

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

Autumn 2007

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Millard Sheets, *Camp Near Brawley*, 1938, transparent watercolor over charcoal indications on very thick wove [Arches] paper. Partial and promised gift of Philip H. Greene in memory of his wife and co-collector, Marjorie B. Greene; EL.2007.6.12 (detail)



Colored hair braid and stainless-steel medallion (dnalnif = finland), detail from Wenda Gu's *united nations: united colors* in Baker-Berry Library.

LETTER FROM THE DIRECTOR

The exhibition *American Art at Dartmouth: Highlights from the Hood Museum of Art*, which began last June, reaches fruition this fall with some fifty American works on paper joining the many paintings and pieces of sculpture and decorative arts already on display. A fine catalogue has been produced to coincide with the exhibition, and both are a testament to the curatorial talent and scholarship of Barbara MacAdam, Jonathan L. Cohen Curator of American Art. The exhibition and publication comprise the first in a series planned for the next few years that is focused on major aspects of the Hood's permanent collections. This fulfills one of the key aims of the four-year Strategic Plan for the Hood that began on July 1, 2006. The staff and Board of Overseers determined to heighten the museum's visibility, increase academic and community programming, and reach outside the museum with exciting displays of works of art. The overall effect of these efforts has been remarkable already. Increased visibility has led to increased visitation, up 31 percent on the previous year, a consequence of much increased programming and many new initiatives by the staff. For example, Wenda Gu's installations, *united nations: the green house* and *united nations: united colors*, on display in Baker-Berry Library until October 28, have caused much comment and debate in the campus and wider community. As College President James Wright said at the opening of the exhibition, contemporary art is meant to cause us to think, and there is no doubt that this engaging and provocative display will reverberate in the memory for a long time.

Dartmouth has long had generous donors, and we are honored to acknowledge Philip Greene, who has made a delightful gift of thirteen paintings that demonstrate the best of California's watercolorists from the late 1920s through the 1950s. The gift was made in memory of Mr. Greene's wife, Marjorie, who made the collection with him. The Hood has also been successful at auction in acquiring a fine portrait of William Legge, the Second Earl of Dartmouth (1731–1801), the early benefactor after whom the College is named. The lifetime portrait by Pompeo Batoni, the most celebrated portrait painter in later-eighteenth-century Rome, had remained in the sitter's family since it was painted in the 1750s. Its purchase was made possible with funds received from Jane and David Dance D'40, T'41, Jonathan L. Cohen D'60, T'61, Frederick Whittemore D'53, T'54, Barbara Dau Southwell D'78 and David Southwell T'88, Jane and Raphael Bernstein DP, and an anonymous donor. Robert Dance '77 provided decisive support, and the generous assistance of Joseph S. Caldwell III D'51, T'52 is also acknowledged. The Hood has thrived because of the dedication and generosity of its friends and supporters. We are pleased that following the transition in 2006 to separate Boards for the Hood Museum of Art and the Hopkins Center for the Performing Arts, there are now two distinct membership programs for our institutions as well. We look forward to building on the already strong community support for the Hood through our museum membership organization in the coming years. Thank you warmly for your great support of the museum and all it does to promote a spirit of creativity and imagination in our community.

BRIAN KENNEDY
Director

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HOOD
MUSEUM OF ART
www.hoodmuseum.dartmouth.edu

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SPECIAL

exhibitions



AMERICAN WORKS ON PAPER TO 1950: HIGHLIGHTS FROM THE HOOD MUSEUM OF ART September 22–December 9, 2007

Complementing *American Art at Dartmouth*, this exhibition highlights the museum's rich holdings of works on paper, including drawings, watercolors, prints, and photographs by such diverse artists as John James Audubon, Southworth and Hawes, William Trost Richards, James McNeill Whistler, Mary Cassatt, Lewis Hine, Childe Hassam, Stuart Davis, Edward Hopper, James Van Der Zee, Dorothea Lange, Grant Wood, and Jackson Pollock. See p. 4 for more information.

John Sartain, after George Caleb Bingham; Publisher: Goupil & Co.; *The County Election*, 1854, handcolored engraving, mezzotint, and etching with stippling on wove paper. Purchased through the Julia L. Whittier Fund; PR.951.4.

AMERICAN ART AT DARTMOUTH: HIGHLIGHTS FROM THE HOOD MUSEUM OF ART Through 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. See p. 5 for more information.

These exhibitions and their related publication were organized by the Hood Museum of Art, Dartmouth College, and are generously funded by the Bernard R. Siskind 1955 Fund, the Hansen Family Fund, 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.



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.

WENDA GU *united nations: the green house and united nations: united colors* Site-Specific Installation in Baker Library's Main Hall Through October 28, 2007

The Hood Museum of Art and Dartmouth College Library present a massive two-part installation by avant-garde Chinese artist Wenda Gu. Part of his ongoing global *united nations* hair monuments project, *the green house* and *united colors* were created from hair collected in 2006 from thousands of Dartmouth College students, faculty, and staff and Upper Connecticut River Valley community members. See p. 10.

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.

NO LAUGHING MATTER: VISUAL HUMOR IN IDEAS OF RACE, NATIONALITY, AND ETHNICITY October 6, 2007–January 13, 2008 Harrington Gallery

This exhibition accompanies Dartmouth College's Humanities Institute of the same name and displays objects and images that reflect visual humor's role in disseminating ideas of race, nationality, and ethnicity. It includes anonymous broadsides, household objects, and comic stereographs, as well as works by eighteenth-century British satirists William Hogarth and James Gillray, nineteenth-century Japanese woodcut artist Yoshimori, French caricaturist Honore Daumier, artist and illustrator Thomas Nast (considered the "father" of the American political cartoon), and many



Bob Haozous, *Apache Pull-Toy*, 1988, painted steel. Purchased through the Joseph B. Obering '56 Fund; S.989.17

contemporary artists. Select works are also on loan from the Center for Cartoon Studies in White River Junction. See p. 6.

Generously funded by the Harrington Gallery Fund.

RESONANCE AND INSPIRATION: NEW WORKS BY MAGDALENE ODUNDO Through January 20, 2008 Gutman Gallery

Recent vessels and drawings by the Kenyan-born ceramic artist.

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 Through September 23, 2007 Harrington Gallery

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.

WORKS ON PAPER EXHIBITION CAPS CELEBRATION OF HOOD'S AMERICAN COLLECTIONS

Beginning September 22, the Hood will present more than fifty American drawings, watercolors, prints, and photographs from the collections in an exhibition entitled *American Works on Paper to 1950: Highlights from the Hood Museum of Art*. This presentation complements the larger exhibition of American paintings, sculptures, and decorative arts, *American Art at Dartmouth: Highlights from the Hood Museum of Art*, that has been on view since June 9 in three galleries on the museum's second level and in the Israel Sack Gallery on the museum's entry level. Taken together, these exhibitions offer by far the largest survey of Dartmouth's American holdings to date while considering how and why these objects found their way to Hanover and how the American collections have developed further since the opening of the Hood in

John James Audubon, *American Buzzard or White Breasted Hawk* . . . , c. 1810–20, pastel, graphite, chalk, and white opaque watercolor on medium-weight wove [J. Whatman] paper. Purchased through the Katharine T. and Merrill G. Beede 1929 Fund and the Mrs. Harvey P. Hood W'18 Fund; D.2003.52.



1985. Text panels interspersed throughout the exhibitions present distinctive characteristics of the collection, including some of its primary modes of acquisition and its particular connections to Dartmouth and the region.

Works on paper constitute a large proportion of the Hood's American collections and are among the most frequently used works for teaching and exhibition. The College has actively collected prints, drawings, and watercolors since the early twentieth century. At that time a newly formed art department began to acquire, by gift and purchase, works that were deemed useful for didactic purposes and exhibition, particularly after the 1929 opening of the Carpenter Hall art galleries. Such evidence of Dartmouth's deepening commitment to the visual arts encouraged further donations, including the extraordinary 1935 gift from Abby Aldrich (Mrs. John Jr.) Rockefeller that included more than seventy-five American watercolors and drawings. The Hood's impressive holdings in these



Howard Norton Cook, *Chrysler Building (Chrysler Building in Construction)*, 1930, wood engraving on Japanese paper. Purchased through a gift from the Estate of Russell Cowles, Class of 1909, and by exchange; PR.990.48

media, strengthened by recent acquisitions, provided the subject for the museum's 2005 traveling exhibition and catalogue *Marks of Distinction: Two Hundred Years of American Drawings and Watercolors from the Hood Museum of Art*.

The American print collection also began to develop early in the twentieth century and expanded rapidly in the 1930s and 1940s, when the College purchased prints from such organizations as Associated American Artists, which sold high-quality original prints to a large public at low cost, thereby supporting artists while popularizing American art. Sizeable gifts, such as Mrs. Hersey Egginton's 1954 donation of over seven hundred works, primarily American prints from the first half of the twentieth century, bolstered these holdings, which now number almost three thousand examples before 1950.

Although it wasn't until the 1970s that Dartmouth began collecting photography in a deliberate and concerted manner, such photographs as a Southworth and Hawes daguerreotype of Daniel Webster found their way to Dartmouth as early as the mid-nineteenth century. Thanks to continuing gifts and the availability of acquisitions funds established since the Hood's opening, the photography collections have grown rapidly in recent decades. The museum's curators have particularly sought out photographs

AMERICAN ART AT DARTMOUTH

Highlights from the Hood Museum of Art

considered useful for teaching not only the practice and history of photography but also a number of academic disciplines, including American history. Recently acquired iconic documentary photographs by Lewis Hine (shown here) and Dorothea Lange, for instance, serve not only as cornerstone images in the history of American photography but also as key documents pertaining to child labor and the Great Depression, respectively.

As is the case with its companion exhibition of American paintings, sculpture, and decorative arts, *American Works of Art on Paper to 1950* can only hint at the quality, diversity, and breadth of the Hood collections. Owing to space limitations and the susceptibility of works on paper to damage from light exposure, only a fraction of these objects can be on public view at any given time. Both exhibitions continue through December 9. In conjunction with them, the museum has produced a 256-page book on the American collections—the first in a series of publications 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. Contact the Museum Shop at (603) 646-2317.

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



Lewis Wickes Hine, *Breaker Boys*, 1911; print 1911–30, gelatin silver print. Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; 2005.12.

Continuing through the fall, the Hood presents the largest selection ever—over 150 paintings, sculptures, silver pieces, and other decorative arts—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 dramatically in the intervening years, especially since the opening of the Hood Museum of Art in 1985. 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.



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

Highlights include works by Gilbert 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, and Paul Manship. 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 pieces that formerly belonged to George Ticknor, Class of 1807, and Shaker furniture from Enfield, New Hampshire. Finally, two exceptional examples of Grueby pottery represent the high point of New England ceramics in the Arts and Crafts style.

PEOPLE'S PICKS

What is your favorite work of American art at the Hood? Starting September 1, use our gallery ballots to choose your favorite and tell us why you like it. Visitor responses will be published on our Web site and in the galleries, and in November, members of the Hood staff will offer four People's Picks tours highlighting works chosen by our visitors. To learn more about this project and see what other people are choosing, please visit our Web site at hoodmuseum.dartmouth.edu.

People's Picks tours:

Wednesday, November 14, at 5:00 P.M.

Tuesday, November 20, at 12:30 P.M.

Thursday, November 29, at 12:30 P.M.

Saturday, December 1, at 2:00 P.M.



NO LAUGHING MATTER: VISUAL HUMOR IN IDEAS OF RACE, NATIONALITY, AND ETHNICITY

October 6–December 2, 2007
Harrington Gallery

This fall term, Dartmouth College Humanities Institute participants, including visiting residential fellows and several Dartmouth faculty members, are meeting weekly on campus to investigate the impact of visual humor on history, psychology, culture, and everyday life from multiple perspectives. *No Laughing Matter* is led by David Bindman (Morton Distinguished Fellow) and Angela Rosenthal (Dartmouth Institute Director), under the auspices of the Leslie Center for the Humanities, Dartmouth College, with the participation of the Yale Center for British Art and the Du Bois Institute of African and African-American Studies at Harvard. The Humanities Institute will host an international conference, November 8–10, 2007. The Hood exhibition has also been organized in conjunction with the Northeast American Society for Eighteenth-Century Studies Annual Meeting and conference, October 25–28, 2007, which will host a special panel titled *Visual Humor in the Global Eighteenth Century* in conjunction with the Humanities Institute. Labels for the exhibition will be written by fellows, faculty, and Hood staff. For more information on public programs offered in conjunction with the institute, visit www.dartmouth.edu/~lhc.

The Institute explores the uses and abuses of humor in representations of different peoples of the world in all media and during all periods. The exhibition, drawn primarily from the museum's collections, focuses on prints and photographs from the eighteenth century to the present day. It does not address one "race" or nationality but demonstrates that humorous stereotyping has been employed to represent different groups that only in the nineteenth century were separated out into races. If the media used vary, then so do the methods of ridicule. All, however, involve a reduction of the subject to a limited number of easily grasped generalities that are both powerful and pernicious. The contemporary artists in the exhibition have sought to demonstrate and counteract the continuing influence of such imagery, by exposure, irony, and appropriation, in some cases even inverting the stereotypes. Many of the images are now seen as deeply offensive, but it is nonetheless important to look historically and critically at what would have been a daily reality in the not too distant past, and at the stereotypes that continue to haunt us today. ■

North America, Northwest Coast, Canada, British Columbia, Haida (?), miniature figure of missionary, 1820–60, wood, bone, and black pigment. Gift of Mrs. Margaret Kimberly; 22.3.1877

BLAKE ENGRAVINGS AT RAUNER LIBRARY

November 26, 2007–January 31, 2008
Rauner Special Collections Library

November 20, 2007–January 13, 2008
Hood Museum of Art

In celebration of the 250th anniversary of the birth of poet, artist, and printer William Blake, the Hood Museum of Art and Dartmouth's Rauner Special Collections Library will display some of his rare masterpieces from their collections. The four engravings in the Hood's collection from Blake's series illustrating Dante's *Inferno* were not published until 1838, after the artist's death. The Rauner Library exhibit, curated by English Language and Literature Librarian Laura Braunstein, will feature illustrated books and other materials, including a proof-set of Blake's illustrations to the Book of Job and a stunning full-color facsimile of Blake's *Paradise Lost* illustrations. ■

William Blake, *The Circle of the Corrupt Officials . . . from Dante's Divine Comedy*, 1827, engraving. Gift of Jean K. Weil in memory of Adolph Weil Jr., Class of 1935; PR.997.5.118.





MERCE CUNNINGHAM AT DARTMOUTH

This past April, the Hood Museum of Art joined the campus-wide celebration of the Montgomery Endowment's residency of dance pioneers Pilobolus with the exhibition *Pilobolus Comes Home: Three Decades of Dance Photographs*. The photographs displayed in the exhibition, works of art in their own right, reinforced the connection between choreography and art. This fall, these connections will be made anew when Merce Cunningham, one of the world's most renowned living choreographers, comes to Dartmouth as a Montgomery Fellow. Mr. Cunningham will be honored by the Hood this October as the subject of the Dr. Allen W. Root Contemporary Art Distinguished Lecture, as well as with an outdoor exhibition of a Cunningham dance film.

Merce Cunningham began choreographing independently after five years as a soloist in the Martha Graham Dance Company, founding his own company in 1953. Like Pilobolus, Mr. Cunningham used art as an inspiration and springboard for creative experimentation through collaborations that greatly impacted both dance and art history. His artistic partnerships will be illuminated by Bonnie Clearwater, Executive Director and Chief Curator of the Museum of Contemporary Art, North Miami, in the public Dr. Allen W. Root lecture "Dancing on the Cutting Edge: Merce Cunningham" on Wednesday, October 10, at 5:30 p.m. in the Loew Auditorium.

During Mr. Cunningham's residency, the Hood Museum of Art will project video footage of *Channels/Inserts*, a dance film produced by the Cunningham Dance Foundation in 1982, onto a wall in the Bedford Courtyard. Literally connecting Cunningham's work with the museum, the Hood hopes this unconventional projection will provide an appropriate framework and backdrop for the residency of a truly iconic dancer, visionary, and choreographer. ■

KRISTIN MONAHAN GARCIA

Curatorial Assistant for Academic and Student Programming

The Merce Cunningham Dance Company will hold performances at 8 p.m. on Friday, October 5, and 2 p.m. and 8 p.m. on Saturday, October 6, in the Moore Theater of Dartmouth's Hopkins Center. These performances will premiere *XOVER*, a work that has been co-commissioned by the Hopkins Center and will feature costumes by Robert Rauschenberg and music by John Cage. The Montgomery Fellow Lecture, "In Conversation with Merce Cunningham," will be held on Wednesday, October 3, at 7:00 p.m. in Moore Theater (free and open to the public). A reception will follow in the Top of the Hop.

Mr. Cunningham's Montgomery Fellowship is made possible by the Kenneth and Harle Montgomery Endowment, and the company's residency has received substantial support from the Marion and Frederick Whittemore 1953 Distinguished Artist Series Fund at the Hopkins Center.

Photograph of Merce Cunningham Dance Company by Anna Finke.
Photograph of Merce Cunningham by Mark Seliger.



calendar of events

Public programs are made possible with support from the Hood Museum of Art Membership Program.

SEPTEMBER

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

Introductory Tour of American Art at Dartmouth

OCTOBER

2 October, Tuesday, 12:30 P.M.

Kim Gallery

Lunchtime Gallery Talk

HARLEM RENAISSANCE ART AT THE HOOD: WORKS BY AUGUSTA SAVAGE, HENRY BANNARN, AND JAMES VAN DER ZEE

Phoebe Wolfskill, Andrew W. Mellon Postdoctoral Fellow

6 October, Saturday, 2:00 P.M.

Main corridor of Baker Library

Introductory Tour of united nations: the green house and united nations: united colors

Juliette Bianco, Assistant Director

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

Arthur M. Loew Auditorium

The Dr. Allen W. Root Contemporary Art

Distinguished Lecture

DANCING ON THE CUTTING EDGE:

MERCE CUNNINGHAM

Bonnie Clearwater, Executive Director and Chief Curator, Museum of Contemporary Art, North Miami, and curator of a recent exhibition about Cunningham's collaborations with visual artists. A reception will follow in Kim Gallery. Offered in conjunction with the Hood's Merce Cunningham installation and Mr. Cunningham's Montgomery Fellowship. Also see p. 7.

13 October, Saturday, 2:00 P.M.

Hood Highlights Tour

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

14 October, Sunday, 12:00 noon–5:00 P.M.

Family Day

EXPLORING AMERICAN ART!

Enjoy a fun-filled afternoon looking at works of art that tell stories about life in America from the 1770s through the 1950s, including portraits of children, paintings of outdoor places in rural and urban America, and a variety of household objects. Write and draw in a variety of special family brochures that you can take home. In the studio, paint your own picture of American life on canvas. For children ages 6 to 12 and their adult companions. No pre-registration required. For information, call (603) 646-1469.

16 October, Tuesday, 12:30 P.M.

Second-floor galleries

Lunchtime Gallery Talk

FROM THE WHITE MOUNTAINS TO PAUL SAMPLE: REGIONAL CONNECTIONS IN AMERICAN ART AT DARTMOUTH

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

19 October, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

Lecture and Reception

AMERICAN ART: TELLING ITS STORY

Elizabeth Johns, Professor Emerita, History of Art, University of Pennsylvania

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

Introductory Tour of American Works on Paper to 1950

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

Gutman Gallery

Lunchtime Gallery Talk

AFRICAN MUSES IN THE CERAMICS OF MAGDALENE ODUNDO

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

26 October, Friday, 7:30 P.M.

Arthur M. Loew Auditorium

Film Screening

OROZCO: MAN OF FIRE

(2006, 57:42 min., narrated by Angelica Houston)

Directors Laurie Coyle and Rick Tejada-Flores create a visually arresting and whimsical documentary portrait of the great Mexican muralist. Laurie Coyle will introduce the film and answer audience questions afterward.

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

Main corridor of Baker Library

Introductory Tour of united nations: the green house and united nations: united colors

Brian Kennedy, Director

30 October, Tuesday, 12:30 P.M.

Reserve corridor, Baker Library

Lunchtime Gallery Talk

JACKSON POLLOCK'S BALD WOMAN WITH SKELETON

Brian Kennedy, Director

NOVEMBER

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

Arthur M. Loew Auditorium

Lecture and Object Identification Session

TREASURES OF AMERICAN GLASS THROUGH FOUR CENTURIES

Kirk J. Nelson, Executive Director, The New Bedford Museum of Glass, New Bedford, Massachusetts. Following his lecture, Mr. Nelson will be available to identify (but not appraise) pieces of American glass brought by audience members. Limit one object per person.

8 November, Thursday, 4:30 P.M.

Arthur M. Loew Auditorium

Lecture/Keynote Address for the Conference

No Laughing Matter

CARNIVALESQUE AND GROTESQUE:

WHAT BAKHTIN'S LAUGHTER TELLS US ABOUT ART AND CULTURE

Kobena Mercer, Independent Scholar, United Kingdom
Sponsored by the Leslie Center for the Humanities, Dartmouth College. For details on the international conference hosted by the Humanities Institute, November 8–10, please see the Leslie Center's Web site: www.dartmouth.edu/~lhc. Also see p. 6.

10 November, Saturday 2:00 P.M.
Introductory Tour of Resonance and Inspiration

13 November, Tuesday, 12:30 P.M.
Second-Floor Galleries
Lunchtime Gallery Talk
TEACHING WITH THE HOOD MUSEUM'S
AMERICAN ART COLLECTION:
THE SOCIAL-HISTORICAL PERSPECTIVE
Mary Coffey, Assistant Professor of Art History

14 November, Wednesday, 4:00–9:00 P.M.
MORE FOR MEMBERS:
Members' Night at the Hood Museum of Art Shop
This is a special opportunity for Hood Members to preview, shop, and receive 20% off all purchases the evening before the Hood Holiday Sale. With every purchase, members will be entered in a raffle for a special out-of print book. Not a member yet? Join on or before November 13 or 14 and receive 20% off your purchases for these two days. Call 603-646-2808.

14 November, Wednesday, 5:00 P.M.
Museum Galleries
People's Picks Tour
Barbara J. MacAdam, Jonathan L. Cohen Curator of American Art, will lead a tour of *American Art at Dartmouth* featuring works chosen by our visitors. To learn more about how you can vote for your favorite work of American art at the Hood, visit the museum or www.hoodmuseum.dartmouth.edu.

15 November, Thursday, 11:00 A.M.–5:00 P.M.
HOOD HOLIDAY SALE
Hood Museum Shop
Get your holiday shopping done early and enjoy treats and refreshments!

16 November, Friday, 4:30 P.M.
Arthur M. Loew Auditorium
Lecture
CONNECTICUT VALLEY FURNITURE: URBAN
STYLES FOR A RURAL SOCIETY, 1650–1850
Philip Zea, President, Historic Deerfield

17 November, Saturday, 2:00 P.M.
Hood Highlights Tour
Explore a selection of objects in the museum's collection with an experienced guide.

18 November, Sunday, 1:00–3:00 P.M.
Children's Program
TELL A STORY OF ART
Explore how stories are told in art through a variety of writing and discussion activities. Participants will look at art throughout the museum and then create a handmade book in the studio for their own drawings and stories. Open to children ages 8 to 11. Registration limited to 20. For more information or to register, please call (603) 646-1469.

20 November, Tuesday, 12:30 P.M.
Museum Galleries
People's Picks Tour
Katherine Hart, Associate Director and Barbara C. and Harvey P. Hood Curator of Academic Programming, will lead a tour of *American Art at Dartmouth* featuring works chosen by our visitors.

29 November, Thursday, 12:30 P.M.
Museum Galleries
People's Picks Tour
Lesley Wellman, Curator of Education, will lead a tour of *American Art at Dartmouth* featuring works chosen by our visitors.

30 November, Friday, 4:30 P.M.
Arthur M. Loew Auditorium
Lecture
HOW DO WE LEARN TO READ PICTURES?
James A. W. Heffernan, Emeritus Professor of English

DECEMBER

1 December, Saturday, 2:00 P.M.
Museum Galleries
People's Picks Tour
Amy Driscoll, Assistant Curator of Education, will lead a tour of *American Art at Dartmouth* featuring works chosen by our visitors.

5 December, Wednesday, 5:30–7:30 P.M.
Holiday Open House
This annual favorite is an opportunity to kick off the holiday season while surrounded by inspiring art. Enjoy refreshments and light snacks in Kim Gallery and live performances in Loew Auditorium. This event is free and open to the public.

8 December, Saturday, 2:00 P.M.
Introductory Tour of American Art at Dartmouth

ARTVENTURES
Interactive tours for children ages eight and older are offered on the first Saturday of each month, October through May. Limited to 20 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. Contact us at (603) 646-1469 or hood.museum.tours@dartmouth.edu.

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

All museum exhibitions and events are free and open to the public unless otherwise noted. For the safety of all of our visitors, the Hood Museum of Art will enforce legal seating capacity limits at every event in accordance with RSA 153:5 and Life Safety Code 101.



Assistive listening devices are available for all events.



The museum, including the Arthur M. Loew Auditorium, is wheelchair accessible. For accessibility requests, please call 603-646-2809 or e-mail Access-Hood@Mac.Dartmouth.edu



WENDA GU

TRANSFORMATIONS AND TRANSLATIONS

THE ART OF WENDA GU is founded in the history, culture, and traditions of his native China. He has been preoccupied artistically with finding contemporary and global applications for the knowledge and skills he has learned about Chinese traditions of printmaking and bookbinding, the carving of stone steles and the building of great walls, the writing of Tang poetry, and the design of political posters. He has explored these traditions in radical ways through various media, including calligraphy, ink drawing, sculptural installation, electronic multimedia, and performance art. In a vigorous embrace of the contemporary art market's models of exhibition and promotion, he has shown his work in commercial and museum galleries, in artist-run spaces, and at the major art biennials and triennials of the world. Wenda Gu's artistic practice is inextricably linked to his migrant identity as a Chinese-born and trained artist who came to the West in search of the "American dream." His work engages constantly with the comparisons and contradictions between his upbringing and training in communist China and the circumstances of his life after he settled in 1987 in the world's most multicultural city and the leading center of capitalist America, New York.

In a unique fashion Wenda Gu brings together particular characteristics of practice that are to varying degrees typical of contemporary artists internationally. First, he views his art making as "truly international," embracing all cultures. Second, he uses text and the distortion or corruption of language as a device or format to present his concept of contemporary culture. Third, he favors human body material as his medium. Fourth, he embraces the involvement of the public in the process of his art making while employing many assistants. Fifth, he does not have a gallery dealer and prefers to organize his commissions and sales himself.

Wenda Gu has commented that some people say that he is like a "cultural ambassador," while others call him a "cultural colonist." He is both, of course, because he represents a model of a contemporary globetrotter international artist promoting international harmony, and because his materials are supplied by people locally in order to be refashioned elsewhere and then brought back to the host community. Although he is a highly trained calligrapher and has other artistic competencies, many of the technical skills required for his large-scale projects require special assistance. He is



very demanding about specifications and goes to inordinate lengths to achieve his standards of accuracy, whether in book binding, hair braiding, video projection, stone carving, or printmaking. He declares: "For me, I think the art has a purpose to serve a public." He is fond of saying that his work is only half complete when he installs it. The dialogue with his audience begins then and continues for the run of the show, and this builds on the recognition by exhibition viewers, especially of the hair projects, that they are witnessing a creation to which they have themselves contributed. He has described the typical viewer's response to his hair installations: "The overall reactions to this work range from severe 'repulsion' and 'disgust' to puzzling queries, then ultimate recognition—it is us."

One of the more remarkable artists active on the international art scene today, Wenda Gu has invented a form of art making that is distinctive, unique, and wonderfully imaginative. His works engage in profound ways with themes and ideas of great relevance to contemporary discourse. He creates installations of extraordinary visual power that are engaging for their audiences. He transforms human waste material into visual creations that captivate and fascinate, provoking many questions and causing people to think in new ways. This transformative experience is related directly to the artist's preoccupation with translation, migration, and the transcultural avantgarde. Cross-cultural translation may be impossible due to its complexity, but the artistic creations of Wenda Gu present an alternative route, a shared visual experience where artist and community enter into intellectual dialogue. His utopian vision of an international community united through works of art made from materials contributed by the world's peoples is a truly inspiring ideal. And it is necessary one, now more than ever, because the capacity of technology already allows us to do things we may not wish to do. It is a world of choices, and to envision its future, society must continue to dream, and then to strive to make its dreams a reality.

BRIAN KENNEDY
Director



From left to right: Dean of Libraries Jeffrey Horrell, Hood Director Brian Kennedy, Montgomery Endowment Executive Director Susan DeBevoise Wright, President James Wright, Hood Assistant Director Juliette Bianco, Wenda Gu, and Provost Barry Scherr.
Photo by Kawakahi Amina '09.

(upper left) The installation *united nations: united colors* in Berry Library, which counters talk of globalization by demonstrating how the number of countries in the world keeps increasing.

(lower left) The installation *united nations: the green house* in Baker Library: natural light reveals the textures of the hair screens.

(upper right) Visitors gather around *united nations: the green house* for the opening ceremonies on June 6, 2007.
Photo by Kawakahi Amina '09.

Philip H. Greene Donates Collection of California Watercolors, 1930–60



The Hood is delighted to have received from Hanover resident Philip H. Greene a gift of thirteen paintings that represent the vitality of the “California-style” watercolorists. This informal but closely knit group of artists was most active from the late 1920s through the 1950s, primarily in southern California. They received national recognition for capturing in watercolor the distinctive character of their western environs in a manner that was dynamic and expressive, yet representational. The thirteen works Mr. Greene has donated to the Hood represent the core of a much larger collection of California watercolors that he formed over more than forty years with his late wife, Marjorie B. Greene, who, like him, was a California native.

The Greene collection features works by the most prominent California watercolorists, including Millard Sheets, Rex Brandt, Phil

Dike, Dong Kingman, Emil Kosa Jr., Barse Miller, and Noel Quinn. Many of them had close ties with the California Water Color Society, which was founded in 1921 and mounted local and traveling exhibitions that raised the group’s profile nationally. Although several in the group also painted in oils, they took apparent delight in exploiting watercolor’s inherent fluidity and transparency—qualities that ideally suited their interest in spontaneous, bold effects and in capturing their sun-infused atmosphere. A strong local tradition of watercolor instruction also encouraged appreciation of the medium. Whereas watercolor traditionally played at best a minor role in the art curriculum of long-established East Coast art schools, it formed an important part of the instruction at Los Angeles’s Chouinard School of Art, where many in the group received their training and later taught.

Like the majority of their Depression-era peers, the California-style watercolorists aspired to work in an economical, contemporary style but rejected nonrepresentational abstraction, which carried the perception of being elitist and divorced from the exigencies of everyday life. Just as Grant Wood and Thomas Hart Benton celebrated the quotidian rural traditions of the Midwest, the California watercolorists sought to render vigorous, yet accessible, images of daily life in their own region. They portrayed California’s dramatic coastline, agricultural and fishing traditions, public amusements, and bustling cities, as well as the ill effects of the Great Depression.

The Hood will present an exhibition of the Greene collection in the museum’s Harrington Gallery in the fall of 2008. Two watercolors from the Greene collection are featured in this fall’s exhibition *American Works on Paper to 1950: Highlights from the Hood Museum of Art* (see p. 4).

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

(top) Rex Brandt, *California Coast*, 1936, transparent watercolor over graphite indications on wove paper. Partial and promised gift of Philip H. Greene in memory of his wife and co-collector, Marjorie B. Greene; EL.2007.6.1

(left) Barse Miller, *Balboa Inlet*, 1942, transparent watercolor on wove paper. Partial and promised gift of Philip H. Greene in memory of his wife and co-collector, Marjorie B. Greene; EL.2007.6.7



the collections



Pompeo Batoni, *William Legge, second Earl of Dartmouth* (1731–1801), 1756, oil on canvas. Purchased through gifts from Jane and W. David Dance, Class of 1940, Tuck 1941; Jonathan L. Cohen, Class of 1960, Tuck 1961; Frederick Whittemore, Class of 1953, Tuck 1954; Barbara Dau Southwell, Class of 1978, and David Southwell, Tuck 1988; Parnassus Foundation/Jane and Raphael Bernstein; and an anonymous donor; 2007.34

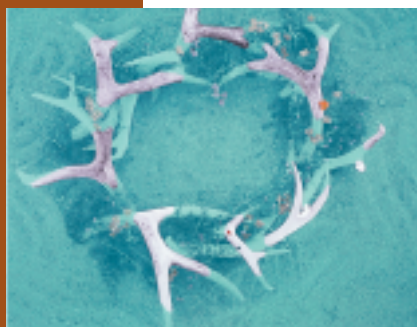
PORTRAIT OF LORD DARTMOUTH ACQUIRED

Dartmouth College has acquired a celebrated portrait of its great benefactor, *William Legge, the second Earl of Dartmouth* (1731–1801), after whom the College is named. The three-quarter-length portrait in oil on canvas, completed in 1756, represents the sitter leaning to one side on a pedestal situated in a portico-like setting. The Hood purchased the painting at Sotheby's London auction on 6 June 2007 with funds generously given by Jane Dance and David Dance D'40, T'41, Jonathan L. Cohen D'60, T'61, Frederick Whittemore D'53, T'54, Barbara Dau Southwell D'78 and David Southwell T'88, Raphael Bernstein DP, and an anonymous donor.

Pompeo Batoni was an acclaimed portrait painter in Rome who created iconic images of late-eighteenth-century British travelers. William Legge, like many aristocratic Englishmen of this era, deferred the start of his professional and political career for the opportunity to broaden himself through travel and the acquisition of foreign languages on the European Grand Tour. His correspondence indicates that during his continental travels from 1751 to 1754 he absorbed lessons from antiquity through the writings of classical authors on Roman history, visited sites where important events had transpired, and studied and collected sculpture and other artifacts.

Batoni's portrait of Lord Dartmouth, who succeeded his grandfather to the title in 1750, was first owned by the sitter's mother, Elizabeth Kaye, Countess of Guilford, and has remained in her family since it was painted. The portrait was begun during Lord Dartmouth's sojourn in Rome in 1753, when he was accompanied on the trip by his stepbrother, Frederick North, 2nd Earl of Guilford (1732–1792), later prime minister during the period of the American Revolution. It was completed three years later and shipped to England. The principal supporter of Eleazar Wheelock's Indian Charity School, Lord Dartmouth met Samson Occom in 1766; Occom was the first Native American student at Wheelock's school (then in Connecticut) and had been sent to England to raise funds. Lord Dartmouth became president of the Board of Trade in 1765, Secretary of State for the colonies in 1772, and Lord Privy Seal in 1775, finally leaving Lord North's government in 1782 after a brief period as Lord Steward of the Household.

OTHER RECENT ACQUISITIONS



Victor Masayesva Jr., *Ground Zero*, 1998 (negative date), 2007 (print date), Epson pigment print. Purchased through the Harry Shafer Fisher 1966 Memorial Fund; 2007.37.2

Victor Masayesva Jr., who grew up on a Hopi Reservation in Hotevilla, Arizona, incorporates Hopi symbolism into his photography to depict the ruptured balance between humans and nature. Using antlers, flower petals, feathers, snake skins, cornstalks, and bones as visual metaphors for the cycle of life and death, Masayesva juxtaposes the destruction of humans, animals, land, and spirit against the reality of regeneration, life, and beauty in the southwestern landscape. The Hood's new acquisition, *Ground Zero*, which is part of Masayesva's larger series of digital and hand-painted photographs called *Nuclear Reservations*, explores apocalyptic visions of universal concern seen through the lens of Hopi cosmology and its connection to the land. Masayesva describes *Ground Zero* as "a submerged atoll, an atomic test," directly connecting the ecosystem of a tropical island with the planet itself, where damage to one part will inevitably impact the rest. In the photograph Masayesva links the threat of nuclear annihilation with natural disasters such as great storms and unpredictable weather patterns to comment on the role of global affronts in human and environmental destruction.

Traditionally, Northwest coast Native peoples made crest hats of cedar bark decorated with formline designs that were painted onto the wood with black, red, or green dyes. These abstract designs still assert ancestral lineages linking family members to specific animal or nature spirits. Preston Singletary uses traditional Tlingit art forms and iconography as the foundation for his glasswork, as exemplified by this luminous blue sculpture in the form of a crest hat. Singletary sees glass as a medium that can change our perceptions of the concrete form by creating “a sort of kinetic sculpture that is only revealed when the lighting is right.” In this etched sculpture, he intentionally turns the hat upside down to resemble a bowl that casts brilliant shadows of the abstract crest designs when properly lit.

Glass was first introduced to the Northwest Coast area by Euro-American fur traders in the form of trade beads, and Singletary recognizes its colonial legacy: “Our art has always been a declaration of who we are. Using a modern-art approach—with a new medium—gives us a new way of looking at Native American art. It moves us into the future while allowing us to reclaim what has always been ours.”



Preston Singletary, *Tlingit Crest Hat*, 2006, etched blue glass. Purchased through the Clair and Richard P. Morse 1953 Fund, the William S. Rubin Fund, the Alvin and Mary Bert Gutman '40 Acquisition Fund, and the Charles F. Venrick 1936 Fund; 2007.12

From four generations of photographers, Lotte Jacobi took over her father's Berlin photographic studio in 1927. She became one of the best-known photographers in Germany, particularly noted for her portraits of celebrities and artists. In 1935 she was forced to flee Nazi Germany and opened a studio and gallery in New York City, where she continued to pursue portraiture while freelancing as a photographer for *Life* magazine. Here, in a work done while still in Germany, she depicts Hans Albers, Germany's most famous film star and singer. After acting in more than one hundred silent films, he starred in the first German talkie, *Die Nacht gehört uns* (*The Night Belongs to Us*), in 1929, a year before Jacobi took this photograph, as well as alongside Marlene Dietrich in *Der blaue Engel* (*The Blue Angel*), 1929/30. In this close, frontal portrait, in which Jacobi illuminates only Albers's face, she captures his magnetic, engaging presence. Jacobi moved to Deering, New Hampshire, in 1955, and Dartmouth presented an exhibition of her work in 1978. This is one of two vintage prints by Jacobi donated by Richard Thorner, Class of 1986. The museum at the same time purchased from him three portfolios of an additional thirty-two works by Jacobi, published in 1978, 1979, and 1981.



Lotte Jacobi, *Hans Albers*, 1930, gelatin silver print. Gift of Richard Thorner, Class of 1986; 2007.24.2

The acquisition of the first Degas print to enter the collection was generously funded by the Lathrop Fellows. Degas's *On Stage III* was one of only four prints published during the artist's lifetime. It was created for an exhibition sponsored by Les Amis des Arts de Pau, a town in southern France, where he had several friends. The etching reveals Degas's exploration of a favorite early vantage point at the Opéra, the center seats behind the orchestra pit, and his perceptions of the richly layered scene of musicians, dancers, and stage.

The present impression of the fifth state of *On Stage III* was printed outside the edition published for the Pau exhibition catalogue. Although this is not one of the rarest prints made by the artist, the present impression was selected for the exhibition and illustrated in the accompanying, landmark catalogue of 1984, described as one of seven “representative examples of this state” in the world.



Edgar Degas, *On Stage III*, 1876–77, soft-ground etching, drypoint, and roulette. Purchased through gifts from the Lathrop Fellows; 2007.27

Charles Fairfax Murray was a close associate of Edward Burne-Jones (1833–1898), one of the leading so-called Pre-Raphaelite artists active in England in the late nineteenth century. They advocated a revival of interest in medieval art and subject matter, a rebellion against conventional ideas and academic styles, and an assertion of the importance of emotion over intellect.

Murray's composition of *The Triumph of Love* is loosely based on one of Francesco Petrarca's (1304–1374) popular vernacular poems celebrating six victorious values. This is the first gift of a work of art by Margaret Trevisani Erbe, Tuck 1989, and Henry H. Erbe III, Class of 1984, who have previously donated funds for student internships and faculty research. It embodies the Pre-Raphaelite imitation of early Italian Renaissance art, as well as the late-nineteenth-century Arts and Crafts style.

Charles Fairfax Murray, *The Triumph of Love*, 1870s, oil on panel. Gift of Margaret Trevisani Erbe, Tuck 1989, and Henry H. Erbe III, Class of 1984; 2006.85.1



Vital Support: Become a Hood Museum of Art Member



(top) School students studying the Panathenaic amphora (about 480–470 B.C.E.) in Kim Gallery.

(middle) A student works on an art project related to the exhibition *Past in Reverse: Contemporary Art of East Asia*.

(bottom) Family Day in the Hood exhibition *Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea*.

The new Hood Museum of Art Membership Program began on July 1, 2007. In the tradition of the Friends of Hopkins Center and Hood Museum of Art, the program primarily raises funds for arts education at the Hood. Membership support has long assisted the Hood in maintaining its commitment to families and school children in the Upper Valley. Through sponsored programs such as ArtVentures, Family Days, and Teen Workshops, children have opportunities to become involved in activities designed especially for them. ArtVentures invites children eight years and older to participate in guided tours, discussions, and creative projects that are designed to engage them in the exploration of the visual arts. Teen workshops invite young adults, ages fourteen to eighteen, to reconsider how they view and think about art and to explore its relevance in their lives and in the lives of others. Through all programs children directly experience the transformative nature of visual expression, build critical thinking skills, come to understand how people express their beliefs and ideas, and become acquainted with cultures and traditions from around the world. The stated purpose of the Hood Museum of Art is to inspire, educate, and collaborate with our academic and broader communities about creativity and imagination through direct engagement with culturally and historically significant works of art. We are grateful to the Hood Museum of Art members for their support of that ideal.

In appreciation of our members' belief in the value of arts education and community leadership, we continue to offer Hood Museum of Art membership benefits, including invitations to lectures and events and a museum shop discount.

Popular membership events such as the wine tastings (see below) will continue to be part of these benefits, and next year will bring wonderful new opportunities to connect with the visual arts and the Hood, including member programming related directly to exhibitions.

For over twenty years the Hood Museum of Art at Dartmouth College has been a unique and vital resource for the people of the Upper Valley and beyond. With your support it can be even more so. **We would be delighted to welcome you as a member!**

Please join us at the
Hood Museum of Art
by calling
(603) 646-2808
or emailing
hoodmembership@dartmouth.edu

MEMBER EVENT

19 September
Wednesday, 5:30–7:30 P.M.
Kim Gallery

Wine tasting
FINE AMERICAN ART,
FINE AMERICAN WINE
Join Peter Rutledge '88, wine educator and proprietor of Norwich Wines & Spirits, and Bonnie MacAdam, Jonathan L. Cohen Curator of American Art, to explore the wine-making regions of America, followed by an exclusive tour of the Hood's extensive American Art collection as it is displayed in *American Art at Dartmouth: Highlights from the Hood Museum of Art*. The cost is \$40/person. Please call (603) 646-2808 for reservations.

Wenda Gu at Dartmouth

Wenda Gu's two-part project entitled *united nations: the green house* and *united nations: united colors* opened to an enthusiastic public audience on June 6 in Dartmouth College's Baker-Berry Library. The *green house*, created for Dartmouth, is a site-specific hair screen that divides the length of Dartmouth's Baker Library main hall. The work is made from human hair clippings collected from thousands of Dartmouth students, faculty, and staff and residents of the Upper Valley. President James Wright and Provost Barry Scherr addressed the crowd with thoughts on the importance of art in unexpected places and its role in higher education. Visit our Web site for a full image gallery of the project and links to newspaper reviews, and to give us your feedback.



Dartmouth President James Wright and Wenda Gu at the opening of the installation in June 2007. Photograph by Kawakahi Amina '09.

Virtual Hood Online

Don't miss exhibitions and programs! Take a virtual tour of our special exhibitions through photographic panoramas and listen to interviews and discussions online, including artist Wenda Gu speaking about his installation or former Hood director Dr. Jacquelynn Baas speaking about Orozco. This fall also brings our online annual report 2006–7, recapping another successful year!



Hood Publications Win Awards from New England Museum Association

The New England Museum Association sponsors an annual Publication Awards Program that recognizes excellence in design, production, and effective communication in all aspects of museum publishing. Entries

are judged by a panel of experienced professionals in publication, design, marketing and communications. Awards are given to those entries that most effectively present their message to the intended audi-

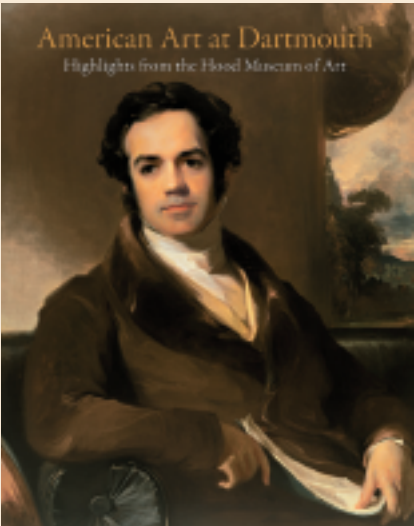
ence. The Hood received two awards this year, including second place for the *Annual Report 2005–6* and an honorable mention for the exhibition gallery brochure *Rembrandt Prints in the Collection of the Hood Museum of Art*.

Staff News

BETSY WAKEMAN joined the Hood staff in July as the development assistant. She has already been an asset to the museum, first as a docent for nine years and then as administrative assistant to the Friends of Hopkins Center and Hood Museum of Art. Betsy will be responsible for facilitating the newly formed Hood membership program and coordinating member events.

Shop News

This comprehensive work by Barbara MacAdam, Jonathan L. Cohen Curator of American Art, tells the story of American art at Dartmouth College through a selection of over two hundred works from the Hood Museum of Art's remarkable American art collection. Paintings, sculptures, furniture, ceramics, works of silver, and works on paper created by artists from the colonial period to the early twentieth century are depicted in full color. Available for purchase in the Hood Museum of Art Shop (646-2317).



A COMMUNITY OF LEARNERS

The Art of Clinical Observation

What do art and medicine have in common? One key thing is the need for well-honed observation skills. This fact led education staff at the museum and Dartmouth Medical School faculty to work together to create a program to enhance future doctors' observation and diagnostic skills through looking at works of art. The two-hour workshop, called *The Art of Clinical Observation*, is made available to medical students through the first-year "On-Doctoring Course," which teaches interviewing, clinical diagnosis, and relationship skills.



Kara Detwiller and Christopher Jordan, two Dartmouth Medical School students, examine *Shotgun Hospitality*, a painting by Frederic Remington.

The program takes place in the museum galleries, with groups of six to eight students participating at a time. Each student is assigned a painting or another work of art and is asked to look carefully at the work and then present to the group about what they observe. After the work of art has been thoroughly described, students discuss an interpretation of what it is about. Finally, participants apply their heightened observation skills to diagnosing photographs of medical cases. The museum experience is facilitated by education staff and docents (volunteer gallery instructors), with On-Doctoring facilitators often contributing to the medical discussions that conclude the workshop.

Response to the workshops has been overwhelmingly positive. Students feel strongly that the experience will help them as doctors, and all of them say that they would recommend this training to colleagues. When asked what they have learned in the workshops, students share comments such as "There is so much we can miss at first glance. It just helps to stop for a moment and think about what information something (a detail) might give us," and "Closer, longer observation and focus leads to much more thorough, expansive interpretation."

quarterly

HOOD MUSEUM OF ART

The exhibition *American Art at Dartmouth* at the Hood.

Through October 28, 2007
united nations: the green house and united nations: united colors

At Baker-Berry Library:
WENDA GU

Through January 20, 2008
NEW WORKS BY MAGDALENE ODUNDO
RESONANCE AND INSPIRATION:

October 6, 2007–January 13, 2008
NO LAUGHING MATTER: VISUAL HUMOR IN IDEAS
OF RACE, NATIONALITY, AND ETHNICITY

Through December 9, 2007
HIGHLIGHTS FROM THE HOOD MUSEUM OF ART
AMERICAN ART AT DARTMOUTH:

September 22–December 9, 2007
HIGHLIGHTS FROM THE HOOD MUSEUM OF ART
AMERICAN WORKS ON PAPER TO 1950:

This autumn at the Hood:



General Information

Group Tours

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

Museum and Shop Hours

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



Assistive listening devices are available for all events.



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

Admission and Parking

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

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



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ASSOCIATION

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HOOD MUSEUM OF ART

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