

HOOD MUSEUM OF ART

# quarterly

*Summer 2007*



DARTMOUTH  
COLLEGE





Looking, seeing, describing, interpreting, teaching—views in the upper and lower galleries of the Hood Museum of Art, 2007. Photos by Joe Mehling.

## LETTER FROM THE DIRECTOR

Summer 2007 sees the biggest art installation at Dartmouth College since the unveiling of José Clemente Orozco's *The Epic of American Civilization*, completed between 1932 and 1934. Orozco's fresco cycle had been planned as the beginning of a series of major art works on campus but instead generated huge controversy, which caused that idea to dissipate. The new installation by Wenda Gu, the distinguished Chinese artist who now lives in America but maintains active studios in China, is a response to Orozco's utopian vision, seventy-five years later, and part of the Hood Museum of Art's strategy for commissioning contemporary art projects on campus, outside of the museum walls. It represents a most successful collaboration between the Dartmouth College Library and the Hood Museum of Art. We thank Jeffrey Horrell, Dean of Libraries, and all of his colleagues for the trust, support, and commitment they have shown to this intervention within their premises. Any project involving the hair from forty-two thousand hair cuts, made into screens and miles of colored braid, is ambitious in the extreme. We hope that the project will raise questions about, among other things, contemporary art itself, the implications of hair, the United Nations, and the continuing growth of nationalism amid globalization. Within the Hood, Wenda Gu will have an installation on the theme of Tang Dynasty poetry, a beautiful and quiet display to contrast with his project in Baker-Berry Library.

Our current strategic plan calls for greater visibility for the Hood Museum of Art, ever more effective use of our collections, and interventions of contemporary art outside of the museum. These initiatives respond to the requests made of me by James Wright, President of Dartmouth College, to provide works of art in unexpected places, and by Barry Scherr, Provost, to provide transformative experiences through engagements with works of art. Their strong leadership has encouraged the commission of Wenda Gu's installation and demonstrates the current enthusiasm for the inspirational possibilities of works of art on the Dartmouth campus.

*American Art at Dartmouth: Highlights from the Hood Museum of Art*, curated by Barbara MacAdam, Jonathan L. Cohen Curator of American Art, is the first in a series of exhibitions that we propose to hold annually within the coming years. It is the largest collection of the Hood's works of American art that has ever been displayed, and it is accompanied by a significant illustrated catalogue. Both the exhibition and the catalogue are a tribute to the scholarship and curatorship of Bonnie MacAdam over more than twenty years at the Hood Museum of Art.

Our other exhibitions this season range from the powerful but delicate ceramic objects made by Kenyan-born artist Magdalene Odundo to the splendid collection of works of European art from our distinguished New Hampshire colleague museum, the Currier Museum of Art, which is undergoing a major and most exciting refurbishment. We thank Susan Strickler, Director of the Currier Museum of Art, and her colleagues for making such remarkable works from the Currier collection available to us. We trust that all of these exhibitions and accompanying programs will provide an exciting summer for our many visitors. Please enjoy them.

BRIAN KENNEDY  
Director

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HOOD  
MUSEUM OF ART  
[www.hoodmuseum.dartmouth.edu](http://www.hoodmuseum.dartmouth.edu)

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

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# SPECIAL exhibitions



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

**WENDA GU: the green house**  
Site-Specific Installation in  
Baker Library's Main Hall  
June 6–October 28, 2007

The Hood Museum of Art and Dartmouth College Library present a two-part installation and exhibition by avant-garde Chinese artist Wenda Gu. Part of his ongoing global *united nations* hair monuments project, *the green house* is a massive sculpture created from hair collected in 2006 from thousands of Dartmouth College students, faculty, and staff and Upper Connecticut River Valley community members. Wenda Gu's hair sculptures grow from his dream that through his art he might unite humanity and encourage international understanding. An exhibition of the artist's recent works on paper is presented concurrently in the Hood's galleries. An illustrated post-production catalogue will appear early in the fall.

Organized by the Hood Museum of Art, Dartmouth College, in partnership with the Dartmouth College Library, and generously funded by a grant from the LEF Foundation, the William B. Jaffe and Evelyn A. Hall Fund, the Eleanor Smith Fund, and the George O. Southwick 1957 Memorial Fund.

**WENDA GU: RETRANSLATION AND  
REWRITING TANG DYNASTY POETRY**  
Hood Museum of Art  
June 6–September 9, 2007

**AMERICAN ART AT DARTMOUTH:  
HIGHLIGHTS FROM THE HOOD MUSEUM OF ART**  
June 9–December 9, 2007

American art has long been a mainstay of Dartmouth College's collections, beginning with a gift in 1773 of a Boston-made silver bowl from Royal Governor John Wentworth to Dartmouth's founder, Eleazar Wheelock, in honor of the College's first commencement. The largest selection of the American collections ever presented at the Hood, this exhibition showcases over 150 paintings, sculptures, pieces of silver, and other decorative arts to 1950. Artists represented include Paul Revere, John Singleton Copley, Gilbert Stuart, Thomas Doughty, Winslow Homer, Thomas Eakins, Frederic Remington, Willard Metcalf, Maria Oakey Dewing, John Sloan, Augusta Savage, Paul Sample, Maxfield Parrish, and Georgia O'Keeffe. An illustrated catalogue copublished with the University Press of New England accompanies the exhibition.

Organized by the Hood Museum of Art, Dartmouth College, and generously funded by the Bernard R. Siskind 1955 Fund, the Hansen Family Fund, and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund, and a generous gift from Jonathan L. Cohen, Class of 1960, Tuck 1961.



Daniel Henchman, Boston, engraved by Nathaniel Hurd, Boston, monteith, 1772–73, silver. Gift of John Wentworth, Royal Governor of New Hampshire, and Friends; M.773.1

**RESONANCE AND  
INSPIRATION: NEW WORKS  
BY MAGDALENE ODUNDO**  
June 30–October 14, 2007  
Gutman Gallery

This exhibition presents recent vessels and drawings by Kenyan-born ceramic artist Magdalene Odundo. Reflecting the technical and conceptual influences of an artist who lives abroad and has studied in England, India, and Nigeria, Odundo's work is inspired by millennia of vessel-making from all over the world. Her lustrous thin-walled vessels are so difficult to make that she completes only a few each year. An illustrated catalogue accompanies this exhibition.

Organized by the Samuel P. Harn Museum of Art, University of Florida. The presentation at the Hood Museum of Art is generously funded by the William B. Jaffe and Evelyn A. Hall Fund.

**SELECTED EUROPEAN  
MASTERPIECES OF THE  
CURRIER MUSEUM OF ART**  
July 21–September 23, 2007  
Harrington Gallery

During the renovation and expansion of the Currier Museum of Art in Manchester, New Hampshire, ten Old Master and early modern paintings and sculptures will be exhibited at the Hood. The European collection from the state's largest museum has long been admired by scholars and art lovers alike. The objects on display range from Renaissance paintings to a rare modernist sculpture and include works by Jacob van Ruisdael, John Constable, and Pablo Picasso.

Generously funded by the Harrington Gallery Fund.

**PILOBOLUS COMES HOME:  
THREE DECADES OF DANCE  
PHOTOGRAPHS**  
Through July 8, 2007  
Harrington Gallery

Magdalene Odundo, *Vessel Series I, no. 2* (black vessel), 2004, red clay, carbonized and multi-fired. Artist Collection. *Vessel Series I, no. 1* (orange vessel), 2004, red clay, fired once. Artist Collection, Courtesy of Anthony Slayter-Ralph.



Joos van Clove, *The Holy Family*, c. 1520, oil on panel. Currier Museum of Art: Museum Purchase, Currier Funds; 1956.5.



A great “utopia” of the unification of mankind probably can never exist in our reality, but it is going to be fully realized in the art world.

—WENDA GU

# Wenda Gu: the green house

Baker Library’s Main Hall, June 6–October 28, 2007



Fig. 1. Baker Library, Dartmouth College.  
Photo by Joe Mehling.

Fig. 2. Baker Main Hall, Dartmouth College.  
Photo by Jeffrey Nintzel.

Art is a conversation between its maker and the beholder, whether across millennia or in the here and now. Artists working today, of course, must negotiate along with the rest of us, in “real time,” life in the twenty-first century. Their work is not a window into the past but a mirror of the world we inhabit. Avant-garde artist Wenda Gu was born in China in 1955 and was a Red Guard member who painted revolutionary posters during Mao’s Cultural Revolution. His first solo exhibition was shut down by the Chinese authorities before it ever opened. He moved to the United States in 1987 yet maintains his Chinese citizenship, living and working between the two continents. He chooses to tell his story in hair—our hair.

This summer, the Hood Museum of Art and the Dartmouth College Library unveil a major site-specific work of art by Wenda Gu that has been over a year in the making. It is the latest in the artist’s thirteen-year global conceptual human hair sculpture series, *united nations*. An eighty-by-thirteen-foot hair screen titled *the green house* will fill the main hall of Baker Library, the physical and intellectual heart

of the campus (figs. 1–2). Created for Dartmouth, the sculpture is made of the hair of thousands of Dartmouth and regional community members. Last spring and summer, Hood staff collected hair from local salons and two “hair drives” (figs. 3–4). An estimated 42,350 haircuts resulted in the accumulation of 430 pounds of hair, which was shipped to the artist’s Shanghai studio. The artist has combined it with brightly dyed hair



Fig. 3. Student Hair Drive, Berry Library,  
June 1, 2006. Photo by Kawakahi Amina '09.

Fig. 4. Community Hair Drive, Baker Main Hall,  
July 28, 2006. Photo by Greg Dutton.

from other parts of the world, fashioning a monument that is local in origin and global in conception.

Wenda Gu's *united nations* sculptures (figs. 5–6) arise from his dream that through his art he might unite humanity and encourage international understanding: "The *united nations* art project is committed to a single human body material—pure human hair. Hair is a signifier and metaphor extremely rich in history, civilization, science, ethnicity, timing, and even economics. [It] becomes the great human 'hair-itage.'" Wenda Gu's sculpture at Dartmouth (figs. 7–8) will be a powerful statement about the living, human dimension of globalization and the diversity represented by our own community. The hair screen is accompanied in Berry Library by a five-mile-long hair braid in twelve neon colors representing all of the countries of the world currently recognized by the United Nations.

*The green house* involved an extraordinary number of people from every racial, social, and economic background at Dartmouth and in the surrounding community, all united in a symbolic kinship by the simple fact that the hair they left on the floor of a salon or barbershop is now remade as a work of art. This sculpture realizes a very special and particular integration of students, faculty, staff, and community members, young and old, and signals that art can be a truly powerful catalyst for community dialogue. It will grow beyond personal, state, or national boundaries in its final form to show us—through innovative artistic provocation—how we all might fit together in the world's great cultural, racial, and spiritual tapestry.

JULIETTE BIANCO  
Assistant Director



Fig. 5. Wenda Gu, *united nations—babble of the millennium*, 1999, human hair screen tower with pseudo-Chinese, English, Hindi, and Arabic languages. Permanent collection of San Francisco Museum of Modern Art.



Fig. 6. Wenda Gu, *united nations—china monument: temple of heaven*, 1998, human hair from all over the world, pseudo-English, Chinese, Hindi, and Arabic, twelve Ming-style TV chairs, two Ming-style tables. Permanent collection of Hong Kong Museum of Art, China.



Figs. 7–8. Preparing hair panels and braid for *the green house*, Wenda Gu's studio, Shanghai, February 2007.







1.



2.

Fig. 1. *Forest of Stone Steles* (1993–2005), slate tablets.

Fig. 2. *Ink Alchemy* (1999–2001), installation photograph.

Fig. 3. *Tea Alchemy* (2002), installation photograph.

In addition to presenting *the green house*, the Hood Museum of Art premieres another new Wenda Gu work this summer, the first in a series of large books. *Wenda Gu: Retranslation and Rewriting Tang Dynasty Poetry* will elucidate the themes explored in the hair monument by demonstrating, in book form, what happens when poetry is translated from one language to another and back again. The book is based on his *Forest of Stone Steles*, a series of one-ton hand-carved steles (fig. 1) the artist created between 1993 and 2005. The project confronts written communication and especially the impossibility of true or faithful translation from one language to another. Translation, for Wenda Gu, sacrifices the cultural and social context of the original while introducing both conscious and unconscious bias and misinterpretation. The fifty stone steles, recently completed and displayed in their entirety at the OCT Contemporary Art Terminal in Shenzhen, China, are carved with the artist's own contemporary versions of ancient poems—a literal translation of the poems from Chinese to English and then a literal translation back to the Chinese. The resulting texts are wry, witty, even off-color examples of the misreading of language over time.

The artist's past work is also presented in two installations: *Ink Alchemy* (1999–2001), which utilizes a genetic product made of powdered Chinese hair, and *Tea Alchemy* (2002), which in its original form contained thirty thousand sheets of paper made from four thousand pounds of green tea (figs. 2, 3). Films about the making of these works accompany the installation.

# Wenda Gu: Retranslating and Rewriting Tang Dynasty Poetry

Hood Museum of Art, June 6–September 9, 2007



3.

RESONANCE AND INSPIRATION:  
NEW WORKS BY MAGDALENE ODUNDO

June 30–October 14, 2007

Gutman Gallery

Magdalene Odundo is an internationally acclaimed ceramic artist whose handbuilt vessels have become the fulcrum of a world of pottery traditions. Born in Nairobi, Kenya, in 1950, Odundo is presently professor of ceramics at the Surrey Institute of Art and Design University College in Farnham.

Odundo’s thin-walled vessels embody a farflung ceramic history that ranges from her native Kenya to Greco-Roman antiquity. Blending an exceptionally large list of “ancient and contemporary ‘heroes,’” Odundo’s symmetrical and biomorphic pots reflect her own unique relationship with clay, fire, and form. As she explains, “Clay is a simple substance with a complex structure playing havoc without and within our kilns, keeping us guessing and daring to change its natural composition. Yet, like an alchemist seeking to make gold, I continue to seek to create that ultimate elusive simple vessel which will hold magic for me.”

Odundo’s vessels suggest both animated and vocal beings rooted equally in cross-cultural techniques and forms and in modern and postmodern sculptural sensibilities. Beyond its aesthetic resonance with multiple artistic traditions, her work reflects a unique insight into the transcultural roles and meanings of ceramic vessels, both sacred and secular. *Resonance and Inspiration* features her most recent body of work, supplemented by preparatory drawings.

Magdalene Odundo, *Vessel Series III, no. 1* (left), *Vessel Series III, no. 3* (center), *Vessel Series III, no. 4* (right), 2005–6, red clay, carbonized and multi-fired. Artist Collection, Courtesy of Anthony Slayter-Ralph.



Lorenzo Costa, *Portrait of a Lady*, about 1506–10, oil on canvas. Currier Museum of Art: Museum Purchase, Currier Funds; 1947.4.



John Constable, *Dedham Lock and Mill*, 1820, oil on canvas. Currier Museum of Art: Museum Purchase, Currier Funds; 1949.8.

SELECTED EUROPEAN MASTERPIECES OF THE  
CURRIER MUSEUM OF ART

July 21–September 23, 2007

Harrington Gallery

Moody Currier (1806–1898) created an extraordinary legacy: his will provided for the establishment of an art museum in Manchester, New Hampshire. After his own death and that of his third wife, Hannah, in 1915, a board of trustees was appointed to carry out the Curriers’ wishes. His bequest for the museum included a significant endowment for purchasing art, and as a result the Currier Museum of Art has been able to buy works of art that in turn have attracted generous donations from private collectors.

The earliest acquisition on display in this group of the Currier’s European masterpieces is *Portrait of a Lady* of about 1506–10 by Lorenzo Costa, acquired in 1947, at which time the sitter was identified by some scholars as Isabella d’Este, the Marchioness of Mantua and one of the greatest female patrons of the Renaissance. The other works of art in the exhibition, purchased and donated, extend chronologically from the Renaissance to the middle of the twentieth century. They also survey a range of subjects, including religious scenes (*The Holy Family* of about 1520 by Joos van Cleve), portraits (*Woman Seated in a Chair* of 1941 by Pablo Picasso), and landscapes (*Dedham Lock and Mill* of 1820 by John Constable).

As the museum has grown over the years, its mission has remained true to the Curriers’ vision “to elevate the quality of life in New Hampshire.” After reopening in early 2008, the Currier Museum of Art will continue its commitment to art and education by acquiring important works and offering a wide range of programs.



# calendar of events

## JUNE

**6 June, Wednesday, 5:30 P.M.**

**Opening Celebration for Wenda Gu: the green house in Baker Library's Main Hall**

Join artist Wenda Gu for the unveiling of Dartmouth's hair monument. A reception will follow at the Hood, where the companion exhibition *Retranslation and Rewriting Tang Dynasty Poetry* will be on view.

**16 June, Saturday, 2:00 P.M.**

**Introductory Tour of Wenda Gu: Retranslation and Rewriting Tang Dynasty Poetry and the green house with Brian Kennedy, Director.** We will begin in the museum, then walk across campus to the Baker Library installation.

**23 June, Saturday, 2:00 P.M.**

**Introductory Tour of American Art at Dartmouth: Highlights from the Hood Museum of Art**

**27 June, Wednesday, 7:00 P.M.**

Hood Museum of Art Galleries

**ARTFUL COMPOSITIONS**

The Upper Valley Music Center presents seasonally themed classical chamber music performed by senior members and graduates of their strings program. Gallery talks will be offered during the intermissions. For more information, please call (603) 646-2809.

**29 June, Friday, 4:30 P.M.**

Arthur M. Loew Auditorium

**Lecture**

**WENDA GU: TRANSFORMATIONS AND TRANSLATIONS**

Brian Kennedy, Director

## JULY

**11 July, Wednesday, 10:15 A.M.**

Arthur M. Loew Auditorium

**Lecture**

**ENVISIONING ANCIENT ROME IN THE EIGHTEENTH CENTURY**

T. Barton Thurber, Curator of European Art

This lecture is presented in conjunction with the 25th anniversary of the Classical Association of New England's Summer Institute, with the theme "Beyond Antiquity: The Legacy of the Classical World." For other public programs during the week of 9–14 July, go to [www.dartmouth.edu/~classics/CANE/2007/index.html](http://www.dartmouth.edu/~classics/CANE/2007/index.html). This lecture also corresponds with a small installation on the same subject in the Hood's Albright Gallery.

**11 July, Wednesday, 7:00 P.M.**

Hood Museum of Art Galleries

**ARTFUL COMPOSITIONS**

See listing for 27 June.

**13 July, Friday**

**Symposium and World Film Premiere**

**AUGUSTUS SAINT-GAUDENS:**

**MASTER OF AMERICAN SCULPTURE**

See opposite page.

**14 July, Saturday, 2:00 P.M.**

**Introductory Tour of Wenda Gu: Retranslation and Rewriting Tang Dynasty Poetry and the green house with Brian Kennedy, Director.** We will begin in the museum, then walk across campus to the Baker Library installation.

**17 July, Tuesday, 12:30 P.M.**

Second-Floor Galleries

**Lunchtime Gallery Talk**

**REFLECTIONS OF DARTMOUTH'S HISTORY IN THE AMERICAN COLLECTIONS**

Jere R. Daniell, Professor of History, Emeritus

**18 July, Wednesday, 5:30 P.M.**

Arthur M. Loew Auditorium

**Artist Lecture and Reception**

Magdalene Odundo, artist

A reception will follow in Kim Gallery.

**21 July, Saturday, 2:00 P.M.**

**Introductory Tour of American Art at Dartmouth: Highlights from the Hood Museum of Art**

**24 July, Tuesday, 12:30 P.M.**

Baker Library, Main Corridor

**Lunchtime Gallery Talk**

**WENDA GU: THE GREEN HOUSE**

Allen Hockley, Associate Professor of Art History

**31 July, Tuesday, 12:30 P.M.**

Second-Floor Galleries

**Lunchtime Gallery Talk**

**AN AMERICAN SAMPLER: HIGHLIGHTS FROM AMERICAN ART AT DARTMOUTH**

Barbara J. MacAdam, Jonathan L. Cohen Curator of American Art

## AUGUST

**3 August, Friday, 4:30 P.M.**

Arthur M. Loew Auditorium

**Lecture**

**THE MICHAEL CARDEW STORY**

Ara Cardew, artist, will talk about the impact of Michael Cardew's pottery on African and global ceramic practices.

**7 August, Tuesday, 12:30 P.M.**

Harrington and Albright Galleries

**Lunchtime Gallery Talk**

**OLD MASTERS IN THE NEW WORLD: TWO NEW HAMPSHIRE COLLECTIONS OF EUROPEAN ART**

Kurt Sundstrom, Associate Curator at the Currier Museum of Art, and T. Barton Thurber, Curator of European Art

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](mailto:Access-Hood@Mac.Dartmouth.edu)





Augustus Saint-Gaudens in Paris, 1898.

## AUGUSTUS SAINT-GAUDENS: MASTER OF AMERICAN SCULPTURE

13 July, Friday

A symposium and world film premiere marking the one hundredth anniversary of the death of sculptor Augustus Saint-Gaudens (1848–1907)

Augustus Saint-Gaudens, who maintained a home and studio in Cornish, New Hampshire, is considered one of the most important American sculptors of the nineteenth century. During a career that spanned three decades, he created nearly 150 works of art,

ranging from large public monuments to United States gold coins and portraits in bas-relief. Revered in his day, Saint-Gaudens continues to engage and move audiences in the present—perhaps more so than any other sculptor of his time.

This day-long commemoration will begin with a viewing of highlights from the Dartmouth College Library's Augustus Saint-Gaudens and Cornish Colony archival collections, followed by an afternoon symposium co-sponsored by the Hood Museum of Art and the Saint-Gaudens National Historic Site, National Park Service, U.S. Department of the Interior, and an evening world premiere of a new documentary film on Saint-Gaudens.

10:00 a.m.–12:00 p.m.

### Guided Viewing of the Dartmouth Library's Cornish Colony Collections

Ticknor Room, Rauner Library

The Dartmouth College Library holds over seventy linear feet of Saint-Gaudens's papers, as well as many other collections related to the Cornish Colony, all publicly accessible at Rauner Special Collections Library.

1:30–5:00 p.m.

### Symposium

Arthur M. Loew Auditorium, Hood Museum of Art

#### WELCOME

Brian Kennedy, Director, Hood Museum of Art, and BJ Dunn, Superintendent, Saint-Gaudens National Historic Site

Moderators: Barbara J. MacAdam, Jonathan L. Cohen Curator of American Art, Hood Museum of Art, and Henry Duffy, Curator, Saint-Gaudens National Historic Site

### ENGAGING THE VIEWER: AUGUSTUS SAINT-GAUDENS AND CONTEMPORARY SCULPTURE

Kathryn Greenthal, art historian and curator, Boston

### AUGUSTUS SAINT-GAUDENS'S *DIANA OF 1891–93*: CRITICAL AND PUBLIC RESPONSE TO A SINGULAR AMERICAN NUDE

Jennifer Hardin, Curator of Collections and Exhibitions, Museum of Fine Arts, St. Petersburg, Florida

### WAR RELIEF: SAINT-GAUDENS'S SHAW MEMORIAL ON BOSTON COMMON AND THE BATTLE OVER CIVIL WAR MEMORY

David Lubin, Charlotte C. Weber Professor of Art, Wake Forest University, Winston-Salem, N.C.

### THE AFTERLIFE OF AUGUSTUS SAINT-GAUDENS, 1907–1919

Thayer Tolles, Associate Curator, Department of American Paintings and Sculpture, The Metropolitan Museum of Art, New York

A reception will follow the symposium in the Kim Gallery

### 8:00 p.m., Spaulding Auditorium, Hopkins Center Film Premiere (A Hopkins Center Film Special) AUGUSTUS SAINT-GAUDENS: MASTER OF AMERICAN SCULPTURE

Directed by award-winning documentary filmmaker Paul Sanderson, Dartmouth Class of 1978, this hour-long film has been produced by the Trustees of the Saint-Gaudens Memorial with assistance from the Saint-Gaudens National Historic Site. Following its world premiere at Dartmouth, the film will air on public television this fall and be featured in additional regional premieres, including the Metropolitan Museum of Art, Philadelphia Museum of Art, and Smithsonian American Art Museum, all in September 2007. The screening will be followed by a question-and-answer session with Paul Sanderson. Tickets (\$5) available at the Hopkins Center Box Office at (603) 646-2422 or online at <http://hop.dartmouth.edu/tickets/index.html>. For more information on the show, visit <http://hop.dartmouth.edu/movies/index.html>.

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

**Introductory Tour of Wenda Gu: Retranslation and Rewriting Tang Dynasty Poetry and the green house with Juliette Bianco, Assistant Director.** We will begin in the museum, then walk across campus to the Baker Library installation.

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

### Hood Highlights Tour

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

### 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](mailto: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](http://www.hoodmuseum.dartmouth.edu) for information.

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



# AMERICAN ART AT DARTMOUTH

## *Highlights from the Hood Museum of Art*

This summer through fall, the Hood presents the largest selection ever from its rich holdings of American art dating before 1950. These collections, which now number more than eight thousand objects, began with a gift in 1773 of a Boston-made silver bowl given by Royal Governor John Wentworth to Dartmouth's founder, Eleazar Wheelock, in honor of the College's first commencement. Thanks to the generosity of Dartmouth alumni and friends and purchases made by museum staff, these holdings have grown



Preston Dickinson, *Industrial Landscape*, 1919, oil on canvas. Purchased through the Julia L. Whittier Fund; P.950.64.



Grueby Faience Company, Boston; modeled by Annie V. Lingley, vase, c. 1901, glazed earthenware. Gift of William P. Curry, Class of 1957; C.986.78.

dramatically in the intervening years, especially since the opening of the Hood Museum of Art in 1985. Showcasing over 150 paintings, sculptures, silver pieces, and other decorative arts, the exhibition will be complemented in the fall with selections from the museum's American works on paper before 1950, including drawings, watercolors, prints, and photographs.

Whereas the College initially collected primarily American portraits to commemorate Dartmouth luminaries such as Wheelock and statesman Daniel Webster, Class of 1801, the collection broadened with the early-twentieth-century growth of the College's art department and the increasing visibility of the fine arts on campus, including the opening of art galleries in Carpenter Hall in 1929, the Hopkins Center in 1962, and the Hood in 1985. Now not only larger but more varied in nature, the American collections are used by faculty from many academic departments for teaching and research, and by diverse audiences well beyond the College community and its environs.

Many of the strengths of the collection reflect the museum's associations with Dartmouth and its location in northern New England. In addition to portraits, the painting collection is strong in New England landscapes, particularly views of New Hampshire's White Mountains. It also includes important examples of nineteenth-century genre painting and early-twentieth-century impressionism, social realism, and modernism. Highlights include works by Gilbert



Régis François Gignoux, *New Hampshire (White Mountain Landscape)*, c. 1864, oil on canvas. Purchase made possible by a gift of Olivia H. and John O. Parker, Class of 1958, and by the Julia L. Whittier Fund; P.961.1.

Stuart, Thomas Sully, Winslow Homer, Thomas Eakins, Frederic Remington, Maria Oakey Dewing, Willard Metcalf, John Sloan (who was cousin to Dartmouth president John Sloan Dickey), Georgia O’Keeffe, Paul Sample, Maxfield Parrish, Adolph Gottlieb, and a newly acquired early work by Jackson Pollock. Sculpture highlights include works by Harriet Hosmer, Augustus Saint-Gaudens, Augusta Savage, Paul Manship, and unidentified makers of folk sculpture. In the decorative arts, the Hood’s collections boast an outstanding representation of colonial Massachusetts silver and smaller holdings of American pewter, glass, and textiles. The furniture holdings include a particularly fine group of Boston neoclassical furniture that formerly belonged to George Ticknor, Class of 1807, and Shaker furniture from Enfield, New Hampshire. Finally, two exceptional examples of Grueby pottery represent a high point of New England ceramics in the Arts and Crafts style.

In conjunction with the exhibition, the museum has produced a 256-page book on the American collections — the first in a series of publications that the Hood will issue over the next several years devoted to aspects of the museum’s greatest assets, its permanent collections. Copublished with the University Press of New England, this fully illustrated book features individual entries for more than two hundred works from the American collections dating from around 1705 to 1950, many of which have never before been published. An introductory essay surveys the formation of the collection and its changing focus and function over the course of Dartmouth’s long history. This volume will be available over the summer; for advance orders, contact the Museum Shop at (603) 646-2317.

BARBARA J. MACADAM  
*Jonathan L. Cohen Curator of  
American Art*



Thomas Sully, *George Ticknor*, 1831, oil on canvas. Gift of Constance V. R. White, Nathaniel T. Dexter, Philip Dexter, and Mary Ann Streeter; P.943.130.



Harriet Hosmer, *Medusa*, c. 1854, marble. Purchased through a gift of Jane and W. David Dance, Class of 1940; S.996.24.



Maria Oakey Dewing, *Iris at Dawn*, 1899, oil on canvas. Purchased through the Miriam and Sidney Stoneman Acquisition Fund and the Mrs. Harvey P. Hood W’18 Fund; P.999.11.

Unknown, Boston, work table, c. 1820, rosewood veneer, mahogany, ebony, chestnut, and gilt brass, reproduction work bag. Gift of Mrs. William Dexter; F.965.90.22.



# Vital Support: Friends of Hopkins Center and Hood Museum of Art



(top) Friends looking for clues in the galleries as part of the fundraiser *Thin Ice: An Arctic Adventure*.

(middle) Local school children focused on art in the galleries.

(bottom) Hood Associate Director Katherine Hart explaining *The World of Man and the World of Animals Come Together in the Shaman* by artist Simon Tookoome (1973), stonecut and stencil.

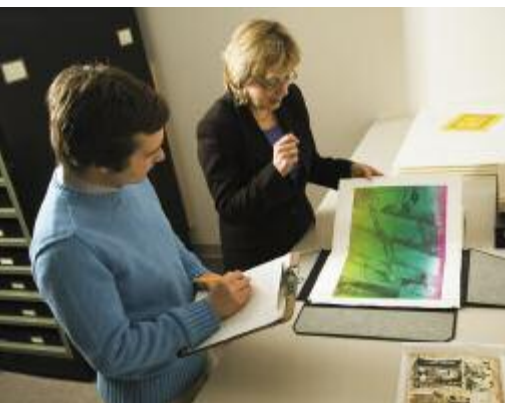
The Friends of Hopkins Center and Hood Museum of Art has long been a vital and important supporter of the arts in the community. Museums and arts organizations everywhere depend on the efforts of interested individuals and dedicated volunteers to help sustain the programs that connect the performing and visual arts to a broader audience. The Friends have shown remarkable leadership in that regard. Through sponsored events such as the annual auction and the Big Apple Circus picnic, the Friends have raised and contributed over \$1,750,000 in the past thirty years to initiatives such as the Friendship Fund Award to honor local teachers; ArtVentures, Hopstop, and Family Days for children; and sponsorship of Hopkins Center performances and Hood Museum of Art acquisitions. At February's Arctic Adventure Auction celebrating the Inuit exhibition *Thin Ice*, the Friends witnessed the unveiling of their most recent gift to the museum—*The World of Man and the World of Animals Come Together in the Shaman* (1973), by artist Simon Tookoome. The print is an important new addition to the Hood's collections. We owe much to the Friends!

It is because of the remarkable success of the Friends organization throughout the forty years of their existence that we have initiated an exciting new opportunity for arts and community supporters. Beginning on July 1, 2007, the Hopkins Center and the Hood Museum of Art will each establish individual membership programs. At that time, the Friends organization will be absorbed into the new membership programs and will include enhanced benefits and greater opportunities to

support the performing and visual arts. During the first year, current Friends members will become members of both the Hopkins Center and Hood Museum of Art membership programs; thereafter, they will have an opportunity to join one or the other, or both. We are excited about the possibilities for greater engagement with individuals, families, our educational programs, and the community at large, and enthusiastic about bringing more focused support to the Hop and the Hood. Further details of member benefits and opportunities will be forthcoming. In the interim, for everyone who has experienced, firsthand, the importance of being a Friend of Hopkins Center and Hood Museum of Art, we invite you to continue your membership and become part of our future. For those who have not yet joined, we ask you to **consider the possibilities!**

Please join us at the Hood Museum of Art by calling (603) 646-1390 or emailing [hhfriends@valley.net](mailto:hhfriends@valley.net)





# NEW FRIENDS FOR *A Space for Dialogue*

For the last six years, the Hood Museum of Art has given the walls in its entrance lobby to its senior student interns for mini-exhibitions drawn from the museum's collections. There have been thirty-eight of these exhibitions since they were first inaugurated by then-director Derrick Cartwright in 2001. Gathered under the title *A Space for Dialogue: Fresh Perspectives on the Permanent Collection from Dartmouth Students*, each show has been accompanied by a brochure written by the intern. The subjects of these *Space for Dialogue* exhibitions have ranged as far and wide as the interns' imaginations and the scope of the Hood's very rich and extensive collections. From *Consuming Life: On Ideals of Beauty and Assuming Identity in a Culture of Fear* by Paula Bigboy '03 to *Picturing Family in the "South": Legacies of the American Civil War* by Sophia Hutson '06, these exhibitions have reflected brilliantly the intellectual curiosity and critical thinking of an amazing group of Dartmouth students.

Ever since *A Space for Dialogue* began, the Class of 1948 has been the enthusiastic sponsor of Dartmouth's talented student curators. In 2006, the Hood Museum of Art was recognized for this innovative program by museum studies scholar Janet Marstine, who delivered a paper at an ICOM (International Committee on Museums) college and university conference in Mexico City about the Hood's special role in foregrounding student curatorial and intellectual work in such a prominent place within the museum.



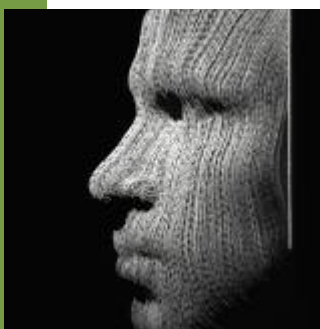
Left to right: Senior intern Jonathan Beilin '07 working with Associate Director Katherine Hart on selecting objects for his spring 2007 *Space for Dialogue* installation *Lines of Text*, giving a gallery talk, and standing alongside one of the works in the show, Kurt Schwitters's *Kleine Dada Soiree*, 1922. Jon's installation displayed diverse works from the collection that demonstrated the creative use of text as image, from Ben Shahn's anti-Nazi war poster to the creative typography used by Fluxus artists to spell their own names.



As part of a strategic plan developed under the leadership of current director Brian Kennedy, the museum has sought to strengthen this program for future interns. The director has worked with the Class of 1948 to identify new patrons for this well-received exhibition series. With the support of Hood Board of Overseers member Hugh Freund, museum benefactor David Lowenstein, and class president Sam Ostrow, the Class of 1967 has signed on to be *A Space for Dialogue's* next sponsor, along with Bonnie and Rick

Reiss, Class of 1966, through their new Educational Access Endowment. Bonnie Reiss is also a member of the Hood board. Individual members of the Class of 1948, who have been very committed to this project, will also continue to support it. There will be a celebration of the transfer of the baton from the Class of 1948 to the Class of 1967 and Bonnie and Rick Reiss at the time of the Class of 1967's fiftieth reunion on 12 June 2007.

# the collections



Nicholas Galanin, *What Have We Become?* Vol. 3 & 5a, paper sculpture, 2007.



Attributed to the glassworks of Henry William Stiegel, Manheim, Pennsylvania, pocket bottle, 1769–74, amethyst nonlead glass, mold-blown. Purchased through the Julia L. Whittier Fund and the Hood Museum of Art Acquisitions Fund; 2007.7.

## NEW ACQUISITIONS

Nicholas Galanin, an emerging Tlingit artist, constructs enigmatic sculptures of masklike faces from blank sheets and pages from nineteenth-century anthropological books as part of a series of paper sculptures addressing the politics of cultural representation and contemporary indigenous identity. The materiality of the sculptures is significant to him. Commenting on the outsider's perspective of Tlingit culture, Galanin notes, "I have found myself reading Western literature, often written from a foreign perspective, in which my culture has been digested and recycled back to me." Galanin, who recognizes the importance of literature as documentation, is also overtly conscious of its biases in presenting "a dilemma in which old and new, customary and non-customary, overlap and collide. It is at this point of collision that a new dynamic and tension is being negotiated."

Most attempts at establishing American glass factories during the colonial period were short-lived, generally because they could not compete with the imports from England, Ireland, and central Europe that made up the vast majority of the glassware used in the colonies. This flask, which is mold-blown in a distinctive diamond daisy pattern, represents one of the few forms that can be confidently attributed to the glassworks of Henry William Stiegel (1729–1785), based on samples excavated from the site of his Manheim, Pennsylvania, factory. Stiegel immigrated to Philadelphia from his native Cologne, Germany, in 1750 and soon settled in Lancaster County, where he began his career first as an iron master, then as a glass manufacturer. The designs for many of his products, including this flask, derive from glassmaking traditions in southern Germany and Bohemia. Such bottles originally held alcohol, which enjoyed wide consumption in eighteenth-century America.

## WE'RE REINTRODUCING THE OROZCO MURALS!

The Hood and the Dartmouth College Library have introduced new interpretive tools to enhance visitors' experiences with José Clemente Orozco's *The Epic of American Civilization* (1932–34), arguably the most important mural cycle in the United States. Located in the Reserve Corridor of the College's Baker Library and maintained by the Hood, the murals provide students with the extraordinary opportunity to live with a monumental work of art, designed for and located in a prominent study area in the heart of campus. In addition, the work is frequented by thousands of tourists, school children, and scholars from around the world each year. Starting this summer, we are offering an illustrated brochure about the murals and their commission. A pre-recorded audio tour also will be available for download from the Hood's or the library's Web sites and preloaded on iPods at the reserve reading desk for use free of charge.



Area high school students study Orozco's murals in Baker Library.



**Lesley Wellman Elected Director of the Museum Division of the National Art Education Association**



Photo by Jeffrey Nintzel

Lesley Wellman, Curator of Education, has been named the next Director of the Museum Division of the National Art Education Association (NAEA), a nonprofit organization that represents and serves thousands of art educators, mostly in the United States but also from Canada, Mexico, and elsewhere. This is an extremely prestigious position in the realm of art education. Wellman will serve a four-year term, beginning immediately, from spring 2007 to spring 2011. She notes, "I am very excited . . . both to give back to NAEA a portion of the incredible professional enrichment it has afforded me, and to represent the Hood in a prominent way in the national arena."

**Hood Docent Receives High Honor**



Photo by Jeffrey Nintzel

Sybil Williamson has been recognized for her outstanding service on the board of the National Docent Symposium (NDS) Council. The NDS promotes education and training for volunteer and paid gallery teachers, including a national conference held every two years that is attended by hundreds of docents from all types of museums. Hood docents gave presentations at NDS symposia in 1999 and 2005. This summer, Ms. Williamson will end her four-year term as a New England Regional Representative. Due to her exemplary leadership, however, she has been asked to stay on for two more years as Secretary of NDS.

**Visit the Hood Museum Shop!**

Be inspired! Complete your visit by perusing our exhibition catalogues, books, posters, jewelry, notecards, and postcards.



**Friendly Adventure Raises Funds**

In February, members of the Friends of Hopkins Center and Hood Museum of Art gathered at the museum for an intriguing and eventful fundraiser aptly titled *Arctic Adventure*. Attendees journeyed through the Hood's permanent collections and special exhibition *Thin Ice* on a treasure hunt. At the extremely successful auction, it was announced that part of the funds raised would go toward the purchase of a print by Inuit artist Simon Tookoome. The remaining funds will support the many engaging outreach programs at the Hopkins Center and Hood Museum of Art.



Members of the Friends admire art objects in the Bernstein Study-Storage Center.

**A COMMUNITY OF LEARNERS**

**Learning to "Read" Art**

A work of art is a form of communication that employs a visual language, rather than words, to express its meaning. But can this language help students improve their critical interpretation skills? Carl Thum, director of the Academic Skills Center at Dartmouth, wanted to know, and he and Lesley Wellman, curator of education at the Hood, added the exercise of "reading" a work of art into Thum's Writing 5 course curriculum, which is crafted to develop students' analytical thinking, reading, writing, research, and presentation skills.

The goal of the class's museum visit was to help students learn to analyze a work of art just as they might analyze a novel, play, movie, or dance performance. Wellman used the ancient Assyrian reliefs to lead eighteen students through a four-step interpretation process. The group began by looking at a distance, so they could observe all six panels at once and describe their largest components, such as figures and trees. Gradually students moved closer, continuing their visual inventory down to the smallest details, such as the decoration on the hem of the Assyrian king's robe. They then analyzed this information. Who are these figures? What is going on here? Where might this object have been displayed originally? Every speculation had to be backed up with visual evidence. Finally, fortified with their analyses, the class arrived at an inter-

MUSEUM  
news

pretation of the work of art, a summation of the primary message it is trying to convey. As one student commented about the process afterward, "By systematically observing every detail both large and minute, I became increasingly fascinated with what the stone tablets had to offer."

As a teaching museum, the Hood seeks to continually explore and capitalize on the interdisciplinary nature of art to connect to the curriculum in meaningful and effective ways. From Carl Thum's perspective, this collaboration with the Hood will be a part of his future Writing 5 courses. "It gets them into one of the best college art museums in the country, and it helps them to understand that critical thinking and analysis will be at the heart of much of their educational experience at Dartmouth."



Assyrian (Iraq), from the Northwest Palace of Ashurnasirpal II at Nimrud, *King* (detail of larger panel), 883–859 B.C.E., gypsum. Gift of Sir Henry Rawlinson through Austin H. Wright, Class of 1830; S.856.3.2

# quarterly

HOOD MUSEUM OF ART



This summer at the Hood:

**WENDA GU: the green house**  
Site-Specific Installation in Baker Library's Main Hall  
June 6–October 28, 2007

**WENDA GU: RETRANSALATION AND REWRITING**  
TANG DYNASTY POETRY  
Hood Museum of Art  
June 6–September 9, 2007

**AMERICAN ART AT DARTMOUTH: HIGHLIGHTS FROM THE**  
HOOD MUSEUM OF ART  
June 9–December 9, 2007

**RESONANCE AND INSPIRATION: NEW WORKS BY**  
MAGDALENE ODUNDO  
June 30–October 14, 2007

**SELECTED EUROPEAN MASTERPIECES OF THE**  
CURRIER MUSEUM OF ART  
July 21–September 23, 2007

John Singleton Copley, *Governor John Wentworth*, 1769, pastel on laid paper, mounted on canvas. Gift of Mrs. Esther Lowell Abbott in memory of her husband, Gordon Abbott; D.977.175. On view in the exhibition *American Art at Dartmouth*.

## General Information

### Group Tours

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

### Museum and Shop Hours

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



Assistive listening devices are available for all events.



The museum, including the Arthur M. Loew Auditorium, is wheelchair accessible.

### Admission and Parking

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

For more information about exhibitions and programs and for directions to the Hood Museum of Art, please call (603) 646-2808 or visit our Web site:  
[www.hoodmuseum.dartmouth.edu](http://www.hoodmuseum.dartmouth.edu)



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



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