

HOOD MUSEUM OF ART

Spring/Summer 2009

quarterly

DARTMOUTH
COLLEGE

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Unknown artist, Lampung Province, Sumatra, Indonesia,
Tapis Balak, silk and cotton with gold thread, red wool,
and sequins. Lister Family Collection.

Photo © 2004 by John Bigelow Taylor.



Hood Museum of Art docent Sybil Williamson introduces the Perugino altarpiece to local middle school students visiting as part of their school's annual Renaissance Festival. Photo courtesy Hood Museum of Art.

LETTER FROM THE DIRECTOR

In recent years, the Hood Museum of Art has sought to commission major projects on campus that respond to College President James Wright's invitation to display works of art in public places, and to Provost Barry Scherr's encouragement to provide transformative experiences through engagement with works of art. This has been achieved by the permanent placement of sculptures near the Admissions Office and the Native American House, and by Wenda Gu's extraordinary *united nations* project, made from human hair donated by our community, which temporarily transformed the Baker-Berry Library and the Hood Museum of Art in 2007. Another exhibition of this kind takes place this spring/summer, also in Baker-Berry Library and at the museum. We invited the Spanish artist Félix de la Concha to paint portraits of fifty-one people, each session lasting two hours, during which time he also audio- and video-recorded conversations with his sitters. The portraits in canvas, audio, and video will be exhibited from April through September. The project is a response to the campus-wide programming theme for 2008–10, "Conflict and Reconciliation," established by the Dartmouth Centers Forum, an amalgam of student and community-focused institutes and centers on campus. Each of the sitters was selected because they had encountered conflict of one kind or another in their personal lives and have made—or are making—the journey toward reconciliation. This powerful project has been a revelation, a remarkable sample of the wonderful people in our community, and we thank Félix de la Concha for his dedication and imagination in realizing it.

Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia presents a magnificent array of handwoven and embellished textiles of great complexity. The works in this beautiful exhibition are from the Lister Family Collection, and most of them have been gifted to the Hood by board member Stephen Lister, Dartmouth Class of 1963. We are deeply grateful for both his collecting passion and his generosity of spirit. As with the warmly received 2006 exhibition *Dreaming Their Way: Australian Aboriginal Women Painters*, all the works in this show of Indonesian textiles were made by women. They were also worn by women while participating in the ceremonial life of Lampung. We are grateful to Dr. Mary-Louise Totton for her professional commitment in the presentation of these wonderful garments and the preparation of the scholarly book that accompanies the show.

The current economic environment has been challenging for the Hood Museum of Art, as it has for everyone. This has been a time of reorganization and increased commitment to delivering our key intentions: to create learning encounters and to cultivate teaching with objects. Our excellent staff does this well but wishes to do it even better. We need and value the participation, advocacy, and support of all our visitors—students, faculty, alumni, and members of our broader community. Félix de la Concha's project celebrates our stories, our shared humanity, and our commitment to each other. In times of challenge, museums can indeed be places of consolation and inspiration. Please do visit us, participate as a member, and enjoy, at no charge, the fabulous collections of Dartmouth College.

BRIAN KENNEDY
Director

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HOOD MUSEUM OF ART

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SPECIAL

exhibitions



FÉLIX DE LA CONCHA: PRIVATE PORTRAITS/PUBLIC CONVERSATIONS April 4 through September 27, 2009

The Hood continues its series of major public art projects with an exhibition at the museum and in Baker-Berry Library exploring issues of conflict and reconciliation, the theme of the Dartmouth Centers Forum for 2008–10, in the lives of residents of the Dartmouth and Upper Valley communities. During the fall of 2008, the museum commissioned fifty-one portraits by Spanish painter Félix de la Concha. While painting the sitters, the artist conducted conversations with them about conflicts they have experienced, audio- and videotaping each session.

Generously supported by gifts from Constance and Walter Burke '44 and Yoko Otani Homma and Shunichi Homma M.D., Class of 1977.

Félix de la Concha, Evelyn Ellis, 2008, oil on linen. Collection of the artist.

WEARING WEALTH AND STYLING IDENTITY: TAPIS FROM LAMPUNG, SOUTH SUMATRA, INDONESIA April 11 through August 31, 2009

Handwoven from cotton and silk threads colored with ancestral dye recipes and then embellished with gold- and silver-wrapped threads, silk embroidery, and appliquéd mirrors and mica, these ornate tube dresses were created by elite women of Lampung, South Sumatra. In a land located between the two maritime routes linking east and west Asia, these sumptuous garments communicate a family's global contacts, social station, and clan identity. Guest curated by Dr. Mary-Louise Totton, Assistant Professor of Art History, Frostic School of Art, Western Michigan University, the exhibition combines selected tapis from the Lister Family Collection with contextual archival photographs.

Generously supported by the Evelyn A. J. Hall Fund and the William B. Jaffe and Evelyn A. Jaffe Hall Fund.

Unknown artist, Lampung Province, Sumatra, Indonesia, *Tapis Inuh*, cotton with silk floss. Lister Family Collection.
Photo by Don Tuttle.



FRANCE IN TRANSFORMATION: THE CARICATURE OF HONORÉ DAUMIER, 1833–1870 April 25 through August 24, 2009

One of the most witty and adept caricaturists of all time, Honoré Daumier created social and political cartoons that continue to resonate today. The Hood Museum of Art's collection offers a rich overview of Daumier's career as a graphic artist, presenting a picture of France in the mid-nineteenth century, a time when cultural and societal changes were ushering in a new era of modernity.

Generously funded by the Frank L. Harrington 1924 Exhibition Fund.

Honoré Daumier, 1830 and 1833 (1830 et 1833) (detail), plate 303 from the series *Caricature (La Caricature)*, 1833, lithograph on wove paper. Purchased through the Adelbert Ames Jr. 1919 Fund; PR.987.21.

SPIRIT OF THE BASKET TREE: WABANAKI ASH SPLINT BASKETS FROM MAINE Through June 28, 2009

Guest curator Jennifer Sapiel Neptune brings to light the rich visual dialogue between contemporary Wabanaki basket artists of Maine and the legacy of Native American basket making in the region. Originally created for indigenous use, baskets emerged as valued items of trade with European settlers during the colonial era. They have remained at the center of cultural exchanges between Wabanaki people and Americans of non-native descent, serving to solidify cultural identity, perpetuate intergenerational continuity, and symbolize political sovereignty for Wabanaki tribal members.

Generously supported by the Frank L. Harrington 1924 Exhibition Fund.

Ganessa Bryant, *Point Basket*, 2008, brown ash and sweetgrass. Purchased through the Alvin and Mary Bert Gutman '40 Acquisitions Fund; 2008.46.



WEARING WEALTH AND STYLING IDENTITY: TAPIS FROM LAMPUNG, SOUTH SUMATRA, INDONESIA



Unknown artist, Lampung Province, Sumatra, Indonesia, *Tapis Laut Lineau*, cotton with gold-wrapped thread. Lister Family Collection.

Photo © 2004 by John Bigelow Taylor.

The Hood Museum of Art is delighted to present the first major museum exhibition to focus solely on *tapis*, the heavily ornamented ceremonial sarongs made and worn by women in the south Sumatran province of Lampung, Indonesia. Tapis are made from cloth strips that are woven by hand from dyed cotton and silk threads, then sewn together into a tube, and finally decorated with gold, silk, mirrors, and other precious materials.

The exhibition explores the role of tapis in the ceremonial life of Lampung and explains what these complex garments say about their wearers through their weave structures, their dye colors, the motifs with which they are embellished, and the materials and techniques with which they are ornamented. Women wear tapis at weddings and other important public occasions, arranging themselves into colorful and glittering processions that are alternately the centerpieces and backdrops of such ceremonial moments. Their tapis indicate their wealth, social station, and family affiliation. An elite bridal attendant, for example, would be identified by a “Tapis Balak,” a luxurious sarong embellished with red felt roosters and rows of triangles composed of gold-wrapped threads (see cover image). The roosters and the triangle motif, which is known as “bamboo shoot,” both have connotations of growth and fertility. Conversely, a widow would be recognized by a comparatively minimalist tapis composed of deep blue bands that lacks metallic ornament.

For centuries Lampung’s history of involvement in global trade has been an important factor in the creation, display, and aesthetics of tapis. Lampung faces the Sunda Strait, which separates Indonesia’s two best-known islands of Sumatra and Java and is one of only two waterways through which ships can navigate between eastern and western Asia. As a result, the peoples of this province have enjoyed over two thousand years of maritime commercial connections with imperial China, Islamic caliphates, Indic empires, Southeast Asian kingdoms, and, more recently, Europeans and Americans. They traded pepper, elephants, gold, and other valuable commodities for prized textile goods and items that could ornament tapis, such as



Unknown artist, Lampung Province, Sumatra, Indonesia, *Tapis Agbheng*, cotton with bast fiber and muscovite (colored mica). Lister Family Collection. Photo © 2004 by John Bigelow Taylor.

gold-wrapped thread and wire, silk floss, mica and mirrors, beads, metal sequins, and coins.

Three of the tapis in the exhibition show how the lore of the sea and its commerce and navigation became the source of rich visual, material, and conceptual vocabularies that give tapis meaning in Lampung society. Tapis worn by brides and matrons from high-ranking and wealthy families, for example, were called “Jung Sarat,” or “Fully Laden Ship.” The name evokes the source of Lampung’s wealth and casts the tapis as a metaphorical ship with a cargo full of riches. In one magnificent example, the surface of the ground cloth is covered entirely with gold-wrapped threads that have been bent into geometric patterns and sewn into place with silk thread, a technique called “couching.” Other tapis, such as a “Tapis Laut Lineau” (“Sea Lines”), display what may be nautical charts of star paths or, as can be seen in the above detail of a “Tapis Raja Medal,” outrigger ships and sailors.

Tapis are entrancing for the variety of materials and complexity of techniques employed in their creation. *Wearing Wealth and Styling Identity* includes several examples of the stunning tapis type known as “Inuh,” which combines bands of silk-embroidered cloth with panels of ikat, a patterned cloth made by dyeing individual threads at calculated intervals so that a specific design emerges when they are woven into cloth. The embroidered bands are often equally intricate. Some portray abstracted cuttlefish, relatives of the squid that are native to the Indian Ocean, while others, as in this example, depict sequences of figures and boats that may allude to maritime trade or ceremonial processions on land.

While Indonesian textiles have been widely exhibited and studied, this exhibition represents pioneering work on the sumptuous tapis of Lampung. This

scholarship was undertaken by Dr. Mary-Louise Totton, Assistant Professor of Art History, Frostic School of Art, Western Michigan University, who is the curator of the exhibition as well as author of the accompanying publication. Both endeavors grew out of her earlier work on representations of textiles in ancient Javanese temples and are complemented by new information she has uncovered in Indonesia on individual works in the exhibition and the genre as a whole. *Wearing Wealth and Styling Identity* also celebrates the occasion of the gift of a major portion of the Lister Family Collection of tapis textiles to the Hood Museum of Art. Stephen Lister, who has collected both tapis and Native American art, is a member of the Hood Board of Overseers and of the Dartmouth Class of 1963.

ALEX BORTOLOTT
Assistant Curator, Special Projects



Unknown artist, Lampung Province, Sumatra, Indonesia, *Tapis Raja Medal* (detail), silk and cotton with gold-wrapped thread, silk floss, wool, gold wire, and sequins. Lister Family Collection. Photo © 2004 by John Bigelow Taylor.

Unknown artist, Lampung Province, Sumatra, Indonesia, *Tapis Jung Sarat*, cotton with gold-wrapped thread. Lister Family Collection. Photo © 2004 by John Bigelow Taylor.



FÉLIX DE LA CONCHA

PRIVATE PORTRAITS/PUBLIC CONVERSATIONS



The Hood Museum of Art has, in recent years, been engaged in an effort to expand its reach across campus and to the broader community. Toward this end, a number of artworks have been placed on the Dartmouth campus, and in 2007 a major project by Chinese artist Wenda Gu was installed at Baker Library. In keeping with the museum's interest in public art, the Hood commissioned Félix de la Concha to paint the portraits of fifty-one people from the Dartmouth and larger Upper Valley communities as part of the Dartmouth Centers Forum theme for the 2008–10 academic years, "Conflict and Reconciliation."

Known primarily for his paintings of architectural landscapes, many produced as series in which he explores the idea of time, de la Concha began to paint portraits in 2005, including a series of Spanish cultural figures that was exhibited in Madrid during spring 2008. Recently, he has also completed a series of portraits and conversations with children and adults from the Dominican Republic, and is working on a project with Holocaust survivors. A native of Spain, de la Concha has lived in Lyme, New Hampshire, for several years, and he became an American citizen this fall.

The fifty-one portrait sitters in the Hood's commission were suggested for participation by numerous people on the basis of the sitters' life experiences as they related to this theme; they have all encountered conflict in their lives and have made—or are making—the journey toward reconciliation. The potential subjects of inquiry included an array of personal, societal, and global conflicts. During each two-hour portrait session, de la Concha interviewed the sitter while audio- and videotaping the entire experience. The artist added video to the Hood project as a means of reconstructing, in real time, the evolution of the sessions. Thus, "portrait" here comprises painted representation, spoken narrative, and a visual recording of the interaction between artist and subject—a multidimensional representation of an encounter that is intellectually, psychologically, and emotionally charged. *Félix de la Concha: Private Portraits/Public Conversations* will be exhibited at the Hood Museum from April 4 through September 27, 2009, with a gala opening planned for Friday, May 8.

This project was undertaken in conjunction with the Dartmouth Centers Forum (DCF), a collaborative humanities alliance on the Dartmouth campus whose members include the Allwin Initiative for Corporate Citizenship, Dickey Center, Rockefeller Center, Ethics Institute, Institute for Security, Technology, and Society, Hood Museum of Art, Hopkins Center, Leslie Center for

the Humanities, Tucker Foundation, and Dartmouth Center for the Advancement of Learning. DCF annually chooses a theme for its campus-wide programming. (To learn more about DCF and the 2008–10 theme, visit www.dartmouth.edu/~centersforum/.)

KAREN MILLER
Exhibitions and Programs Coordinator

THE SITTERS

Carla Bailey
Willy Black
Molly Bode
Len Cadwallader
Benjamin Campbell
Amparo Carvajal Hufschmid
Jim Castellini
Ronald Chavarria
Mary Childers
Walt Cunningham
Paul Danos
Maureen Doyle
Bruce Duthu
Evelynn Ellis
Autumn Evans
Kyle Finnegan
Tillman Gerngross
Gretchen Gerzina
Priscilla Gilman
Mary Lou Guerinot
Chris Han
Sheila Harvey Tanzer
Jeff Hinman
Shunichi Homma
Anna Horvath
Mark Israel
Margaret Jacobs
Micaela Klein
Susanna Kurnick
Maria Laskaris
Ned Lebow
Gilbert Littlewolf
John McNellis
Marysa Navarro
Charles Nearburg
Milton Ochieng
Velizara Passajova
Amin Plaisted
Jan Ramirez
Sharon Reed
James Rice
Thomas Richardson
Jackie Richter-Menge
Barry Scherr
Stephen Silver
James Strickler
Kesang Tashi
James Wright
Ken Yalowitz
Andrew Zabel



(opposite page) Félix de la Concha, *Ken Yalowitz*, 2008, oil on linen. Collection of the artist.

(top) Willy Black.

(middle) Micaela Klein.

(bottom) Jim Castellini.

France in Transformation

The Caricature of Honoré Daumier, 1833–1870



Honoré Daumier, *What! Another caricature of us in this morning's Charivari!* (*Comment! Encore une caricature sur nous . . .*), plate 39 from the series *The Bluestockings* (*Les Bas-Bleus*), 1844, lithograph on wove paper. Purchased through the Hood Museum of Art Acquisitions Fund; PR.2003.15.

The French painter and graphic artist Honoré Daumier (1808–1879) was described by his contemporary, the influential poet Charles Baudelaire, as “one of the most important men, not only of caricature but in the whole of modern art.” Daumier’s formative years as an artist coincided with the first daily journals that incorporated illustration, and he made his name with political prints in such popular French publications as *La Caricature* and *Le Charivari*. The Hood Museum of Art’s holding of more than fifty Daumier prints offers a rich overview of the artist’s satirical career, presenting a cavalcade of contemporary stereotypes that range from bourgeois city-dweller to sophisticated con man. Daumier’s lithographs in *France in Transformation* will be studied by students taking French courses taught by Professors Vivian Kogan and Roxana Verona. The seed for the exhibition was planted several years ago when Professor Verona, a visiting Andrew W. Mellon scholar at the museum, studied the Hood’s Daumier holdings for the purpose of including these prints in her courses.

Born into a lower-class family in Marseilles in 1808, Daumier left an early job as an errand boy to pursue a career in art and supported himself through his

published caricatures. Almost immediately, he turned his pen to a critique of the newly established July Monarchy (1830–48), which succeeded the failed Bourbon restoration that had in turn followed Napoleon’s defeat. In 1832, Daumier was sent to prison for six months as a result of his highly critical caricature of the citizen-king Louis-Philippe as Gargantua, the character from François Rabelais’s sixteenth-century satire. Seated on a toilet-like throne, the king is shown swallowing bags of money from the lower classes and excreting favors for his court favorites. Once he was released, Daumier returned to work, and as the censorship laws grew stricter he moved away from the monarchy in particular to focus upon Parisian life in general. His work provides a comprehensive picture of France in the mid-nineteenth century as it moved toward modernity.

In his caricature Daumier developed several stock characters, the most famous of which was Robert Macaire. A character created by a well-known actor of Daumier’s time, Macaire was portrayed by the artist in a variety of professional guises. Dressed like an elegant dandy, Macaire satirically expresses the abuses occurring throughout society. Whether doctor, lawyer, or merchant, Macaire is at heart nothing but a con man. *Mr. Daumier, your series . . . is . . . charming* suggests the self-consciousness of Daumier’s position at the newspaper *Le Charivari*. In the caption Macaire commends Daumier, seated on the left, for his portrayal of the “bunch of thieves” constantly tricking the honest Parisian citizenry, when he himself is one of them.

Daumier also turned his gaze to intellectual women who advocated for parity with men in *What! Another caricature of us in this morning's Charivari!* The Blue Stockings had been a women’s discussion group in England, and Daumier appropriated the term for a series in which he ridiculed the social and literary aspirations of intellectual women of the time. Daumier’s derision is emphasized through the women’s physical traits: with pinched faces and unkempt hair, his “bluestockings” are the antithesis of contemporaneous depictions of the desirable female.

While this exhibition focuses on Daumier’s satirical lithographs, they represent only one aspect of his wide-ranging



Honoré Daumier, *Mr. Daumier, your series . . . is . . . charming . . .* (*Monsieur Daumier, votre série . . . est . . . charmante . . .*), plate 78 from the series *Caricaturana* (*Robert Macaire*), 1838, handcolored lithograph on wove paper. Purchased through the Class of 1935 Memorial Fund; PR.2000.39.1.

career. *The Ass and the Two Thieves* reveals another side of his work. A rare impression, this print is based on a Daumier painting exhibited in the Salon of 1849. The subject is from the writing of La Fontaine, one of the artist’s favorite authors. An allegory of opportunity, Daumier shows two thieves in the foreground fighting over a stolen donkey, unaware that a third has taken the animal and is galloping away. The artist’s remarkable caricatures offer lessons guaranteed to resonate in perpetuity.

ABIGAIL WEIR
Curatorial Assistant



Honoré Daumier, *The Ass and the Two Thieves* (*L'Ane et les deux voleurs*), plate 75 from the series *Artists' Recollections* (*Souvenirs d'artistes*), 1863, lithograph on wove paper. Purchased through the Class of 1935 Memorial Fund; PR.2000.39.3.

As part of the Hood communication team's early efforts to reach out to new audiences (and to the museum's current audience, but in new ways), the Hood has entered the world of online social media. The Internet now supports all kinds of interactive communications tools, leading to it being dubbed Web 2.0 by technology experts to differentiate it from the original, more static and documentary, use of the Internet in the 1990s. The possibilities here are exciting and ever-expanding. Over the past several months, the Hood has established a presence on Web 2.0 platforms such as Facebook, Twitter, and Flickr, and it has converted its online museum news page to an easily accessible RSS feed.* By using these powerful (and popular) new tools, the Hood strives to include both our actual and our virtual communities more fully in our programming.

In addition, the Hood's dedication to encouraging and developing its visitors' visual literacy is considerably enhanced through the new capabilities of these online platforms. For instance, Flickr allows users to browse any of the museum's images (in its dedicated photo-stream) according to their interests; it also supplies slideshows to the museum's own Web site. The RSS news feed presents users with the opportunity to be notified when a story is posted, and to browse stories (as they do images) at their convenience and according to their interests. It also enhances our search engine presence online, thereby introducing the Hood to potential new audiences anywhere in the world via Google and the like.

Facebook is another great example of how the museum can use these technologies to enrich our interactions with visitors. For example, we can promote our intern-curated *Space for Dialogue* shows directly to Dartmouth students, many of whom are avid members of Facebook. Events can be advertised, or targeted online invitations sent out, according to the wonderfully specific Facebook demographics. Our monthly email newsletter, Hood Happenings, can be sent directly to fans of the museum's Facebook page. We should not underestimate the potential here: the site's founder, Mark Zuckerberg, states on

his Facebook blog that 150 million people around the world are now actively using Facebook and almost half of them are using Facebook every day. [Five years ago] most of the people using it were college students in the United States. Today, people of all ages—grandparents, parents, and children—use Facebook in more than 35 different languages and 170 countries and territories.

Through such interactive platforms, the individual has a voice; indeed, there are usually spaces for feedback that in the Hood's case will encourage dialogue about the museum and art-related issues. By incorporating Web 2.0 technologies into our communications toolbox, we are engaging with our growing audience of museum supporters, visitors, and art lovers using a rich array of options for both museum- and user-generated (and shared) content. We hope to see you online soon!

RACHEL TARDELLI VERMEAL
Communications and Public Relations Coordinator

NILS NADEAU
Communications and Publications Manager

***RSS:** Really Simple Syndication; a file format that allows an individual to subscribe to news and media updates through a Feed Reader. **Facebook:** A social networking Web site growing at the rate of 600,000 users a day. **Twitter:** A social networking service that allows you to connect with others using up to 140 characters at a time. **Flickr:** An image hosting site that integrates with the Hood's Web site and Facebook presence.

Find the Hood Online:

Hood on Facebook
<http://www.facebook.com/pages/Hanover-NH/Hood-Museum-of-Art/37632245685>

Hood on Twitter
<http://twitter.com/HoodMuseum>

Museum News RSS Feed
<http://hoodmuseum.dartmouth.edu/about/news/rss.xml>



The Hood Web site.



The Hood on Facebook.



The Hood on Twitter.

the collections

Arrow (Elk Society),
Cheyenne, untitled, page
21 from the Elk Society
Ledger, about 1875,
graphite and colored pencil
on ledger paper. Gift of
Mark Lansburgh, Class of
1949, in honor of James
Wright, President of
Dartmouth College;
2008.75.



Arrow (Elk Society),
Cheyenne, untitled, page
154 from the Elk Society
Ledger, about 1875,
graphite and colored pencil
on ledger paper. Gift of
Mary Alice Kean and
David Raynolds, Class of
1949, in honor of President
James and Susan Wright;
2008.71.3.



RECENT ACQUISITIONS

In December 2007, the Hood Museum of Art acquired a major collection of over one hundred Native American ledger drawings. Collected over thirty years by Mark Lansburgh, Dartmouth Class of 1949, and considered the largest and most diverse collection of nineteenth-century Native American drawings in private hands, its acquisition is of exceptional importance because of the opportunity it affords for study of a period of profound cultural transition among the Plains people during the second half of the nineteenth century.

During fall 2010, Dartmouth's Leslie Center for the Humanities will sponsor an Institute, directed by the distinguished historian Professor Colin Calloway, entitled *Multiple Narratives in Plains Indian Ledger Art: The Mark Lansburgh Collection*, which will involve a number of major scholars in the field, including Joyce Szabo, Jackie Rand, and Mike Cowdrey. At the same time, the Hood will present an exhibition of the ledger drawings in conjunction with the fourth installment in our series of permanent collection exhibitions, *Native American Art at Dartmouth: Highlights from the Hood Museum of Art*, from October 2010 through March 2011.

Ledger drawings represent a continuation of the tradition of Plains pictographic shorthand that was formerly executed on animal hides. As contact with Euro-Americans increased from the 1850s through the 1870s, this method of drawing was transferred to the medium of paper. Early ledger art, executed largely by men, was primarily a record of valiant deeds, a type of heraldic painting depicting warfare, hunting, and horse stealing. The genre evolved during the latter part of the nineteenth century, the beginning of the reservation era, to include scenes of social interaction such as courting and domestic life, with some drawings made for sale to outside audiences as well.

This past fall seven works were acquired to add to the Hood's collection of ledger drawings. Of these, five are by the artist Arrow, identifiable by his name glyph. Arrow was a Southern Cheyenne warrior, a Lance Bearer of the Elk Society. His drawings are from a ledger collected in 1882 at Darlington Indian Territory, the Agency of the Cheyenne-Arapaho Reservation. They may record the events of 1874–75, when the Southern Cheyenne were engaged in a bitter battle with U.S. soldiers to preserve their way of life as they were being forced onto reservations. For artists like Arrow, these drawings were recollections of tribal history, a means of holding on to their way of life in a period of dramatic upheaval and cultural change.

Of the two Arrow drawings featured here, plate 21 depicts a warrior who has dismounted and run into a Ute camp where he is “counting coup” on an abandoned baby. Counting coup was a war honors system, a means of tribal acknowledgment for valiant deeds. The touching of a live enemy, a baby in this depiction, ranked very high on the bravery scale. This ledger drawing was donated by Mark Lansburgh ’49 in honor of President James Wright. Plate 154 depicts courting activities, with the artist himself on the right, identified by the arrow glyph over his head. He is seen in a clandestine meeting with two eligible young women, attired in brightly colored blankets, who have gone to a spring to fetch pails of water. They are accompanied by an older female relative, depicted in muted tones, whose duty it was to prevent just this type of meeting. This drawing was given by David and Mary Alice Kean Reynolds (Dartmouth Class of 1949) in honor of President James and Susan Wright.

Stephen A. Lister of Santa Fe, New Mexico, Dartmouth Class of 1963, and a member of the Hood Museum of Art Board of Overseers, has recently donated an Eastern Sioux (Dakota) vest. Dating to about 1885 and made of tanned hide and cotton fabric, it is decorated with dyed porcupine quills and glass beads in an abstract floral pattern.

Joe Horse Capture, guest co-curator of the Hood’s upcoming exhibition of its Native American collection in 2010–11, explains that the Dakota tribe straddles two cultural regions, the Great Lakes/Woodlands and the Plains. This vest, probably made from deer hide, is a good example of late-nineteenth-century work. The Great Lakes/Woodlands influence can be seen in the repeating floral designs shown on the front of the vest. The quilled line that travels around the edge toward the back has branchlike forms on which there is small, leaf-type imagery. The Plains aspects of this vest are the five-pointed stars and the color of the quills.

The Hood is most warmly appreciative to Mr. Lister, a collector of both Indonesian textiles (to be shown at the Hood this spring and summer) and Native American art, for his ongoing support.

In 1593–94 Hendrick Goltzius (Dutch, 1558–1617), one of the most influential artists in the history of printmaking, engraved a set of six large scenes titled *The Early Life of the Virgin*. From the outset, the prints were regarded as models of several different styles: those of Albrecht Dürer (1471–1528), Raphael (1483–1520), Titian (c. 1490–1576), Lucas van Leyden (1489/94–1533), Jacopo Bassano (c. 1510–1592), and Federico Barocci (c. 1535–1612). Goltzius creatively borrowed recognizable elements from older paintings or prints and rearranged them to make entirely new compositions of his own, which he engraved in a manner associated with each artist. The series helped to establish his reputation as a versatile artist and became known as his *Master Prints*—the same expression used to describe three famous engravings by his great predecessor Albrecht Dürer. Efforts such as these to surpass the achievements of previous generations of printmakers marked Goltzius’s work for the rest of his career.

In the case of *The Circumcision*, Goltzius came so close in appearance to a work by Dürer that—according to Karel van Mander (1548–1606)—it was mistaken for an authentic print by the Renaissance master. The Hood also recently acquired the original composition by Dürer, a renowned German artist active in the late fifteenth and early sixteenth centuries, which was one of twenty woodcuts depicting the *Life of the Virgin* based on St. Luke’s Gospel and the apocryphal writings. The series was considered Dürer’s most accomplished set of prints executed from 1500 to 1505.

Goltzius modeled the overall composition, several figures, and myriad details after Dürer’s earlier print, but he also introduced a number of unique features that would have been recognized by some of his contemporaries. Most importantly, the setting was transformed from an ideal image of the Temple in Jerusalem to an accurate rendering of the Brewers’ Chapel in the church of St. Bavo in Haarlem, and he added a self-portrait in the background. As Van Mander noted in his biography of the Dutch artist in 1604, “These [prints] prove that Goltzius was a rare Proteus or Vertumnus, who could assume all possible guises in his art and can recreate in all possible styles.”

Hendrick Goltzius, *The Circumcision*, from the series *The Early Life of the Virgin*, 1594, engraving. Purchased through museum funds; 2008.72.4.



Eastern Sioux (Dakota), vest, about 1885, tanned hide, porcupine quills, glass beads, cotton fabric. Gift of Stephen A. Lister, Class of 1963; 2008.82.



Albrecht Dürer, *The Circumcision*, from the series *The Life of the Virgin*, about 1504–5, woodcut. Purchased through the Jean and Adolph Weil Jr. 1935 Fund, through gifts from Jane and W. David Dance, Class of 1940, the Cremer Foundation in memory of J. Theodor Cremer, and through the Hood Museum of Art Acquisitions Fund; 2008.95.



MUSEUM news

Volunteer of the Year

Every year in October, in observation of National Arts and Humanities Month, the Hood Museum of Art pays tribute to its dedicated volunteer corps by naming a Volunteer of the Year. This past fall, we recognized the contributions of Barbara Haak. Barbara began volunteering in the museum shop more than twenty years ago. She is distinguished by her good humor, sunny wit, and lifelong willingness to help, whether by using her artisan expertise to assist a shop customer buying jewelry or by offering her home as a warehouse for the local book sale. Combining her love of books with recycling, Barbara also administers weekly to damaged books at the Howe Library. We appreciate this opportunity to thank Barbara for her many hours of service to the shop and the museum.

Magdelene Odundo and Subhankar Banerjee

Our connection with the Studio Art Department at Dartmouth and their artists-in-residence program has continued to thrive. In 2007, both Magdelene Odundo and Subhankar Banerjee exhibited their works at the Hood. Most recently, it has been a pleasure to have had both Odundo and Banerjee working in Dartmouth's Studio Art Department as artists-in-residence. In addition, the Hood's collection has been enriched by recent acquisitions of work by these artists. Not only has their presence enhanced our relationship with Studio Art, but it has helped bring a deeper level of thought to artist-related programming. Whether interacting with students in the studios or in Museum Collecting 101 or participating in our pizza lunches and lecture series, their time has been much appreciated.

CATV Vodcasts

View Hood lectures and gallery talks online! Subscribe to CATV's podcast feed at <http://74.94.143.129:50000/netcast/vodcast>.



Richard Serra's *Two-Plate Prop* is installed in the Darling Courtyard of the Hopkins Center for the Arts. Photo by Joe Mehling.

Hood Art on Campus

In recent years the Hood Museum of Art has been engaged in an effort to expand our reach across campus and to the broader community. Toward this end, a number of artworks have been placed on the Dartmouth campus. We welcome you to visit and see the most recent installments. On November 9, 2008, Richard Serra's sculpture *Two-Plate Prop* was installed in the Darling Courtyard of the Hopkins Center (see image above). *Two-Plate Prop*, an early work of Serra's, is a non-narrative exploration of the very basic vocabulary of sculpture: geometric forms that emphasize spatial relationships to the exclusion of all else. During the spring of 2009, *Félix de la Concha: Private Portraits/Public Conversations* will be exhibited at the museum and in Dartmouth's Baker-Berry Library.

Collections on Tour

Black Womanhood: Images, Icons, and Ideologies of the African Body is on view at the San Diego Museum of Art through

April 26, 2009. The Hood contributed significantly to *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples* with Sir Lawrence Alma-Tadema's *The Sculpture Gallery*, which appeared at the National Gallery of Art, Washington, D.C., from October 19, 2008, through March 22, 2009, and is on view at the Los Angeles County Museum of Art from May 3 through October 4, 2009 (see image below).

Please Join Us in Going Green

The Hood Museum of Art membership program is working to become more environmentally friendly, reduce our use of paper, and streamline our communications process. If you would like to receive announcements of membership programs and events electronically, please email us at hoodmembership@dartmouth.edu. It would also be helpful to know if your email address has changed recently. We will not share your address with third parties. Thank you for helping us to be good neighbors.



Installation view of *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples* with Sir Lawrence Alma-Tadema's *The Sculpture Gallery* (1874; Hood Museum of Art) and related ancient and Renaissance works of art from Pompeii and Naples, Italy. Photograph by Rob Shelley, National Gallery of Art, Washington, D.C.



Remembering Susan Wood

It is with great sadness that we note the death of Susan Wood, longtime docent and friend of the museum, on December 24, 2008. Susan loved art deeply and

devoted a great deal of her time and energy to the Hood and to the audiences it serves. Susan was a member of the first group of docents to join the museum when it opened in 1985, and her commitment to and participation in the work of the museum remained constant over the next twenty-three years. She loved learning about art and then sharing her knowledge and enthusiasm with audiences of all ages. She worked with teenagers and adults and in recent years particularly enjoyed leading tours for people with Alzheimer's. Of all the audiences she worked with, however, young children were her favorite. We will always cherish Susan's friendship, her unending passion for learning, and her often quietly expressed yet deeply felt enthusiasm and delight in many aspects of life, most especially art, community, and her family.

In recognition of her love of art, Susan's children have directed memorial gifts to the museum. Contributions in memory of Susan Wood may be made in her honor to the Hood Museum of Art to benefit the Education Department's community outreach programs for children and families. Contributions should be sent to Nancy McLain, Hood Museum of Art, Dartmouth College, Hanover, NH 03755.

Better World Arts

Pillow cushions have made their way to the Hood Museum Shop from the Australian Central Desert Aboriginal communities. These high-quality designs are the result of a cross-cultural project managed by Australian Aboriginal artists. The pillows are stitched in workshops in India using the beautiful and powerful images of these Aboriginal artists. The project has received acclaim for its unique cultural integration.



A COMMUNITY OF LEARNERS

A Closer Look

Learning to Look, created by the Hood Museum of Art, is an approach designed to help viewers look carefully and think critically about any work of art they encounter. The approach includes the five steps involved in exploring a work of art: careful observation, analysis, research, interpretation, and critique. Developed originally to equip regional teachers of all grade levels and subjects to integrate art into the curriculum, it is a technique that has proven to be empowering for a much broader audience.

For this reason, the museum is creating a new series of brochures called "A Closer Look" that will be available in the galleries for visitors. Each brochure

focuses on a single work of art and leads visitors through the Learning to Look technique. The first brochure was introduced in the winter and focuses on the American painting pictured below by Lilly Martin Spencer called *The Jolly Washerwoman*. Careful observation of the rich visual information included in the painting, coupled with the subsequent stages of inquiry, reveals much about nineteenth-century America, including women's changing roles, issues of class and immigration, and insights into clothing and laundering practices of the time.

Whether you already have some background in art or you would like to develop your confidence and skills for interpreting visual objects from diverse cultures and time periods, we hope you will visit the museum and enjoy using one of the "A Closer Look" brochures.



Lilly Martin Spencer, *The Jolly Washerwoman*, 1851, oil on canvas. Purchased through a gift from Florence B. Moore in memory of her husband, Lansing P. Moore, Class of 1937; P993.25.



Photos from top to bottom: Lord Dartmouth, portrayed by Dan Falcone, and Director Brian Kennedy greet Dartmouth Artist-in-Residence Magdalene Odundo; Assistant Curator Alex Bortolot leads members on an art adventure; dinner in the Daniel Webster Room, Hanover Inn; guests Don and Abby Penfield dance the night away. Photos by Jon Gilbert Fox.

The Grand Tour

On November 8, 2008, the Hood Museum of Art hosted *One Night in November: The Grand Tour*, the museum's first major fundraising event, to provide vital support to the Hood's collections and public programs. Over one hundred members of the museum and special guests attended in full evening attire and enjoyed champagne and hors d'oeuvres, art adventures, and a lively auction, followed by dinner and dancing as well as a few surprises.

The evening was inspired by the museum's recent exhibition *European Art at Dartmouth*, which included a portrait by Pompeo Batoni (1708–1787) of William Legge, the Second Earl of Dartmouth, an early benefactor and the namesake of Dartmouth College. This recent acquisition features the young earl striking a pose while on his grand tour of Europe, an important part of a young gentleman's finishing education from the seventeenth through the nineteenth centuries. The Hood Museum of Art's event created an opportunity for guests to experience a grand tour of their own. The evening began with the presentation of passports as guests arrived and were greeted by the Hood's own modern-day Lord Dartmouth. Guests then enjoyed a "launch party" for the tour before being spirited away by museum staff members to discover art from every corner of Europe on view in the galleries and behind the scenes. At the conclusion of the art adventure, puzzle pieces collected by the travelers revealed a rare mezzotint by John Dixon (1740–1811) after George Stubbs, titled *A Tigress*. The acquisition was funded with proceeds from the gala and will be credited to *One Night in November 2008* in perpetuity.

A live auction in the Kim Gallery hosted by Hood Director Brian Kennedy featured fun and romantic getaways, a barge tour of the Connecticut River, private dinners by professional chefs, behind-the-scenes tours and events with the Director or Curator of European Art Bart Thurber, and a private portrait sitting with internationally known Spanish artist Félix de la Concha. Following the auction, guests were escorted to the Hanover Inn for a sumptuous five-course dinner created especially for the occasion by award-winning chef Jason Merrill. Amidst silver candelabras, velvet flowers, and brocade linens, guests dined on pheasant crepinette, wild mushroom ragout, pancetta wrapped veal loin, and roulade of sole Milanese, paired with fine wines. Dan Falcone, who portrayed Lord Dartmouth throughout the evening, entertained with prose readings and songs. Following dinner, guests danced the night away to the music of Swing Machine with David Westphalen and Fred Haas, Class of 1973. Many guests had their photo taken with



John Dixon, after George Stubbs, *A Tigress*, 1773, mezzotint on laid paper. Purchased with proceeds from *One Night In November: The Grand Tour*; 2008.33.

Lord Dartmouth as a memento of the evening—all for an important cause.

The event raised vital funds to support the museum's collections and the numerous public educational programs offered free of charge throughout the year to children and adults of all ages. As a teaching museum, the Hood has the unique opportunity to merge knowledge and discovery through scholarly research and direct engagement with original works of art. We would like to offer special thanks to our guests and supporters for making the museum's first gala event an unprecedented success.

A Class Act: Members Participate in European Art Courses

This past fall and winter Hood Museum of Art members participated in two four-session courses—the first of their kind at the museum—focusing on the Hood's European art collection. The fall course explored European paintings and sculpture, while the winter course centered on European Old Master prints. Both courses were taught by Curator of European Art Bart Thurber and other Hood staff members and incorporated lectures, direct engagement with works of art, gallery tours, behind-the-scenes tours, and discussions.

"The sessions are all interesting, informative, and fun and expand your understanding of the art, making it very accessible."

In the fall, participants discovered what it takes to produce an exhibition. They learned about the process, viewed a virtual tour of the show, and examined the models used by curators and designers when planning exhibitions. Hood education staff also led a hands-on exploration of how the collections are used in teaching.

The winter print course began in the European exhibition galleries, where Curator Bart Thurber provided an overview of the exhibition and the print collection. Two Rivers Print Studio in White River Junction was the site of the second session, where live demonstrations included various printmaking



Members discuss a painting with Curator of European Art Bart Thurber. Photo by Teresa Lattanzio '09.

processes such as drypoint, etching, woodcut, and an examination of materials related to lithography.

For both courses, the final session was devoted to filling gaps in the collections, recent acquisitions, and plans for the future. Course participants were introduced to works of art for possible museum acquisition and asked to apply what they had learned in a discussion of the merits of each work.

The Hood Museum of Art plans to offer more courses in the future. Please watch for listings!

January Sneak Preview

Members at the Investor level and above were invited to an exclusive sneak preview of *Focus on Photography: Works from 1950 to Today*. Emily Burke, Assistant Curator of Special Projects and organizer of the exhibition, gave the opening lecture and guided attendees on a tour of photographic landscapes, documentaries, and portraits by Walker Evans, Serge Hambourg, William Christenberry, James Nachtwey, Loretta Lux, Sally Mann, Diane Arbus, and Andy Warhol, to name a few. A wine and cheese reception followed in the Kim Gallery, where members socialized, discussed the works in the exhibition, and had a chance to ask the curator questions. The event was an opportunity for us to thank our members for their support of free educational programming and access to the Hood Museum of Art.



Members explore modern and contemporary photographs from the museum's collection during an exclusive sneak preview and speak with Emily Shubert Burke (top, right), Assistant Curator of Special Projects and organizer of the exhibition. Photos by Tilman Dette '10.

HOOD MUSEUM OF ART MEMBERSHIP

Hood Museum of Art members show their enthusiasm for the visual arts through their support of school programs, scholarly lectures, gallery talks, and symposia. Membership gifts also help to support acquisitions of works of art. In return, we are pleased to offer membership benefits that include reduced or free admission at participating museums nationwide, advanced invitations to art-focused trips, and member-only events designed around our special exhibitions. Please join us at the Hood and celebrate all that the arts have to offer! ■

HOOD MUSEUM OF ART MEMBERSHIP PROGRAM

Friend \$50–99

Subscription to Hood Museum of Art *Quarterly*
15% discount at the Hood Museum Shop
Invitation to exclusive member-only events

Member \$100–249

All of the above, plus
Free admission or discounts at museums nationwide through the National Association of Reciprocal Membership (NARM) Program

Investor \$250–499

All of the above, plus
An exclusive sneak preview of an upcoming exhibition
Packet of postcards of images from the Hood Museum of Art permanent collection*

Patron \$500–1,499

All of the above, plus
Priority invitation to the biannual Hood Museum of Art Gala

Lathrop Fellow \$1,500–4,999

All of the above, plus
Invitation to an annual national or international art trip

Director's Circle \$5,000–9,999

All of the above, plus
A copy of Hood Museum publications for a year*

Chairman's Circle \$10,000+

All of the above, plus
Dinner with the director and Board of Overseers of the Hood Museum of Art

Corporate Level \$1,000

Membership benefits for up to ten employees at the Friend level
Company recognition in selected museum publications

* For tax purposes the value of the benefit(s) will be deducted from the membership fee.

☐ I wish to claim the entire gift as a tax deduction. I understand that I will not receive benefits that have a monetary value attached to them.

MEMBERSHIP FORM

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Telephone _____

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☐ Amount enclosed (make check payable to Hood Museum of Art at Dartmouth College) or deducted from credit card \$ _____

☐ Mastercard ☐ Visa ☐ Discover ☐ American Express

Card number _____

Card expiration date _____

Signature _____

Please mail this form to or contact the museum at:
Membership Program
Hood Museum of Art
Dartmouth College
Hanover, New Hampshire 03755
T : (603) 646-2808
F : (603) 646-1400
hoodmembership@dartmouth.edu

GENERAL INFORMATION

Museum and Shop Hours

Tuesday–Saturday: 10 A.M.–5 P.M.

Sunday: 12 noon–5 P.M.

Wednesday evening to 9 P.M.

Group Tours

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



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 please call (603) 646-2808 or visit our Web site: www.hoodmuseum.dartmouth.edu



nema NEW ENGLAND
MUSEUM
ASSOCIATION

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

Dartmouth College

Hanover, NH 03755

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This spring and summer at the Hood:

**FÉLIX DE LA CONCHA:
PRIVATE PORTRAITS/PUBLIC CONVERSATIONS**
April 4 through September 27, 2009

**WEARING WEALTH AND STYLING IDENTITY:
TAPIS FROM LAMPUNG, SOUTH SUMATRA,
INDONESIA**
April 11 through August 31, 2009

**FRANCE IN TRANSFORMATION:
THE CARICATURE OF HONORÉ DAUMIER, 1833–1870**
April 25 through August 24, 2009

**SPIRIT OF THE BASKET TREE:
WABANAKI ASH SPLINT BASKETS FROM MAINE**
Through June 28, 2009

Felix de la Concha, Amparo Carvajal-Hufschmid, 2008, oil on linen. Collection of the artist.

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

Spring/Summer 2009

HOOD

MUSEUM OF ART

www.hoodmuseum.dartmouth.edu

The Hood Museum of Art at Dartmouth College is dedicated to bringing visual arts, school programs, lectures, gallery talks, symposia, and artists to thousands of visitors from the community and beyond. Visit our Web site for features on our exhibitions, an overview of collection highlights, museum news and notes, and an updated calendar.

Admission and educational programming at the museum are FREE because of the leadership of our members, who believe, as we do, that art is for everyone. We are grateful to our members for their vital support. In appreciation, we are pleased to offer a variety of membership benefits. Please become a member TODAY!

HOOD

MUSEUM OF ART

MEMBERSHIP

SPRING 2009 CALENDAR OF EVENTS AND SPECIAL EXHIBITIONS

HOOD
MUSEUM OF ART
Dartmouth College
Hanover, NH 03755

HOOD

MUSEUM OF ART

www.hoodmuseum.dartmouth.edu

SPRING 2009

SPECIAL EXHIBITIONS

The 2009 exhibitions place the permanent collections in the spotlight. Their global perspective, range, and variety respond to our role as a museum for teaching and learning.

Félix de la Concha: Private Portraits/Public Conversations April 4–September 27, 2009



The Hood continues its series of major public art projects with an exhibition at the museum and at Baker-Berry Library exploring issues of conflict and reconciliation, the theme of the Dartmouth Centers Forum for 2008–10, in the lives of residents of the Dartmouth and Upper Valley communities. During the fall of 2008, the museum commissioned fifty-one portraits by Spanish painter Félix de la Concha. While painting the sitters, the artist conducted conversations with them about conflicts they have experienced, audio- and videotaping each session.

Félix de la Concha, *Evelyn Ellis* (detail), 2008, oil on linen. Collection of the artist.

Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia April 11–August 31, 2009



Handwoven from cotton and silk threads colored with ancestral dye recipes and then embellished with gold- and silver-wrapped threads, silk embroidery, and appliquéd mirrors and mica, these ornate tube dresses were created by elite women of Lampung, South Sumatra. In a land located between the two maritime routes linking east and west Asia, these sumptuous garments communicate a family's global contacts, social station, and clan identity.

Unknown artist, Lampung Province, Sumatra, Indonesia, *Tapis Inuh* (detail), cotton with silk floss. Lister Family Collection. Photo by Don Tuttle.

France in Transformation: The Caricature of Honoré Daumier, 1833–1870 April 25 through August 24, 2009



One of the most witty and adept caricaturists of all time, Honoré Daumier created social and political cartoons that continue to resonate today. The Hood Museum of Art's collection offers a rich overview of Daumier's career as a graphic artist, presenting a picture of France in the mid-nineteenth century, a time when cultural and societal changes were ushering in a new era of modernity.

Generously funded by the Frank L. Harrington 1924 Exhibition Fund.

Honoré Daumier, *1830 and 1833 (1830 et 1833)* (detail), plate 303 from the series *Caricature (La Caricature)*, 1833, lithograph on wove paper. Purchased through the Adelbert Ames Jr. 1919 Fund; PR.987.21.

Spirit of the Basket Tree: Wabanaki Ash Splint Baskets from Maine Through June 28, 2009



Guest curator Jennifer Sapiel Neptune brings to light the rich visual dialogue between contemporary Wabanaki basket artists of Maine and the legacy of Native American basket making in the region. These baskets have remained at the center of cultural exchanges between Wabanaki people and Americans of non-native descent, serving to solidify cultural identity, perpetuate intergenerational continuity, and symbolize political sovereignty for Wabanaki tribal members.

Generously supported by the Frank L. Harrington 1924 Exhibition Fund.

Ganessa Bryant, *Point Basket*, 2008, brown ash and sweetgrass. Purchased through the Alvin and Mary Bert Gutman '40 Acquisitions Fund; 2008.46.

CALENDAR OF EVENTS

APRIL

4 April, Saturday, 2:00 p.m.

Introductory Tour of Spirit of the Basket Tree: Wabandaki Ash Splint Baskets from Maine

7 April, Tuesday, 7:00 p.m.

Arthur M. Loew Auditorium

PANEL DISCUSSION

Three professionals who work in the field of conflict and reconciliation—Ira Byock M.D., Director of Palliative Medicine at DHMC, Donna Sultura M.S.W., grief counselor, and Laurie Levin, lawyer and mediator—discuss the issues they deal with in their respective professions.

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

Collis 101

LUNCNTHIME PANEL DISCUSSION

Marysa Navarro, History; Mary Lou Guerinot, Biology; and Amparo Carvajal-Hufschmid, Studio Art

Three professors, representing the social sciences, the sciences, and the humanities/arts, respectively, will discuss issues involving conflict and reconciliation in their work. Navarro will discuss the founding of the Women's Studies Program. Guerinot will talk about developing new plant hybrids that will aid in eradicating hunger and detoxifying soil, and Carvajal-Hufschmid will consider the role of the arts.

16 April, Thursday, 5:00 p.m.

Kim Gallery

LECTURE

Kenneth Yalowitz, The Norman E. McCulloch Jr. Director of the John Sloan Dickey Center for International Understanding
Ken Yalowitz, former United States ambassador to Georgia and Belarus, will give a lecture about his work as an ambassador and how the dissolution of the Soviet Union impacted issues of conflict and reconciliation. Seating is limited.

17 April, Friday, 4:30 p.m.

Arthur M. Loew Auditorium

OPENING LECTURE AND RECEPTION

Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia
Mary-Louise Totton, Assistant Professor of Art History, Frostic School of the Arts, Western Michigan University and curator of the exhibition
Dr. Totton will give an introductory lecture about tapis, the heavily ornamented ceremonial sarongs made and worn by women in the south Sumatran province of Lampung, Indonesia.

18 April, Saturday, 10:00 a.m.–12:00 p.m.

Kim and Lathrop Galleries

ROUNDTABLE

Cultures of Cloth in Sumatra, Indonesia
Susan Rodgers, College of the Holy Cross; Fiona Kerlogue, Horniman Museum; Miranda Howard and Mary-Louise Totton, Western Michigan University
Three specialists will present on their own research into textile arts and the textile traditions of Indonesia. A discussion of Wearing Wealth and Styling Identity, moderated by Mary-Louise Totton, will follow.

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

Tour of Felix de la Concha: Private Portraits/ Public Conversations with Hood Director Brian Kennedy

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

Introductory Tour of Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia

MAY

3 May, Sunday, 12:00–5:00 p.m.

FAMILY DAY

Sailing Ships, Silk, and Gold: Textiles from Indonesia

Explore these handwoven fabrics decorated with gold, mirrors, and mica, and learn about the sailing ships that brought prosperity to South Sumatra, a key port between east and west Asia. In the studio, decorate fabrics to wear home. For children ages 6 to 12 and their adult companions. No pre-registration is required. For information, call (603) 646-1469.

5 May, Tuesday, 12:30 p.m.

Collis 101

LUNCNTHIME PANEL DISCUSSION

Molly Bode, Student Assembly President; Andrew Zabel, student leader of Big Green Bus, and Micaela Klein, Inter-Community Council Intern, all participants in the Félix de la Concha portrait project, will discuss potential challenges and conflicts facing their generation, including the economic crisis, global warming, and war.

6 May, Wednesday, 5:30 p.m.

Arthur M. Loew Auditorium

ARTIST LECTURE AND RECEPTION

Bearing Witness: Daniel Heyman's Portraits of Former Prisoners of Abu Ghraib
Daniel Heyman, artist and member of the Class of 1985, incorporates depictions of former prisoners in his portraits.

6 May, Wednesday, 7:00 p.m.

ADULT WORKSHOP

Felix de la Concha: Portraits and Stories
Bring a friend or plan to make a new one in this lively, discussion-based program. In his work, de la Concha paints a portrait in two hours while the sitter shares his or her story. In the studio, we will pair up to sketch each other and share stories of our own. No previous art experience necessary. Participation limited to sixteen. Please pre-register by calling (603) 646-1469.

8 May, Friday, 4:30 p.m.

Arthur M. Loew Auditorium

QUESTION AND ANSWER SESSION

Artist Félix de la Concha and Brian Kennedy, Director, Hood Museum of Art
Brian Kennedy and Félix de la Concha will discuss the artist's work and the precedents for and process behind the exhibition Félix de la Concha: Public Portraits/Private Conversations. Reception will follow in the Kim Gallery. A Dartmouth Centers Forum event on Conflict and Reconciliation.

9 May, Saturday, 2:00 p.m.

Tour of Spirit of the Basket Tree: Wabandaki Ash Splint Baskets from Maine with Alex Bortolot, Assistant Curator, Special Projects

12 May, Tuesday, 12:30 p.m.

LUNCNTHIME GALLERY TALK

Abigail Weir, Curatorial Assistant
Abigail Weir, the curator for France in Transformation: Caricatures by Honoré Daumier, 1833–1870, will introduce the exhibition.

13 May, Wednesday, 7:00 p.m.

ADULT WORKSHOP

Wearable Wealth: Textiles from Indonesia
Join this lively, discussion-based program and explore the exhibition Wearing Wealth and Styling Identity. We'll learn about fabulous handwoven and embellished textiles, the maritime trade that fueled Sumatra's prosperity, and the ways in which clothing communicates social station and clan identity. Finally, we'll decorate textiles of our own in the studio. No previous art experience necessary. Participation is limited to sixteen. Please pre-register by calling (603) 646-1469.

16 May, Saturday, 2:00 p.m.

Introductory Tour of Félix de la Concha: Private Portraits/Public Conversations

20 May, Wednesday, 5:30 p.m.

LECTURE

The Dao of the Brush: Aesthetics of Chinese Painting, Poetry, and Calligraphy
Richard Pegg, Curator of Asian Art, Maclean Collection
Since the Tang dynasty, poetry, painting, and calligraphy have been appreciated together as the ultimate in the visual arts of China. This lecture will explore the aesthetic sensibilities of the combination of these three forms of expression in order to better understand the complex relationships made manifest through them.

23 May, Saturday, 2:00 p.m.

Introductory Tour of Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia

26 May, Tuesday, 12:30 p.m.

LUNCNTHIME GALLERY TALK

Alex Bortolot, Assistant Curator, Special Projects
Alex Bortolot, the curatorial coordinator for Wearing Wealth and Styling Identity, will introduce the exhibition.

28 May, Thursday

MEMBER REGIONAL TRIP

Hood Museum of Art members will visit the Sterling and Francine Clark Art Institute and their new Stone Hill Center in Williamstown, Massachusetts, and Mass MOCA in North Adams, for tours and lunch. Participants will be accompanied by Hood staff and Curator of European Art Bart Thuber. This day trip is by invitation to members at the Lathrop Fellow, Director's, and Chairman's Circle levels. Please call (603) 646-9660 for information.

30 May, Saturday, 2:00 p.m.

Introductory Tour of France in Transformation: The Caricatures of Honoré Daumier

HOOD HIGHLIGHT TOURS

Explore a selection of objects in the museum's collection with an experienced guide on selected Saturdays. Visit our Web site or watch for transaction ads in the Valley News announcing the dates and topics for these tours.

ARTVENTURES

Interactive tours for children ages eight and older are offered on select Saturdays at 10:00 a.m.
Dates and topics are noted on the Calendar of Events on the museum's Web site and listed in Valley News transaction ads two weeks in advance. Limited to twenty children on a pre-registration basis. For information, call the museum's Education Department at (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 us at (603) 646-1469 or hood.museum.tours@dartmouth.edu.

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 1535 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@Dartmouth.edu.



CALENDAR OF EVENTS

* ALL EVENTS TAKE PLACE IN THE HOOD GALLERIES UNLESS OTHERWISE INDICATED.

JUNE

17 June, Wednesday, 10:30 A.M.

Tour of Félix de la Concha: Private Portraits/Public Conversations with Karen Miller, Exhibitions and Programs Coordinator

20 June, Saturday, 2:30 P.M.

Tour of Félix de la Concha: Private Portraits/Public Conversations with Hood Director Brian Kennedy

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

ADULT WORKSHOP

Learning to Look

The Hood Museum of Art has developed a simple technique to empower visitors to look carefully and think critically about any work of art they encounter. Experience it for yourself in this relaxed, discussion-based workshop. You'll enjoy your museum visits on a deeper level in the future. No previous art experience necessary. Participation is limited. Call (603) 646-1469 to register.

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

Introductory Tour of Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia

JULY

1 July, Wednesday, 7:00–8:30 P.M.

ADULT WORKSHOP

Book Club Night

Many people are comfortable reading and discussing great works of literature. Come to the museum with your book club and learn to “read” and discuss great works of art. Fun, interactive activities will also teach you new things about each other. Registration is limited to the first club to sign up, with a maximum of 12 members. Call (603) 646-1469 to register.

8 July, Wednesday, 1:00–3:00 P.M.

CHILDREN'S PROGRAM

Textiles from Indonesia

This program will give children an opportunity to explore fabulous textiles from Indonesia decorated with sequins, mirrors and gold thread. They'll learn about the maritime trade that made this region wealthy and visit the studio to decorate a textile of their own. For ages 8–11. Participation is limited. Call (603) 646-1469 to register.

8 July, Wednesday, 7:00–8:30 P.M.

YOUNG TEEN AND ADULT WORKSHOP

Félix de la Concha: Portraits and Stories

In his work, Félix de la Concha paints a likeness in two hours while the sitter shares his or her story. The story and the image become the portrait. In this workshop, teens and adults will work in pairs to share stories and create portraits of each other. No previous art experience necessary—just a sense of fun and a willingness to discover new things about each other. For teens ages 12–14 and their adult companions. Participation is limited. Call (603) 646-1469 to register.

8 July, Wednesday, 7:30 P.M.

Arthur M. Loew Auditorium

LECTURE

The Grand Tour and the Classical Past in Mid-Eighteenth-Century Italy

T. Barton Thurber, Curator of European Art, will present a lecture in conjunction with the twenty-seventh Classical Association of New England Summer Institute. This year's institute focuses on ancient centers of classical culture, from mainland Greece and the city of Rome to the ever-expanding horizons of the classical world. For other public programs during the week of July 6–11, go to www.caneweb.net/csi/csfy09n.pdf.

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

TOUR AND DISCUSSION

Félix de la Concha and the Western Portrait Tradition

T. Barton Thurber, Curator of European Art, will lead a tour through the museum's permanent collection galleries and *Félix de la Concha: Private Portraits/Public Conversations*.

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

Introductory Tour of France in Transformation: The Caricatures of Honoré Daumier

18 July, Saturday, 10:00 A.M.–5:00 P.M.

Hanover Streetfest

Join us for a day of fun and information, and meet Hood staff members and volunteers! The museum's booth will feature children's art activities, raffles, and membership information.

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

LUNCHTIME GALLERY TALK

Alex Bortolot, Assistant Curator of Special Projects and curatorial coordinator for *Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia*, will introduce the exhibition.

22 July, Wednesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

After Daumier: Social Comment in Illustrations and Cartoons in the Early Twentieth Century

Award-winning American syndicated comic-strip cartoonist and author Jules Feiffer will speak about graphic humor in the Daumier exhibition.

24 July, Friday, 5:00 P.M.

Arthur M. Loew Auditorium

FILM SCREENING AND RECEPTION

Ink Across Time

Award-winning 50-minute documentary film by Dartmouth Studio Art professor Louise Hamlin and Dartmouth filmmaker Michael Sacca. Past and present are linked as an actual seventeenth-century copper engraving is printed during a Dartmouth class. The process is interwoven with studio visits and colorful narrative by artists and museum professionals.

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

Arthur M. Loew Auditorium

MUSEUM INTRODUCTION AND TOUR

Brian Kennedy, Director, will give a general introduction to the Hood Museum of Art, followed by an introductory tour of *Félix de la Concha: Private Portraits/Public Conversations* in the galleries.

25 July, Saturday, 3:00–5:00 P.M.

eMotion Campus Sculpture Walking Tour

In conjunction with eMotion, the 2009 Dartmouth Summer Arts Festival, students from Professor Angela Rosenthal's sculpture course (Art History 16) will be stationed at sculptures on campus to give brief talks. Pick up your tour map at the Hood's main entrance. For further details, see the Leslie Humanities Center or Hood Web site.

29 July, Wednesday, 7:00–8:30 P.M.

TEEN WORKSHOP

Félix de la Concha: Portraits and Stories

Bring a friend or plan to make a new one in this lively, discussion-based program exploring the art of Félix de la Concha. In his work, the artist paints a portrait in two hours while the sitter shares his or her story. The story and the image become the portrait. In this workshop, teens will work in pairs to share stories and create portraits of each other using mixed media. No previous art experience necessary. For ages 15–19. Participation is limited. Call (603) 646-1469 to register.

AUGUST

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

Introductory Tour of Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia

4 August, Tuesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

Karen Miller, Exhibitions and Programs Coordinator and project manager of *Félix de la Concha: Private Portraits/Public Conversations*, will give an introductory behind-the-scenes look at the making of the exhibition. Meet in the main corridor of Baker Library. The tour will conclude in the Hood Museum of Art.

12 August, Wednesday, 1:00–3:00 P.M.

CHILDREN'S PROGRAM

Puzzles, Stories, and Games

In this program, children will explore great works of art in the museum's collection through fun, hands-on activities and visit the studio to create a puzzle masterpiece of their own. For ages 8–11. Participation is limited. Call (603) 646-1469 to register.

18 August, Tuesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

Culture Clash: Daumier and the Arts

Kristin O'Rourke, Adjunct Assistant Professor of Art History, will discuss Honoré Daumier's satire of the fine arts, from sculpture, painting, theater, and literature—especially female writers—to the newly developed medium of photography.

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

Introductory Tour of France in Transformation: The Caricatures of Honoré Daumier

SEPTEMBER

22 September, Tuesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

Katherine Hart, Associate Director, will offer a behind-the-scenes tour of *Félix de la Concha: Private Portraits/Public Conversations*.

UPCOMING

22 October

SPECIAL EVENT

Art in Bloom at the Hood Museum of Art

Come celebrate art and flowers at this day-long event featuring Charlie Nardozzi, senior horticulturist and spokesperson for the National Gardening Association, and Julie Moir Messervy, international garden designer and author. Join us for an exploration of the museum galleries, lectures, artfully inspired floral arrangements, a silent auction, and a luncheon. Watch the Hood's Web site and your mail for details.

28–29 October

MEMBER TRIP

Joint Trip with St. Gaudens National Historic Site

The Hood Museum of Art is pairing with St. Gaudens National Historic Site in Cornish, N.H., for an overnight trip to New York City. We'll tour the St. Gaudens exhibition at the Metropolitan Museum of Art, visit St. Gaudens's NYC memorials, and meet Samuel White, architect and grandson of Stanford White. Open to all member levels. For information, contact the Membership Office at (603) 646-9660 or hoodmembership@dartmouth.edu.

FALL MEMBERS COURSE

Watch for details about a four-session course on *Modern and Contemporary Art: Highlights from the Hood Museum of Art*, the third of the Hood's major permanent collections exhibitions.

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Tuesday–Saturday: 10 A.M.–5 P.M.
Sunday: 12 noon–5 P.M.
Wednesday evening to 9 P.M.

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MEMBERSHIP

SUMMER 2009 CALENDAR OF EVENTS AND SPECIAL EXHIBITIONS

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Félix de la Concha: Private Portraits/Public Conversations Through September 27



The Hood continues its series of major public art projects with an exhibition at the museum and at Baker-Berry Library exploring issues of conflict and reconciliation, the theme of the Dartmouth Centers Forum for 2008–10, in the lives of residents of the Dartmouth and Upper Valley communities. The museum commissioned fifty-one portraits by Spanish painter Félix de la Concha. While painting the sitters, the artist conducted conversations with them about conflicts they have experienced, audio- and videotaping each session.

Generously supported by gifts from Constance and Walter Burke, Class of 1944, and Yoko Otani Homma and Shunichi Homma M.D., Class of 1977.

Félix de la Concha, Evelyn Ellis (detail), 2008, oil on linen. Collection of the artist

France in Transformation: The Caricature of Honoré Daumier, 1833–1870 Through August 24



One of the most witty and adept caricaturists of all time, Honoré Daumier created social and political cartoons that continue to resonate today. The Hood Museum of Art's collection offers a rich overview of Daumier's career as a graphic artist, presenting a picture of France in the mid-nineteenth century, a time when cultural and societal changes were ushering in a new era of modernity.

Generously funded by the Frank L. Harrington 1924 Exhibition Fund.

Honoré Daumier, 1830 and 1833 (1830 et 1833) (detail), 1833, lithograph on wove paper. Hood Museum of Art.

SPECIAL EXHIBITIONS

SUMMER 2009

The 2009 exhibitions place the permanent collections in the spotlight. Their global perspective, range, and variety respond to our role as a museum for teaching and learning.

Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia Through August 31



Handwoven from cotton and silk threads colored with ancestral dye recipes and then embellished with gold- and silver-wrapped threads, silk embroidery, and appliquéd mirrors and mica, these ornate tube dresses were created by elite women of Lampung, South Sumatra. In a land located between the two maritime routes linking

east and west Asia, these sumptuous garments communicate a family's global contacts, social station, and clan identity.

Generously supported by the Evelyn A. J. Hall Fund and the William B. Jaffe and Evelyn A. Jaffe Hall Fund.

Unknown artist, Lampung Province, Sumatra, Indonesia, Tapis Inuh (detail), cotton with silk floss. Lister Family Collection. Photo by Don Tuttle.

Art That Lives? Exploring Figural Art from Africa Opens July 25



People around the world have at times responded to works of art as more than mere inanimate objects, seeing them instead as living things. This exhibition examines the complex ways that African peoples view images, especially depictions of the human form, as forces that impact personal experience. Sculptures from across the

African continent reveal how art has mediated disputes, exerted political authority, and given presence to the dead.

Generously funded by the Frank L. Harrington 1924 Exhibition Fund.

Unknown Kongo artist, Democratic Republic of the Congo or Angola, Nkisi Nkondi, 19th century, wood, mixed media. Hood Museum of Art.

SUMMER 2009 CALENDAR OF EVENTS INSIDE