tim Matson, author and photographer who covered Pilobolus performances in the 1970s

11 April, Wednesday, 12:30 P.M.

Outside McNutt Hall, facing the Green

Talk by Peter Irniq

See feature on p. 5.

11 April, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

Opening Lecture and Reception

OUR LAND: THOUGHTS ON INUIT ART AND SELF-DETERMINATION

John Grimes, Director of the Institute of American Indian Art in Santa Fe and co-curator of the exhibition. Opening remarks by the Honorable Ann Meekitjuk Hanson, Commissioner of Nunavut, and Neil LeBlanc, Canadian Consul General in Boston. A reception titled "Northern Delights—Wine and Food from Canada," sponsored by the Canadian Consulate General, will follow in Kim Gallery.

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

Our Land Special Lunchtime Gallery Tour

Karen Kramer, Assistant Curator, Native American Art and Culture, Peabody Essex Museum, and co-curator of the exhibition *Our Land*

14 April, Saturday, 2:00 P.M.

Introductory Tour of *Thin Ice*

17–20 April, 10:00 A.M.–12:00 noon

Family Program

Art Activity Bags

During school vacation week, children and their adult companions are invited to visit the museum each morning, Tuesday through Friday, to have fun and learn about art together.

There will be a variety of art activity bags to use, including a book bag with stories about art and artists, a puzzle bag full of looking questions, a portrait bag, and a landscape bag with a writing activity! Designed for children ages 6 to 12. No pre-registration required. For information, call (603) 646-1469.

18 April, Wednesday, 6:30 P.M.

Arthur M. Loew Auditorium

Special Film Screening

ATANARJUAT: THE FAST RUNNER

(Inuktitut, with English subtitles; 172 minutes)

This film was the Cannes 2001 winner of the Caméra d'Or for Best First Feature Film. It is directed by Zacharias Kunuk, whose work is featured in *Our Land*. A. Nicole Stuckenberg, Stefansson Postdoctoral Fellow at the Institute of Arctic Studies, Dickey Center for International Understanding, Dartmouth College, will introduce the film.

20 April, Friday, 5:00 P.M.

Arthur M. Loew Auditorium

Lecture and Reception

TAKING THE PERSONAL VISION FROM THE PRIVACY OF THE STUDIO INTO THE PUBLIC SPACE

Howard Ben Tré was commissioned by the Hood in 2005 to make a series of sculptures titled *Kira's Benches* in honor of the late Kira Fournier, a sculptor who worked in glass, bronze, and ceramics. The sculptures will be on view at a reception following the lecture by the artist, who will talk about his work in glass and bronze, including sited public sculptures in Boston, Minneapolis, Seattle, and Rhode Island.



22 April, Sunday, 12:00 noon–5:00 P.M.

Family Day

Life in the Arctic

Learn about life in the Arctic as you explore old and new art! Models of kayaks, sculptures of polar bears, clothing made from caribou fur, and many other fascinating objects will reveal Inuit culture. You will be able to listen to traditional Inuit stories, use interactive computer programs, and learn how life is transforming in the Arctic due to climate change. In the studio, you can create your own print with stencils. All activities are free. For children ages 6 to 12 and their adult companions. No pre-registration required. For information, call (603) 646-1469.

27 April, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

Lecture and Reception

FROM WONDER CABINET TO DEPARTMENT STORE: THOUGHTS ON THE AMERICAN MUSEUM

Michael Kimmelman, Chief Art Critic, *New York Times*. This lecture is sponsored by the Robert L. McGrath Lecture Fund.

MAY

2 May, Wednesday, 6:30 P.M.

Arthur M. Loew Auditorium

Film Screening and Discussion with Pilobolus Artistic Director Robby Barnett '72

LAST DANCE (2002; 84 minutes)

Award-winning director Mirra Bank follows the dazzling Pilobolus Dance Theater and legendary author-illustrator Maurice Sendak (*Where the Wild Things Are*) as they collaborate on a dance-theater work commemorating a haunting holocaust legacy. *Last Dance* weaves rehearsal footage, probing interviews, and breathtaking performance into a thrilling insight into the creative process. Robby Barnett '72, one of Pilobolus's early members, will introduce the film and answer questions after the viewing.

4 May, Friday, 4:30 P.M.

Lecture

FROM COLD WAR TO THIN ICE: TRANSFORMING CULTURAL AUTHORITY IN INUIT ART CURATING AND WRITING

Norman Vorano, Curator of Contemporary Inuit Art, Canadian Museum of Civilization, Gatineau, Quebec

5 May, Saturday, 2:00 P.M.

Introductory Tour of *Thin Ice*

9 May, Wednesday, 6:30 P.M.

Arthur M. Loew Auditorium

Film Screening and Discussion with Professor Ross Virginia, Director of the Institute of Arctic Studies, Dartmouth College

AN INCONVENIENT TRUTH (2006; 96 minutes)

Director Davis Guggenheim eloquently combines the science of global warming with Al Gore's personal history and lifelong commitment to reversing the effects of global climate change in the most talked-about documentary of the year. Professor Virginia will lead a discussion after the viewing.

12 May, Saturday, 2:00 P.M.

Hood Highlights Tour

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

19 May, Saturday, 2:00 P.M.

Introductory Tour of *From Discovery to Dartmouth: The Assyrian Reliefs at the Hood Museum of Art, 1856–2006*

25 May, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

Lecture

ON IMAGES: THEIR STRUCTURE AND CONTENT

John V. Kulvicki, Assistant Professor, Philosophy

ARTVENTURES

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

GROUP TOURS

Free guided tours of the museum's collections and exhibitions are available by appointment for any group of five or more. Contact the museum's 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 www.hoodmuseum.dartmouth.edu for information.

The museum is open every Wednesday evening until 9:00 P.M., so please visit after work!

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

◀ *Kira's Benches* in process in Howard Ben Tré's studio, 2006. The finished glass is shown fitted to the plaster maquettes for the bronze sections of the sculpture.

PILOBOLUS EVENTS

2 April, Monday

5:30 and 8:00 p.m.

Collis Common Ground

Pilobolus Community Workshops

The work and play conducted in these classes explores the process of collaborative choreography as a model for creative thinking in any field. Each two-hour session limited to thirty participants; \$10 per person. To register, call the Hop Box Office at (603) 646-2422.

3 April, Tuesday

3:00 p.m.

Haldeman Center, Kreindler Conference Hall (room 041)

Symposium and Opening Reception

LEAVING TRACKS: HISTORICIZING MODERN DANCE

Symposium sponsored by the Leslie Center for the Humanities. For more information, call (603) 646-0896 or visit <http://www.dartmouth.edu/~pilobolus/>

"The Genealogy of Modern Dance"
Introduction by Ford Evans, Director of Hopkins Center Dance and the Dartmouth Dance Ensemble

Panel 1: 3:20–4:45 p.m.

"Pilobolus: Are They Really Seeking the Light?"
Charles L. Reinhard, Director, American Dance Festival, and Suzanne Carbonneau, Professor of Performance and Interdisciplinary Studies in the Arts, George Mason University

Panel 2: 5:00–6:15 p.m.

"The Nature and Uses of a Dance Archive"
Jacqueline Z. Davis, Executive Director of the New York Public Library for the Performing Arts, and Jay Satterfield, Chief Librarian, Rauner Library

6:30 p.m.

Kim Gallery

Opening Reception

Pilobolus Comes Home: Three Decades of Dance Photographs

This exhibition opening celebrates the visual legacy of Pilobolus and the photographers who captured the dance company on film and in digital media over the thirty-five years of its existence. Please join Pilobolus Artistic Directors Robby Barnett '72, Michael Tracy '73, and Jonathan Wolken '71, as well as the photographers at the reception.

4 April, Wednesday

3:30 p.m.

Dartmouth Hall 105

Montgomery Endowment Lecture

Pilobolus Artistic Directors Robby Barnett '72, Michael Tracy '73 and Jonathan Wolken '71 will give a lecture sponsored by the Kenneth and Harle Montgomery Endowment. For more information, call (603) 646-4062 or visit <http://www.dartmouth.edu/~pilobolus/>.

5:15 p.m.

Pilobolus Archive Kick-Off Reception

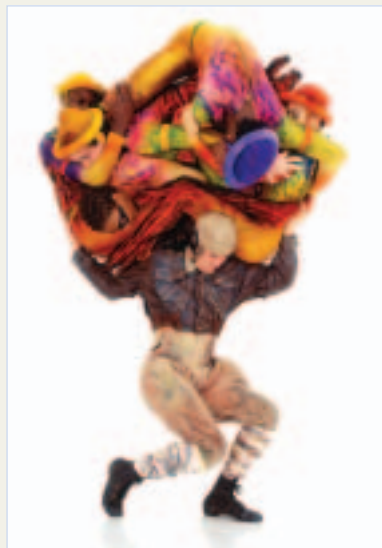
Baker Library, main corridor. For more information, visit <http://www.dartmouth.edu/~pilobolus/>.



Pilobolus Comes Home Three Decades of Dance Photographs

Pilobolus, the dance group that emerged from a Dartmouth classroom in 1971, has toured worldwide in the thirty-five years since its founding, created an institute of educational programming, launched touring companies, and profoundly influenced the world of contemporary dance. Now they have come home again.

The company's spring visit to the College celebrates the donation of the Pilobolus archives to the Dartmouth College Library's Rauner Special Collections. This new archive, whose contents span almost four decades of the dance group's creative life, will serve as an invaluable resource for dance scholars, Dartmouth students, and community members who wish to learn more about the history of the company. The archives include videos, photographs, slides, correspondence, posters, programs, and various other materials. As the dance company continues to tour, and to inspire, the archive will grow as well.



Three of the early members of Pilobolus, Robby Barnett '72, Michael Tracy '73, and Jonathan Wolken '71—who today remain the primary creative force behind the company—will also be in residence at Dartmouth as Montgomery Fellows during the first week of April. At this time Pilobolus will premiere a Dartmouth-commissioned dance at the Hopkins Center and offer numerous educational programs. A symposium titled "Leaving Tracks: Historicizing Modern Dance" and a lecture with the three men will be part of the programming that is open to the public.

In honor of this homecoming, the Hood Museum of Art will open the exhibition *Pilobolus Comes Home: Three Decades of Dance Photographs* in the Harrington Gallery on March 27, 2007, to run through July 8, 2007. It will display images by six photographers—Jonathan Sa'adah, Tim Matson,

Clemens Kalischer, Howard Schatz, John Kane, and Robert Whitman—who have captured the dance company on film at different phases of its development, accompanied by some material from the Pilobolus archives.

Early photographs of the company by Sa'adah, Matson, and Kalischer reveal the birth of the signature Pilobolus style, in which dancers' bodies are intertwined into fascinating sculptural shapes. The allusions to sculpture in their choreography provide insight into the artistic influences and thought processes behind each dance or pose. Later images by Schatz, Kane, and Whitman reflect the impressive manner in which the dance company has incorporated new elements and different looks and shapes while continuing to build upon the weight-sharing techniques and notions of cooperative movement that are at their roots. An opening reception for *Pilobolus Comes Home* will be held in the Kim Gallery on Tuesday, April 3, 2007, at 6:30 p.m.

KRISTIN MONAHAN GARCIA

Curatorial Assistant for Academic and Student Programming

(Top) Jonathan Sa'adah, *Ocellus*, 1971, silver positive. © Jonathan Sa'adah 1971

Howard Schatz, *Atlas*, 03/11/97, archival pigment print from scanned 2 1/4 chrome. Gift of Howard Schatz and Beverly Ornstein. Photograph by Howard Schatz (from *Passion & Line*, GraphisPress) © Schatz Ornstein 1998



Subhankar Banerjee, *Caribou Migration I*, 2002, UltraChrome print. Purchased through the Charles F. Venrick 1936 Fund; 2006.61

In 2006, Banerjee returned to Alaska and photographed Teshekpuk Lake and its surrounding wetlands and the Kasegaluk Lagoon in the northern Chukchi Sea, both of which remain under consideration for development for oil and gas drilling. The Hood is exhibiting work from both of Banerjee's trips north through four monumental habitat photographs depicting polar bear (through an image of a den), Pacific brant and snow geese, and caribou. In addition, the Hood will exhibit a recent acquisition titled *Caribou Migration I*, 2002 (see illustration). Banerjee has written about the transformative effect of his experiences photographing the northern regions:

In late 2000, when I first started to plan my journey to the Arctic, I used to think of the land as untouched by man, a so-called Last Frontier. After six years of intense engagement with the land, its peoples, and its issues, I see the Arctic not as a Last Frontier but as the most connected land on the planet. This connection is both celebratory—millions of birds from every land on the planet migrate to the Arctic each year for nesting and rearing their young, a planetary celebration of epic scale—and tragic, as resource wars (oil, coal, mineral), global warming, and toxic migrations have in turn connected the Arctic to the lives of people in faraway lands in a rather tragic manner too.

The photographer will visit Dartmouth on March 30 to talk about his work and answer questions about his involvement in the conservation and preservation of these Arctic landscapes and the wildlife that live there. *Subhankar Banerjee: Resource Wars in the American Arctic* will be shown at the Hood Museum of Art from March 27 through May 20, 2007.

KATHERINE HART
Associate Director and Barbara C.
and Harvey P. Hood 1918 Curator of
Academic Programming

SUBHANKAR BANERJEE

RESOURCE WARS IN THE AMERICAN ARCTIC

Five years ago, Subhankar Banerjee spent almost two years in the Arctic National Wildlife Refuge, photographing this remote region in northeastern Alaska in all four seasons. His work there coincided with the push by oil companies and the current U.S. administration to open up the oil and gas reserves on the coastal plain to drilling. During his travels over nearly four thousand miles of the 19.5-million-acre refuge by foot, raft, kayak, and snowmobile, he stayed in both interior and coastal villages with both Gwich'in Athabascan and Inupiat families, respectively, absorbing their close and intricate relationships to the northern environment and the birds and animals that thrive there.

Soon after Banerjee returned, controversy surrounding an exhibition of his work at the Smithsonian—

and his clear advocacy of preservation in the accompanying written texts—put him in the middle of the heated political dispute about the drilling proposal. During a debate on the U.S. Senate floor a month before the exhibition opening, Senator Barbara Boxer actually held up one of Banerjee's photographs. The work subsequently toured the country, accompanied by the catalogue *Arctic National Wildlife Refuge: Seasons of Life and Land* (2003), with a foreword by Nobel Peace Laureate and former U.S. president Jimmy Carter and essays by Peter Matthiessen and Terry Tempest Williams, a recent Montgomery fellow at Dartmouth, among others. Banerjee's passionate work for the preservation of Arctic natural sanctuaries made him the first recipient of the Lannan Foundation's Cultural Freedom Fellowship.



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EMBRACING A VISION: THE HOOD

In fall 2005 the Hood Museum of Art staff created a strategic plan to map out the institution's next four years of engagement with the college and community (fig. 1). The plan will direct the museum's activities to its twenty-fifth anniversary and its reaccreditation with the American Association of Museums, occurring simultaneously in 2010. One gray November day in particular, we broke into groups of five or six to write "vision sketches" of what we hoped the Hood would be like in 2010. While preparing this 2006–7 midyear report, we went back and reread all five vision sketches and realized that much of what we had envisioned has now taken shape after only eighteen months.

The first objective for this year is to increase the visibility, presence, and impact of the museum, both on campus and in the community. Our efforts in this regard include an annual general brochure (fig. 2), distributed regionally, a published annual report, and a new, accessible Web site that features more images, much more information about the collections, streaming videos, help

with planning museum visits, and details about educational programs and many other special opportunities (fig. 3). Making the museum more visible also entails more personal connections between staff members and the community at large, and new campus and community partnerships have already strengthened the Hood's exhibitions and programs in myriad ways (fig. 4).

The second objective for 2006–7 is to refocus our efforts toward making the most effective use of the Hood's large and diverse collections, which, because of limited gallery space, spend most of their time in storage. To showcase the richness of these collections we've emphasized particular strengths over the past year through exhibitions including *Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea*, *Rembrandt: Master of Light and Shadow*, and *Thin Ice: Inuit Traditions within a Changing Environment*. We will present the first in an annual series of extended permanent collection displays and publications this summer and fall with *American Art at Dartmouth: Highlights from the Hood Museum of Art*. Public programs have likewise

investigated significant works from the collection, including symposia built around the Perugino altarpiece and the Assyrian reliefs and numerous gallery talks on collection highlights. A final important collections activity is the Hood's engagement with scholars in researching those aspects that remain undiscovered (fig. 5). Christine Lilyquist, Senior Research Curator of Egyptology at The Metropolitan Museum of Art, and Afshan Bokhari, visiting lecturer in art history this spring, are in the process of researching and recataloguing the museum's Egyptian and Indian collections, respectively. A specialist in digital imaging has also begun consulting with the Hood on increasing reproductions in the museum's online database.

Creating moments of visual excitement—transformative art experiences that will remain in the memory of every person who witnesses them—is the third main objective for the museum this year. *Dreaming Their Way: Australian Aboriginal Women Painters*, an exhibition on loan from the National Museum for Women in the Arts of extraordinary paintings by



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MUSEUM OF ART MIDYEAR REPORT

thirty-seven Indigenous Australian women, gave visitors this past fall a glimpse of one of the most vibrant contemporary art movements in the world and a chance to experience works of art that are not yet deeply represented in the Hood’s collections. This coming summer, the Hood will commission a major site-specific installation in a space outside its own walls, Dartmouth’s Baker-Berry Library. Internationally renowned Chinese avant-garde artist Wenda Gu will add a unique monumental sculpture to his thirteen-year conceptual human hair art project *united nations*, in this case made of the hair of thousands of Dartmouth and regional community members (fig. 6). This project uses art as a catalyst for institutional and community dialogue and collaboration, modeling how new partnerships—such as this one between the Hood, Baker-Berry Library, area hair salons, and salon clients—can yield strong, creative, and inclusive interactions on campus and in the community.

The process of writing those “vision sketches” brought the museum’s greatest needs and desires to the surface, and we did not realize at the time how much it would influence

this past year’s work. As one group’s “vision of the Hood in 2010” declared:

The Hood always had an interest in scholarship, but it has approached it with new vision and vitality. It has reached beyond being a college department to being a welcoming and approachable museum for the region. The purpose of the museum now really seems to be about promoting and creating dialogue around art objects. They have done this also by enlivening the campus with provocative public art installations. Their Web site and publications are fresh, useful, engaging, and informative. The diversity of world art echoes and responds to the diversity of the Dartmouth community itself.

We welcome everyone to visit and enjoy the Hood’s many offerings. You will find exhibitions of the highest quality, engaging art that originates from all regions of the world, and programs for people of all ages.

KATHERINE HART
Associate Director and Barbara C.
and Harvey P. Hood 1918 Curator
of Academic Programming

Fig. 1. Staff engaged in strategic planning, November 2005.

Fig. 2. 2007 Hood brochure.

Fig. 3. Hood Museum of Art’s redesigned Web site.

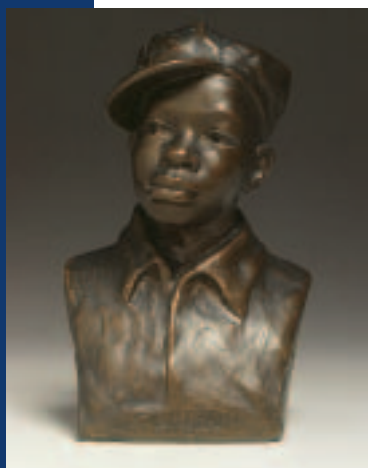
Fig. 4. Lesley Wellman, Curator of Education, leading a teen workshop offered in partnership with the Howe Library, Hanover.

Fig. 5. Christine Lilyquist, Senior Curator of Egyptology, The Metropolitan Museum of Art, teaches from the Hood’s collection of Egyptian art.

Fig. 6. Colorful hair braid spools in Wenda Gu’s Shanghai studio for his monumental installation in Baker-Berry Library.

JULIETTE BIANCO
Assistant Director

the collections



Augusta Savage, *Gamin*, modeled 1929, plaster by 1940, painted plaster. Purchased through the Florence and Lansing Moore 1937 Fund, the Stephen and Constance Spahn '63 Acquisitions Fund, and the Hood Museum of Art Acquisitions Fund; 2006.75
Photo by Jeffrey Nintzel.

NEW ACQUISITIONS

Gamin is the best-known work by Augusta Savage, the most admired and influential woman artist associated with the Harlem Renaissance. The life-size bronze version of this work (Schomburg Center, New York Public Library) won Savage the opportunity to study in Paris from 1929 to 1931. Although *Gamin* has invoked for viewers the ubiquitous street boys of Harlem, Savage actually modeled the sculpture after her nephew and fellow Harlem resident Ellis Ford, who had earned the nickname “gamin” for his spirited, defiant nature. She sensitively modeled her subject in contemporary dress, with a jaunty but somewhat vulnerable expression that lends the work its poignancy. Upon Savage’s return to Harlem, she began her role as an influential teacher and informal salon host by establishing the Savage Studio of Arts and Crafts, which served as an important gathering place for black artists, performers, and intellectuals through the 1930s and early 1940s.

In the eighteenth and nineteenth centuries, the making of **samplers** gave girls and young women the opportunity to practice a variety of embroidery stitches and to reinforce rudimentary lessons in spelling and penmanship. This colorful, finely worked example by sixteen-year-old Apphia Amanda Young is typical of the samplers made in the vicinity of Canterbury, New Hampshire, from 1786 until at least 1838, the date of this work, which is the latest dated Canterbury example known. It exhibits many of the hallmarks of this regional style, most notably the central urn or basket of flowers in the lower border, flanked by blossom-sprouting hillocks, songbirds, and evergreens at each corner. Remarkably, an 1833 sampler by the same maker has also survived and is a promised gift to the museum from local collector Joanne Foulk. Having the two samplers together will demonstrate how much a young woman’s needlework skills progressed over the course of five years.



Apphia Amanda Young, *Sampler*, 1838, linen embroidered with silk thread. Purchased through the Julia L. Whittier Fund, the Guernsey Center Moore 1904 Memorial Fund, and the Phyllis and Bertram Geller 1937 Memorial Fund; 2006.77.
Photo by Jeffrey Nintzel.

A SPACE FOR DIALOGUE

Fresh Perspectives on the Permanent Collection from Dartmouth’s Students

Visitors to the Hood Museum of Art know immediately that Dartmouth students are involved. One of the first things they encounter at the Hood is *A Space for Dialogue*. This area is reserved to showcase items from the permanent collection that are chosen by the museum’s student interns. The exhibitions are generally small—two to five objects with a provocative or innovative unifying theme.

“My topic evolved out of my interest in architecture,” says Jessica Hodin ’07, whose *Space for Dialogue* exhibition ran last winter. “I feel that architecture and the built environment are so much a part of our behavior and that the spaces we inhabit have a larger impact on our lives than we notice. Through my installation, I sought to highlight how we experience spaces.”

The first *Space for Dialogue* was installed in the fall of 2001, and yearly funding since 2002 from the Class of 1948 has enabled the program to thrive. Hood interns are supported by a variety of named sponsored programs, including the Class of 1954 Intern, the Kathryn and Caroline Conroy Intern, the Homma Family Intern, the Levinson Student Intern, and the Mellon Intern.

Through this program, numerous students have learned what it is like to curate an exhibition, a valuable experience for an undergraduate. Hodin professed that it’s also hard work. She had to secure reproduction rights, make decisions about matting and framing, and conduct research to support her theories. “I had not anticipated putting this much energy into it, but it was worth it because I’m proud of the result.”

SUSAN E. KNAPP, excerpt courtesy of *Dartmouth Life* (February 2007)



Jessica Hodin ’07 in front of her installation. Photo by Joseph Mehling ’69.

Watch the Hood's Programs on CATV

The Hood's public lectures and gallery talks continue to be broadcasted on Hanover's CATV channel 8 each Sunday evening at 8 p.m. This past winter, programs aired related the exhibitions *El Anatsui: GAWU* and *Thin Ice: Inuit Traditions in a Changing Environment*, as well as special lectures including that by Bonnie Burnham, President of the World Monuments Fund. For the current broadcast schedule, visit www.hoodmuseum.dartmouth.edu.

Hood Collections on the Road

This spring, the following works from the Hood's collection of 65,000 objects are on view around the country.

Saint Agnes Manderson, S.D. Pine Ridge Rez by Arthur Amiotte is featured at the Wheelwright Museum of the American Indian in Santa Fe, New Mexico, as part of their exhibition *Arthur Amiotte: Collages, 1988–2006*, on view through April 29, 2007.

Visitors to the New Hampshire Museum of History in Concord can see *Gateway of Crawford Notch, White Mountains* by Jean-Paul Selinger as part of *Consuming Views: Art and Tourism in the White Mountains*, on view through May 6, 2007.

The Rancher by Jaune Quick-to-See Smith is on loan to the Peabody Essex Museum in Salem, Massachusetts, as part of their exhibition *Intersections: Native American Art in a New Light*, on view through May 2007.

Hood Publications and Streaming Video Now Available on the Web Site

Visitors to the Hood's Web site now have access to more articles, publications, and videos. In-depth articles on the permanent collections that are now accessible in PDF format include "The African Collection at the Hood Museum of Art" (*African Arts*, Summer 2004) by Barbara Thompson, Curator of African, Oceanic, and Native American Collections, and "Drawings and Watercolors from the Hood Museum of Art" (*American Art Review*, March–April 2005) by Barbara J. MacAdam, Curator of American Art.

Also available on the Web site is the Hood's 2005–6 Annual Report and the current issue of the *Hood Quarterly*. Visitors can also view a short QuickTime video documenting the construction of the museum in 1985 and testimonials and images from the Hood's twentieth-anniversary celebration in September 2005.

Staff news

BART THURBER, Curator of European Art, delivered a paper in December at an international conference on late Renaissance art and architecture in Bologna, Italy, in conjunction with the exhibition on Annibale Carracci at the Museo Civico Archeologico.

KRIS BERGQUIST, School and Family Programs Coordinator, will present in a session titled "Finding Common Ground: Serving University and Community Audiences" at the National Art Education Association conference in New York in March.

JULIETTE BIANCO, Assistant Director, will present in two sessions at the American Association of Museums annual conference in May: "Measuring the Mission: Is Your Museum Making a Difference?" and "Partnerships That Matter: Presenting the Art of Indigenous Cultures in Art Museums."

SHARON GREENE joined the Hood staff in January in the position of Development Officer. She brings to the Hood extensive knowledge from her seven years of work as the Assistant to the Board of Trustees of Dartmouth College and her earlier position as Assistant Collections Manager and Curatorial Research Associate at the Shelburne Museum. We welcome her to the Hood team!

A COMMUNITY OF LEARNERS

For more than two decades, the Hood's weekend programs for families and children have provided opportunities for younger audiences to explore works of art in an informal and relaxed atmosphere. Some events are designed for adults and children to learn about art in the galleries together, create studio projects, watch demonstrations, or participate in performances. The Family Day taking place on April 22, *Life in the Arctic*, is a good example of this type of program, and the Calendar of Events describes all the fun things visitors will get to do at the museum on that day! In addition, this spring the Hood is offering a new program for families during April school vacation week. On four consecutive mornings, April 17–20, from 10:00 a.m. to 12:00 noon, children and their adult companions are invited to visit the museum and check out art activity bags. These bags include puzzles, stories, looking questions, drawing, writing, and other activities to help you explore different topics in art at your own pace. We hope you will come to the Hood and explore the arts with your family. While you are here, a staff member may ask you what you think of the programs and resources. Your feedback will help us to create ever better experiences

MUSEUM news

for families at the museum. For more information about any of the museum's family programs or to have your name added to the family events mailing list, please contact the museum's Education Department at (603) 646-1469 or hood.museum.tours@dartmouth.edu.



Making art at the Hood. Photo by Jack Rowell.

quarterly

HOOD MUSEUM OF ART

The exhibition *Thin Ice at the Hood*. Photo by Jeffrey Nitzel.

March 27–July 8, 2007

**DANCE PHOTOGRAPHS
PILOBUS COMES HOME: THREE DECADES OF**

Through May 13, 2007

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

March 27–May 20, 2007

OUR LAND: CONTEMPORARY ART FROM THE ARCTIC

This spring at the Hood:



General Information

Group Tours

Guided tours of the museum are available for groups by appointment. Call (603) 646-9469 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

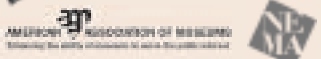
There is no admission charge for entrance to the museum. Metered public parking is available in front of the museum on Wheelock Street and behind the museum on Lebanon Street. All day public parking is available at the Parking Garage on Lebanon Street.

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.



HOOD MUSEUM OF ART

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