

HOOD MUSEUM OF ART

DARTMOUTH  
COLLEGE

# quarterly

*Autumn/  
Winter*  
2009–2010



Ellsworth Kelly,  
*Green-White*,  
1961, oil on  
canvas. Gift of  
Julian J. and  
Joachim Jean  
Aberbach;  
P962.44  
© Ellsworth  
Kelly; EK 263

CONTENTS

2 Letter from the Director • 3 Special Exhibitions • 4–5 *Modern and Contemporary Art at Dartmouth: Highlights from the Hood Museum of Art* • 6–7 *The Art of Sonia Landy Sheridan* • 8 *Art That Lives? Exploring Figural Art from Africa* • Special Insert: Autumn Calendar of Events • 9 Celebrating the 20th Anniversary of Bernstein Study-Storage Center • 10–11 The Collections • 12–13 Museum News • 14–15 Hood Membership: Vital Support



Sonia Landy Sheridan discusses her work with students. Photo courtesy Hood Museum of Art.

### LETTER FROM THE DIRECTOR

The term “visual literacy” was coined by John Debes in 1968, when the International Association for Visual Literacy was established; it has held an annual conference ever since, indicating the potency of the concept. While visual literacy has been variously defined—it has after all been enrolled as a basic premise within a range of disciplines, including visual studies, visual culture, visual communications, and visual graphics—in essence it concerns itself with constructing meaning from images. The Hood Museum of Art’s well-established methods for teaching with objects include training in how to *look at, see, describe, analyze, and interpret* them. We believe that if time and concentration are given to the study of objects and images, their meanings will be more fully understood. Time is in short supply for college students these days, as it is for everyone else. Yet though our world is already image saturated, and time is quite precious indeed, we must not be seduced into thinking that just because we have looked at something, we have actually understood it.

The current generation of college entrants is the first to have had a lifetime’s exposure to the Internet. These “digital natives” have been living a revolution since 1991, in a manner perhaps akin to those first exposed to the Gutenberg printing press in the fifteenth century, or even to the invention of cuneiform writing 3,500 years before that. It truly is an exciting time to be alive, and especially to work and study in an educational institution. Sonia Landy Sheridan’s engagement with technology since the 1960s, as the digital age has emerged, has been marked by outstanding creativity and imagination. She is the epitome of the passionate artist-teacher. This fall at the Hood we are delighted to mount an exhibition of her work, drawn from the extensive archive she generously deposited at the museum in 2004. It coincides with a major show titled *Modern and Contemporary Art at Dartmouth*, the latest in a series begun in 2007 and underwritten by members of the Hood Board of Overseers and other donors that seeks to provide detailed access to the museum’s extensive permanent collections. We are indebted to those who have made gifts of works of modern and contemporary art over the years, or provided acquisition funds for them. The museum’s directors and staff members have long maintained a commitment to the contemporary, resulting in an extraordinary array of acquisitions in various media.

*Art That Lives? Exploring Figural Art from Africa*, an exhibition in the Gutman Gallery, considers the ways in which figural sculptures in Africa have been understood as an active force, even as living, animate beings. Questions about whether objects have the power to “come alive” may be open to wide interpretation, but in the hands of a great teacher and facilitator, they can certainly appear to do so. Kathy Hart, the Hood’s exemplary Associate Director and the Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, was selected recently as the inaugural recipient of Dartmouth’s Sheila Culbert Distinguished Employee Award. This award is testament to Kathy’s personal distinction, but also, as she is quick to say, to the talents and commitment of the entire museum staff. Each of us is dedicated to encouraging visual literacy by creating opportunities for teaching and learning with objects. We thank all of you who support the work of the museum and encourage you to visit often in the coming months. If you are not yet a museum member, please do consider joining us. You will be most welcome.

BRIAN KENNEDY  
*Director*

### HOOD MUSEUM OF ART STAFF

- Gary Alafat, *Security/Buildings Manager*
- Juliette Bianco, *Assistant Director*
- Amy Driscoll, *Docent and Teacher Programs Coordinator*
- Patrick Dunfey, *Exhibitions Designer/Preparations Supervisor*
- Rebecca Fawcett, *Registrarial Assistant*
- Cynthia Gilliland, *Assistant Registrar*
- Sharon Greene, *Development Officer*
- Katherine Hart, *Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming*
- Deborah Haynes, *Data Manager*
- Alfredo Jurado, *Security Guard*
- Brian Kennedy, *Director*
- Adrienne Kermond, *Tour Coordinator*
- Vivian Ladd, *Museum Educator*
- Phil Langan, *Security Guard*
- Barbara MacAdam, Jonathan L. Cohen *Curator of American Art*
- Christine MacDonald, *Business Assistant*
- Nancy McLain, *Business Manager*
- Neely McNulty, *Images and ArtStart Instructor*
- Karen Miller, *Exhibitions and Programs Coordinator*
- Nils Nadeau, *Communications and Publications Manager*
- Kathleen O’Malley, *Associate Registrar*
- Robert Oxman, *Security Guard*
- Sharon Reed, *Membership and Events Coordinator*
- John Reynolds, *Lead Preparator*
- Mary Ellen Rigby, *Gift Shop Manager*
- Roberta Shin, *Executive Assistant to the Director*
- Margaret Spicer, *Adjunct Curator of the Henry B. Williams Costume Collection*
- T. Barton Thurber, *Curator of European Art*
- Rachel Tardelli Vermeal, *Communications and Public Relations Coordinator*
- Lesley Wellman, *Assistant Director and Curator of Education*
- Kathryn Whittaker, *Security Guard*
- Janet Whyte, *Security Guard*
- Matthew Zayatz, *Preparator*

# HOOD

## MUSEUM OF ART

[www.hoodmuseum.dartmouth.edu](http://www.hoodmuseum.dartmouth.edu)

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

Hood Quarterly #28 (Autumn/Winter 2009–2010)

Edited by Nils Nadeau

Designed by Joanna Bodenweber

Photography by Jeffrey Nintzel,  
unless otherwise noted.

Printed by Capital Offset Company Inc.

© 2009 Trustees of Dartmouth College



SPECIAL

# exhibitions



## MODERN AND CONTEMPORARY ART AT DARTMOUTH: HIGHLIGHTS FROM THE HOOD MUSEUM OF ART

September 26, 2009, through March 15, 2010

The best art of our time challenges and inspires the viewer to experience the world in new ways. With this in mind, *Modern and Contemporary Art at Dartmouth* focuses on post-1945 painting and sculpture, and on the story of how this particular Dartmouth collection has always sparked debate and initiated dialogue. The third in a series of exhibitions presenting the Hood's extensive and varied holdings, *Modern and Contemporary Art at Dartmouth* surveys the breadth and depth of the permanent collection and highlights key works by Mark Rothko, Ed Ruscha, Hannes Beckmann, Alice Neel, Alexander Calder, El Anatsui, Alison Saar, Amir Nour, and Karin Davie, among many others.

Generously funded by Hugh Freund '67, Margaret Fellner Hunt '78, Richard Reiss Jr. '66 and Bonnie F. Reiss P'83, Stephen A. Lister '63, Anne A. and Russell K. Mayerfeld P'08, the Homma Educational Access Fund, and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund.

Alice Neel, *Portrait of Daniel Algis Alkaitis, Class of 1965, 1967*, oil on canvas. Gift of Dr. Hartley S. Neel, Class of 1965AM, in honor of Churchill P. Lathrop; P978.155 © Estate of Alice Neel

## THE ART OF SONIA LANDY SHERIDAN

October 10, 2009, through January 3, 2010

This exhibition presents over eighty works by Sonia Landy Sheridan, who through her art has investigated the inner landscape of her own intensely creative, and often playful, mind. Sheridan is known for her work with the new forms of technology that sparked the late-twentieth-century communications revolution as well as her experience as both an inspiring teacher and an artist-in-residence at the 3M Company. This retrospective view of Sheridan's artistic production from the 1950s to the present is organized in thematic sections, culminating with her important work with various early imaging machines, such as the first color copier by 3M and early computer graphic systems.

Generously supported by the Ray Winfield Smith 1918 Memorial Fund and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund.

Sonia Landy Sheridan, *The Magic Finger*, 1970, 3M Color-In-Color on paper. Gift of the artist; MIS.2004.84.565



## ART THAT LIVES? EXPLORING FIGURAL ART FROM AFRICA

Ongoing

People around the world have at times responded to art works as more than mere inanimate objects, seeing them instead as living things. This exhibition examines the complex ways that African peoples view images, especially depictions of the human form, as forces that impact personal experience. Sculptures from across the African continent reveal how art has mediated disputes, exerted political authority, and given presence to the dead.

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

Unknown Kota-Obamba artist, Gabon, *Mbulu ngulu reliquary figure*, 19th century, wood, brass, copper, bone, and iron staples. Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund and the Julia L. Whittier Fund; 986.60.26660





# MODERN AND CONTEMPORARY ART AT DARTMOUTH

Modern and contemporary art has been a course topic and popular subject of exhibition for nearly a century on the Dartmouth College campus. Hand in hand with this comes a legacy of art that continually sparks debate, producing a lasting effect on the daily lives of students and community members. In 1930, Artemas Packard, chairman of the Art Department, and Churchill P. Lathrop, a young member of the faculty, invited José Clemente Orozco to exhibit his latest prints and drawings in Carpenter Hall. Seeing the great potential of having an artist working on campus with students, Packard and Lathrop invited Orozco back. The result was the truly remarkable mural *The Epic of American Civilization*. Lathrop, a passionate advocate for contemporary art on campus, remained at the college until 1969 as a professor and as director of the art galleries, founding what would become the Sherman Art Library. In 1932, with Packard's help, he initiated Dartmouth's artist-in-residence program.

Following in the footsteps of Packard and Lathrop, directors of the Hopkins Center galleries and the Hood Museum of Art have prioritized bringing artists to campus to create works of art and connect with students. Most recently, Wenda Gu and Félix de la Concha have mounted ambitious projects on Dartmouth's campus, engaging the community with their timely subject matter and striking installations. Unlike any art exhibition in recent memory at Dartmouth, Gu's work inspired students and community members to react, debate, and make their feelings toward this work of art publicly known. Gu's and de la Concha's projects are merely the latest in a long history of works, both within the confines of the gallery walls and elsewhere on campus, designed to allow students to interact with the art of their time.

This tradition of contemporary art as an instigator for dialogue, conflict, and transformative moments can be traced from the time of Orozco's murals to today, primarily through the collections that reside within the Hood Museum of Art. This legacy also lives on through the works of art displayed around Dartmouth's campus and the nearly one hundred years of exhibitions that have highlighted the value of the art of their time. The support for modern and contemporary art from generous alumni and the museum's Board of Overseers, and the dedicated attention of both gallery and museum directors, have guided all related acquisitions and programming.

With the inauguration of the Hopkins Center for the Arts in 1962, the facilities for the exhibition of art at Dartmouth doubled in size. The building itself also

Joel Shapiro, *untitled* (Hood Museum of Art), 1989–90, bronze. Purchased through gifts from Kirsten and Peter Bedford, Class of 1989P; Sondra and Celso Gonzalez-Falla; Daryl and Steven Roth, Class of 1962; and an anonymous donor; The Lathrop Fellows, including Kirsten and Peter Bedford, Class of 1989P; Mr. and Mrs. Walter Burke, Class of 1944; Mr. and Mrs. Mark Gates, Class of 1959; Jerome Goldstein, Class of 1954; Mr. and Mrs. W. Patrick Gramm, Class of 1952; Mrs. Frank L. Harrington, Class of 1924W; Melville Straus, Class of 1960; Frederick Henry, Class of 1967; Mrs. Preston T. Kelsey, Class of 1958W; Mrs. Richard Lombard, Class of 1953W; and an anonymous friend; purchased through the Miriam and Sidney Stoneman Acquisition Fund and the Claire and Richard P. Morse 1953 Fund; Evelyn A. and William B. Jaffe, Class of 1964H, by exchange; \$990.40 © Joel Shapiro/Artists Rights Society (ARS), New York



# HIGHLIGHTS FROM THE HOOD MUSEUM OF ART

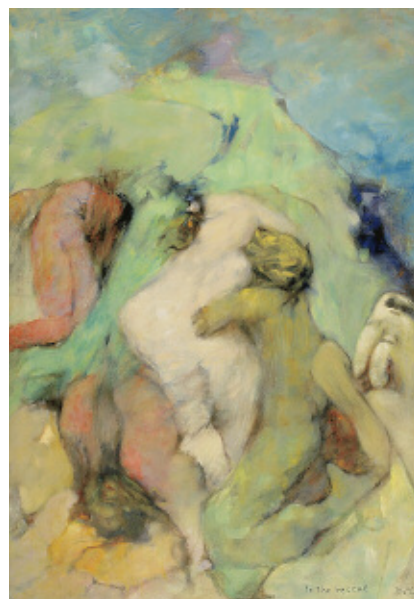
stood as a work of modern art in the midst of campus, injecting art into the everyday life of the college. Within the Hopkins Center, the Jaffe-Freide and Beaumont-May Galleries prominently featured exhibitions of modern and contemporary art, including works from the artist-in-residence program. Lathrop organized solo shows highlighting artists such as Paul Sample, Frank Stella, Alice Neel, and George Tooker, providing opportunities for the acquisition of works directly from the exhibitions. The majority of acquisitions, however, continued to arise from the generous gifts of Dartmouth alumni. Unable in the early years to seek a comprehensive or encyclopedic collection in prints, painting, sculptures, or works on paper, administrators and curators of the galleries and museum developed an eclectic collection with surprising pockets of strength in areas such as Op Art and Fluxus.

The fall of 1974 proved to be an important moment for contemporary art at Dartmouth as what was formerly called the Hopkins Center Art Galleries and the College Museum was renamed the Dartmouth College Galleries and Collections, marking a shift toward independence for the galleries from the Hopkins Center. This year also marked the arrival of gallery director Jan van der Marck, an activist curator, museum professional, and ardent supporter of contemporary art. With an international perspective on contemporary art, van der Marck brought an ambitious, bold exhibitions and acquisitions program to Dartmouth, marked by the installation on campus of a number of outdoor sculptures by Mark di Suvero, Beverly Pepper, and Richard Nonas. Like his predecessor Jerry Lathrop, van der Marck believed that it was imperative for students to be confronted with the art of their time in their everyday lives, and public sculpture emerged as the primary vehicle for accomplishing this educational goal. Yet as funding for modern and contemporary acquisitions was severely limited, additions to the permanent collection were nearly all opportunistic. In van der Marck's time Dartmouth received an unprecedented number of modern and contemporary works, including *Standard Station, Amarillo, Texas* by Ed Ruscha and Yayoi Kusama's *Accumulation II*, and his international curatorial perspective and expertise brought the galleries to a new level of professionalism and prestige.

The opening of the Hood Museum of Art in 1985 signaled yet another key moment for contemporary art at Dartmouth. The building, designed by Charles Moore and Chad Floyd of Centerbrook Architects, is a post-modernist work of art in and of itself, and contemporary art lay at its heart. The building plans called for not only the Lathrop Gallery, with its soaring ceilings designed specifically to accommodate large contemporary paintings and sculpture, but also an area at the entrance courtyard to the museum that included space reserved for a significant sculpture. In 1989, then director James Cuno commissioned Joel Shapiro to fill this space with *untitled* (Hood Museum of Art), a monumental bronze sculpture that marks the entrance to the museum.

Tracing the development of the Hood's collection since the museum's opening, the key to its progress has been the vision of its directors. Each director has served informally as curator of contemporary art and in doing so has influenced the role that contemporary art has played on the campus. Their legacies can be traced through the very objects that constitute the Hood's holdings. Over the years, our collections have grown in response to the ever-changing needs of larger and more diverse audiences, with a distinctive teaching mission guiding the museum and its interactions with the college's evolving academic and social communities. Bringing together new acquisitions like El Anatsui's *Hovor* and visionary purchases of the past, such as *Work* by Atsuko Tanaka, *Modern and Contemporary Art at Dartmouth* explores the legacy of contemporary art on campus and reflects the directions we hope to pursue in the future.

EMILY SHUBERT BURKE  
Co-curator of the Exhibition



Dorothea Tanning, *To the Rescue*, 1965, oil on canvas. Purchased through gifts from the Lathrop Fellows; 2006.15

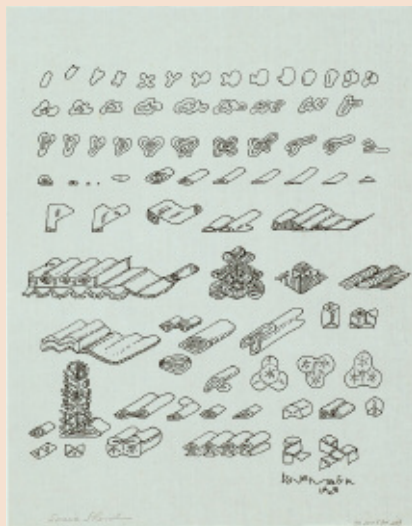
El Anatsui, *Hovor*, 2003, aluminum bottle tops and copper wire. Purchased through gifts from the Lathrop Fellows; 2005.42



Alison Saar, *Caché*, 2006, wood, ceiling tin, and wire. Purchased through the Virginia and Preston T. Kelsey 1958 Fund; 2006.32



# The Art of Sonia Landy Sheridan



Sonia Landy Sheridan, *Elements of Inner Landscapes*, November 1968, ink on drafting linen. Gift of the artist; D.2004.84.209

Art is closely linked to the twin muses of creativity and imagination. Whether expressed through paint on canvas, words on a page, emulsion on paper, or pixels on a screen, art originates as an expression of human intellect, emotion, and aspiration. This fall, the Hood will showcase the work of pioneering artist Sonia Landy Sheridan, who inspired herself and those she taught to work with new media, testing the very limits of their expression.

Sheridan's artistic career began like many other artists'. In her early years, during the 1940s and 1950s, she specialized in drawing, printmaking, and painting. However, underpinning all of her artistic activities was, and still remains, an adventurous spirit who embraced the new. The "new" of her time included technological innovations in image reproduction and communication and the first software programs that enabled artists to create on a computer screen.

As part of her desire to understand the world, Sheridan envisioned art as a means to explore the questions that

are central to human experience, both the personal and the existential. Her use of deduction and trial and error in creating her work links it to the intuitive follow-the-evidence-and-possibilities approach at the heart of scientific investigation. When she became a professor at the Art Institute of Chicago in the 1960s, Sheridan shared her vision of the creative process with her students, and they with her. Her classroom became a laboratory, and she fostered an environment that encouraged the understanding of systems, and also what happens when you operate outside of their parameters.

During the tumult of the late 1960s in Chicago, she and her students became involved in political protest, which led to new ways to make posters and broadsides to distribute to fellow counterculture activists and use at demonstrations. Initially she used photo silk screening as a way to make multiple images. This eventually led to the use of "other commercial imaging systems such as 3M Thermofax." It was



Sonia Landy Sheridan, *Sonia through Her Bra*, 1970s, 3M VQC on paper. Gift of the artist; MIS.2004.84.364

Sheridan’s openness to innovation and experimentation that led her to become artist-in-residence at 3M company from 1969 through the mid-1970s and in 1970 to found a new program at the School of the Art Institute of Chicago called Generative Systems. As Sheridan states, “We . . . did oppose the traditional mode of teaching art and sought to create a new system of art education that emphasized process and transformation, society and technological change; we wanted to bring the modern world into the ivory tower.” In the process, Sheridan trained her students to work collaboratively and experimentally with new media.

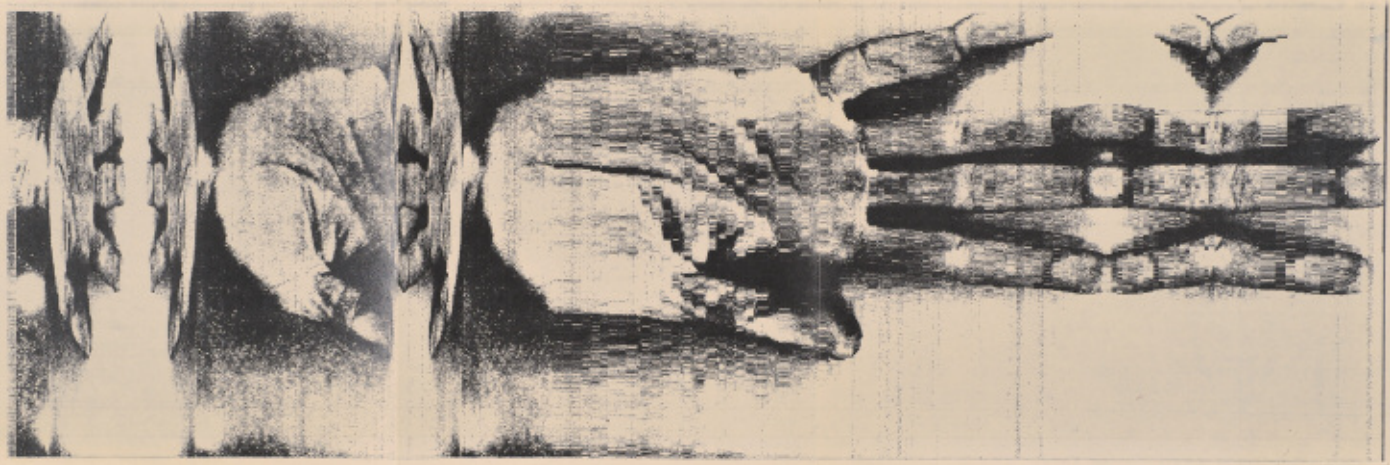
While much has been written about Sheridan as a teacher and experimenter with art and science, as well as her sustained role in the movement that led to collaboration between artists and scientists, there has been less concentration on her contributions as an artist. This exhibition, drawn from the Hood’s archive of over six hundred works dating from 1949 through 2002, chooses to do just that. The exhibition, which includes over sixty works by Sheridan, is organized according to the themes that continuously engaged her— time, energy, light, growth and decay, and the interconnection between female and male. No matter the medium—drawing, watercolor, or images made with various machines—her concern with the fundamentals of human

experience, especially the transformative and unexpected, permeates her work.

The exhibition is accompanied by a catalogue with essays by Diane Kirkpatrick, Professor Emerita of the History of Art, University of Michigan, and Mary Flanagan, Sherman Fairchild Distinguished Professor in Digital Humanities, Dartmouth College.

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

Sonia Landy Sheridan, *Untitled (Transmitting Sonia in Time)*, 1966, ink, acrylic paint, and graphite on paper. Gift of the artist; D.2004.84.673



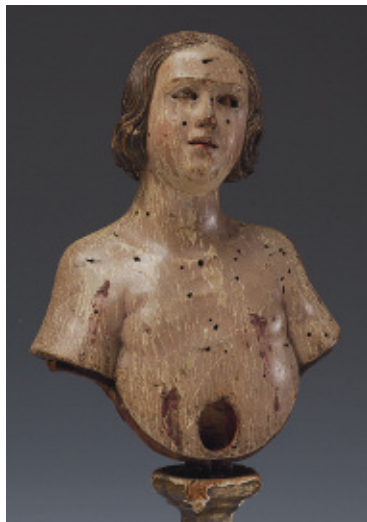
Sonia Landy Sheridan, *Transmitted Hand*, early 1970s, 3M VRC on paper. Gift of the artist; MIS.2004.84.411



Unknown Kongo artist and ritual expert, Democratic Republic of the Congo or Angola, *Nkisi nkondi* power figure, about 1890, wood and mixed media. Purchased through the Mrs. Harvey P. Hood W'18 Fund, the William B. Jaffe and Evelyn A. Jaffe Hall Fund, the William B. Jaffe Memorial Fund, the William S. Rubin Fund, the Julia L. Whittier Fund and through gifts by exchange; 996.22.30233

# ART THAT LIVES?

## Exploring Figural Art from Africa



Unknown artist, Italy, *Reliquary of Saint Sebastian*, 17th century, polychrome wood. Purchased through the Guernsey Center Moore 1904 Memorial Fund; S.958.88



Unknown Edo artist, Kingdom of Benin, Nigeria, *Hip ornament representing the head of a Benin court official*, early 18th century, brass and iron. Purchased through gifts from the Lathrop Fellows; 999.42.33929

**A**rt *That Lives?* draws upon masterworks of African art from the permanent collection to examine the rich variety of human responses to figural images. Complemented by two European works of art, they speak to the ways people in Africa and beyond have regarded artworks as active forces in their own lives and the wider world. Not only have they perceived certain inanimate objects as living things with their own emotions, personalities, and spiritual force, they have also believed that they themselves could engage and change the world around them by depicting it through art. Pieces carved from wood, sculpted in clay, and cast in metal, some as many as five hundred years old, speak to the ways in which artworks throughout time have mediated disputes among individuals, given presence to the dead, exerted political authority over vast territories, and shaped the relationships between humans and spirits.

The artists who created these sculptures, such as the dramatic Kongo *nkisi nkondi* from Central Africa, did so to give material form to the invisible forces that impacted their lives and, through the aesthetic choices they made, to influence,

augment, and direct them. The *nkisi nkondi*, jointly created by a sculptor and a ritual expert called an *nganga*, was a highly complex instrument that utilized energy culled from the spiritual realm to maintain balance in society. *Nkondi* means “hunter” in the Kikongo language. Powered by an ancestral spirit isolated by the *nganga* and placed within its abdomen, the figure’s large eyes, pricked ears, and upraised arm—which once held a knife or spear—were designed to assist it in pursuing wrongdoers and bringing them to justice. Nails were driven into its surface and accompanied by insults and oaths to awaken and anger the *nkisi* and goad it into action.

A series of figural reliquaries—sculptural forms made to house bodily remains of important individuals—reconstituted the bodies of the dead so that they could interact with the living. A diminutive Italian reliquary of Saint Sebastian gazed upon its seventeenth-century audience and protected them from the plague. Likewise, a nineteenth-century Kota-Ovambo figure from present-day Gabon, originally placed on top of a basket containing the skulls of revered family ancestors, served as the communicative face of the dead, its highly

polished copper- and brass-clad face flashing with light, life, and intelligence.

*Art That Lives?* also features several artworks that helped individuals shape their relationships with both spirits and with other people. Courtly artworks such as an early eighteenth-century brass hip ornament from the Benin kingdom in present-day Nigeria designated the military general who possessed it as an extension of royal authority, while a Baule sculpture of a young mother of twins was created to help a man in Cote d'Ivoire moderate the erratic and unwelcome behavior of a nature spirit that had imposed itself upon his life. The figure’s poise and quiet beauty both attracted the spirit’s attention and presented a model upon which the spirit could base its own behavior.

African perspectives on art and creativity are as numerous as they are complex. *Art That Lives?* seeks to enrich viewers’ understanding of the roles images play in human experience, and the ways in which artworks are seen as active participants in people’s lives.

ALEXANDER BORTOLOTT  
Curator of the Exhibition



# Celebrating the 20th Anniversary of Bernstein Study-Storage Center

In 1989, the fledgling Hood Museum of Art opened a classroom in its storage area that houses three-dimensional art and artifacts as well as large paintings. Although it is a simple enough concept, this type of teaching space is actually quite rare in museums. The Bernstein Study-Storage Center, named after Jane and Raphael Bernstein, Dartmouth parents and generous donors to the college, can accommodate classes of up to twenty students and also serves as a space for study of works of art by individual students.

The Hood is distinctive among its peers in that it makes all types of objects available for teaching in its classroom. The space functions much the same way as a print room, except that painting, sculpture, and artifacts are shown in addition to prints, drawings, and photographs. We arrange for requested objects to be available at a particular time for a class or individual faculty or student visit. During the last twenty years, this classroom has seen active use by Dartmouth College faculty and classes, averaging between 300 and 400 student visits (and on occasion as many as 500) per term during the regular academic year. Between 1996 and 2007, the museum served 1,547 class and 14,625 student visits to the center. While in many museums objects are seen only in static display spaces, the Hood's collections circulate regularly through its storage teaching space.

The program's success is in part due to the significant amount of staff time the museum dedicates to the classroom. The assistant registrar, with the help of a part-time assistant, pulls between 3,500 and 5,000 objects per year for viewing by students and faculty from thirty academic departments.

Recently the Hood worked with the firm of Randi Korn and Associates to evaluate the museum's fulfillment of its purpose, which its director and staff have identified as "cultivate teaching with objects" and "create learning encounters," many of which take place in the Bernstein Study-Storage Center. In October 2007, the firm conducted intensive interviews with Dartmouth professors who use the museum. One response stated:

I think particularly in our age where people tend to think that everything they need is on screen, it is essential to show them that there are many other qualities of physical art that are important and exciting.

The way I teach is very socio-historical, wherein aesthetics and



formal appreciation are important, but they are byproducts of just learning how to really grab all the complexities of the visual document. I am hoping, more importantly, that they will attain a kind of confidence in their ability to see something new, maybe put it in context or feel like they have the skills to analyze it and have an opinion about it.

Faculty members need to know about objects in order to teach with them. Many professors come to the museum to select objects for their classes, while others use the museum's online catalogue. It is during these meetings with faculty, or during longer faculty residencies, when most of the creative thinking occurs about how an object can be used for a particular class. Discussions take place about the media, history, meaning, origins and purpose, context, aesthetics, and condition of an object, and about its relationship to other objects in the collection and to the course. To best engage with faculty, the museum pairs professors with staff members who know the collection well and have expertise in certain areas. When we do not have someone on staff, we have used Andrew VV. Mellon Foundation endowment funds to hire an expert to come in. Our goal, whenever possible, is to empower the faculty member to be the person who stands in front of a work of art and teaches. At the end of the residency, they create a written blueprint for the objects they will use for one or more class sessions, for a student paper topic, or for an exam.



Students engage with art in Bernstein Study-Storage Center.

As we move forward into the next decade, the museum will continue to engage faculty and students by making works of art available through the Bernstein Study-Storage Center. We will increasingly engage students by teaching visual literacy and imparting to them tools they can use to not only look at, but really see the object before them. This is a vital skill for students living in a media-saturated world, and it is our goal that by the time they graduate, all Dartmouth students will be able to navigate the visual, as well as the textual world, with skill and dexterity.

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

# the collections



Sioux painted pictorial buffalo robe, c. 1870s. Purchased through the Florence and Lansing Porter Moore 1937 Fund; 2009.13



Blackfoot beaded and fringed hide men's wearing shirt, c. 1880s. Purchased through the Mrs. Harvey P. Hood W '18 Fund; 2009.14

## RECENT ACQUISITIONS

During the spring of 2009, the Hood Museum of Art acquired two stunning examples of Plains textile art to add to its Native American collection. The first of these is a Sioux painted pictorial buffalo robe, dated about 1870–80, depicting the war exploits of intertribal conflict (Sioux warriors fighting Crow warriors, who are recognizable by their hairstyles and attire). This painted hide, with figures outlined in pen or pencil and then colored in with paint or commercial dyes, would likely have been worn by an accomplished warrior, the scenes depicting his many brave deeds. It is a classic example of the height of Plains representational painting, which occurred between 1860 and 1900.

A means of preserving a public record of heroic deeds (known as “counting coup”), Plains representational painting includes episodic, non-chronological narrative content (meaning that a number of separate events are depicted rather than one large battle or expedition) and is characterized by two-dimensional treatment of figures rendered in profile. Here, the horses’ legs are splayed out to the right and left to suggest galloping. This piece is an especially important acquisition as it represents a direct stylistic and thematic link to the Hood’s collection of ledger drawings, an essential aspect of the evolution of Plains pictographic representation.

The second acquisition is a Blackfoot beaded and fringed hide man’s wearing shirt from about 1875–85. Made of mountain sheep hide, this formal shirt has rare triangular elements made of glass trade beads and decorative pendants on its bottom corners which are the hind legs of the animals used to make the shirt. It is trimmed with whole ermine (including skulls) and human hair, which was almost certainly obtained from the head of an enemy. Made by a woman, this garment would have been worn by a man highly regarded in his community; only Plains men who had achieved honor earned the right to wear such a highly decorated shirt. With its colorful beadwork, classic construction, and interesting appendages, this is a visually stunning example of the Plains man’s formal shirt.



At the close of the Hood Museum of Art's recent exhibition *Immanence and Revelation: The Art of Ben Frank Moss*, the artist and several members of his family generously donated nine paintings and drawings that had been featured in the exhibition and complement the five works by Moss already in the collection. Ben Frank Moss served as chairman of the Studio Art Department at Dartmouth College from 1988 to 1994, and from 1993 as the George Frederick Jewett Professor of Studio Art. He has acted as visiting artist or lecturer at over seventy institutions and has had more than sixty solo exhibitions. Whereas Moss's early works centered on the figure and still life, in more recent decades he has focused almost entirely on landscape. His compositions are often inspired by the deep space of the Pacific Northwest, where he spends summers. Rather than painting on site or from photographs, he draws from memory and imagination to creating his lush, painterly works. As Moss has said of his landscapes, in which no figures are present and rarely even a building appears, he is "reaching for an absolute, a paradise of perfection, an ideal—these paintings are about that kind of possibility of the Kingdom on Earth."

In order to complement the Hood's extensive collection of American silver, the museum is making a concerted effort to build comparable collections of American glass and ceramics. The acquisition of this pair of pitchers represents a significant advance toward this goal. The Philadelphia factories associated with William Ellis Tucker were the first moderately successful manufacturers of porcelain in the United States. Pitchers are among the earliest and most popular forms associated with Tucker. A published advertisement from 1827 mentions "a Few pair of American China Pitchers . . . being a part of his first kiln." Other references, and a large number of surviving pairs, suggest that the factories frequently produced pitchers in twos. The quality and complexity of the painted and gilded decoration of Tucker wares varied considerably, depending on the intended market. Skillfully painted, naturalistic floral bouquets adorn this pair, along with an elaborate scheme of gilded laurel wreaths and borders of stars, leaves, and musical trophies that reflects the neoclassical taste of the period.



Ben Frank Moss, *Landscape Reflection No. 116*, 2007, oil on paper. Gift of the artist in memory of Helen Figge Moss; 2009.18

Tucker Factories, William Ellis Tucker (1800–1832), Tucker and Hulme, Tucker and Hemphill, or Joseph Hemphill (active 1827–38), Philadelphia, Pennsylvania, pair of pitchers, 1827–38, porcelain with polychrome enamel and gilding. Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; 2009.8.1–2

# MUSEUM news

## SERVICE AWARDS

### Barbara MacAdam— Celebrating 25 Years of Service

Barbara MacAdam, the Jonathan L. Cohen Curator of American Art, has been at the museum since it opened in 1985. In her capacity as curator, she has been the most influential person in shaping the museum's fine collection of American art through acquisition and stewardship of donors. She has earned great respect for her keen intelligence, unerring eye for quality, painstaking and thorough research of the works in her care, talented writing and teaching, and deep sense of ethics and professionalism. She is one of the Hood's most valuable assets and plays a crucial role in its continuing reputation for excellence.—KATHERINE HART, Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming

### The Sheila Culbert Distinguished Employee Service Award

The recipient of the 2009 Sheila Culbert Distinguished Employee Service Award is Katherine Hart, who serves as Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming at the Hood Museum of Art. Brian Kennedy, Director of the

Hood Museum of Art, said Hart "has been dedicated to creating opportunities for faculty and students at Dartmouth College to engage with works of art." She is described as "an art historian to her fingertips . . . and a quiet force, someone who is constantly available, humble, and selfless."

In recognizing Kathy Hart as the recipient of the Culbert Award, the selection committee members were impressed with her willingness to think outside the box; her influence on teaching at Dartmouth College; her extension of her role beyond that of curator to proactively serve the community both locally and nationally; her collaboration with students, interns, faculty, staff, and artists; her establishment of a national presence for academic programming at college museums; and her expansion of the Hood Museum of Art's reach.

The Sheila Culbert Distinguished Employee Service Award was established in 2008 by President James Wright and Susan DeBevoise Wright. This award recognizes a staff member who has made a difference to the College and to his or her colleagues; demonstrates a commitment to the highest work ethic and exemplary work performance; is both selfless and unwavering in dedication to the institution; and is relentless in pursuit of excellence.

### New Hood Highlights Catalogue

*Modern and Contemporary Art at Dartmouth: Highlights from the Hood Museum of Art* is the third in a series of comprehensive publications and exhibitions showcasing the permanent collection. This fully illustrated catalogue features an introductory essay that documents the legacy of contemporary art at Dartmouth College and the evolution of the Hood's post-1945 holdings, along with entries contributed by twenty-one scholars. Available at the Hood Museum of Art Shop—stop by or call (603) 646-2317.

### Visual Arts Center Construction to Begin

An anonymous family's \$50 million gift to Dartmouth College has enabled the college to move forward with plans for a visual arts center. The plan includes the consolidation of the Studio Art and Film and Media Studies Departments and the creation of an outdoor plaza that will link the Visual Arts Center, the Hopkins Center for the Performing Arts, and the Hood Museum of Art, resulting in an "arts district" off of Lebanon Street. Please note: due to construction, the Wheelock Street courtyard on the "Green side" of the museum may be the most suitable entrance to the Hood for the next few years.



### Curator Joins Alumni Trip to Turkey

Curator of European Art T. Barton Thurber, third from right, accompanied Hood Lathrop Fellows and Dartmouth alumni to Turkey during the spring of 2009, where they visited sites such as this fourteenth-century Ottoman bridge outside Assos.

### Dartmouth Students Engage with the Hood Collections:

#### The Museum as a Classroom

Classics majors in the Roman numismatic senior seminar (CLST 80) taught by Professor Roberta Stewart curated a special exhibit for the museum *From Art to Artifact: Making Sense of Roman Coins*. The installation highlights the students' research of fourteen coins minted over more than four centuries of Roman history (c. 225 BCE–c. 217 CE) and includes some highlights of the Hood's collection of 873 ancient coins.



The CLST 80 students with Professor Roberta Stewart.

### Remembering Betty Lee

We are sad to share news of the death of former docent Betty Lee on May 5, 2009. Betty was a member of the first group of docents to join the museum when it opened in 1985 and remained active until she became a docent emeritus in 2008. Throughout her twenty-three years as a docent, Betty shared her kindness and enthusiasm with countless visitors to the Hood. She enjoyed working with all audiences, especially young children. Drawing from her training and her experiences living in Japan, she took particular pleasure in teaching visitors about architecture and Asian art. Even after her retirement from the program, she continued to be a tireless ambassador for the museum. Her generous spirit and commitment to the arts and the community enriched the Upper Valley immeasurably.



Hood Service Award recipients: (L to R) Sharon Greene, Development Officer (ten years of service); T. Barton Thurber, Curator of European Art (ten years of service); Mary Ellen Rigby, Gift Shop Manager (ten years of service); and Barbara MacAdam, Jonathan L. Cohen Curator of American Art (twenty-five years of service).



### Night Life at the Hood

With the help of our senior programming interns, we look forward to continuing to promote the arts to Dartmouth students through seasonal gallery parties and other programs. These events allow students to spend time with their friends and explore art while enjoying specialty highlight tours, great music, snacks, and door prizes.



Dartmouth students tour the galleries during the Hood Spring Party.

### A COMMUNITY OF LEARNERS

#### World Literature and Visual Literacy

During the spring and summer of 2009, the Hood Museum of Art displayed *Félix de la Concha: Private Portraits/Public Conversations*, as part of the Dartmouth Centers Forum theme for the year, conflict and reconciliation. The exhibition featured portraits of fifty-one people from the Dartmouth and Upper Valley communities who had experienced conflict in their personal or professional lives and were on the journey toward reconciliation. Each portrait was created in a two-hour recorded session during which the artist simultaneously painted and interviewed the sitter. The three-part portraits, consisting of painted canvas, audio, and video, were displayed in the Hood and at Baker Library.

The exhibition inspired Lebanon High School teacher Deb Springhorn to take a new approach to the final exam in her world literature course. For the exam, students used *Private Portraits/Public Conversations* as a model to create a portrait of a character from one of thirteen books they had read over the course of the year. Using the theme of conflict and reconciliation, students could create either a written portrait, in the form of an interview with the character, or a portrait in a visual medium. Before visiting the exhibition, most of the students had planned to write an interview; however, after seeing the show, the majority of stu-

dents, even those with little or no artistic training, opted to create a visual portrait. The results were impressive.

In the portrait pictured here, student Erin Casey depicts the character Gogol from *The Namesake*, by Jhumpa Lahiri. In the novel, Gogol experiences conflicts between his Bengali and American heritage and also with the name that his parents gave him. Carey chose to represent Gogol in a format similar to the painted canvases Félix de la Concha created, but added the Taj Mahal and the White House to symbolize Gogol's profession as an architect and the cultural and personal conflicts he experienced.

When asked how she could justify having students do their final exams in the form of visual art instead of a written format when the course had been so heavily text based, Springhorn responded, "The skills for interpreting art and literature such as observation, synthesis, and analysis are the same. It hits on all fronts. And when they presented the visual portraits, they had to articulate (verbally as opposed to in writing) what they knew and understood." Springhorn has long understood the importance of visual literacy, the ability to "read" visual images the way we read text, as an essential component of a well-rounded education. For years she has integrated the museum's exhibitions and collections into her interdisciplinary humanities and American studies courses. In 2002 she received the Friendship Fund Award, which recognizes regional teachers for their exemplary use of the Hopkins Center and the Hood Museum of Art as educational and cultural resources to enrich educational opportunities within the school curriculum.



Erin Casey's portrait of Gogol.

#### Hood Museum of Art Celebrates Twenty-Five Years in 2010

Please stay tuned for more information about our grand celebration of our twenty-fifth anniversary during the fall of 2010! If you haven't become a member yet, join today!



From left to right: Director Brian Kennedy, John Hathaway '48, David Lowenstein '67, Sarah Crnkovich '09 (fiftieth *Space for Dialogue*, pictured here), Maggie Lind '02 (first *Space for Dialogue*), Sam Ostrow '67, and Hugh Freund '67.

#### The Fiftieth *A Space for Dialogue* Installation

*A Space for Dialogue* is a unique aspect of the museum's senior internship program, which includes positions in curatorial, interpretation and programming, and public relations work. Since 2001, 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 permanent collection. Mentored by professional staff, interns select works that have not been on display recently and create a provocative, thoughtful grouping. They research the objects, write about them in descriptive labels and a brochure, and work with staff to design the installation and conduct a public gallery talk. In this way, the interns gain invaluable insights into curatorial practice while the public gains access to objects and ideas that would not otherwise appear in the museum.

In April the museum celebrated the fiftieth exhibition in the *Space for Dialogue* series. The subjects of the exhibitions have ranged as widely as interns' imaginations and the scope of the Hood's rich and extensive collections. From *Consuming Life: On Ideals of Beauty and Assuming Identity in a Culture of Fear* by Paula Bigboy '03, to *The Quest for Printed Tone: The Origins of Mezzotints in the Seventeenth Century* by Alex Vespoli '09, these exhibitions have reflected brilliantly the intellectual curiosity and critical thinking abilities of a remarkable group of Dartmouth students.

The *Space for Dialogue* program would not have been possible without support beginning in 2002 from the Class of 1948, and continued support since 2007 from the Class of 1967, along with Bonnie and Richard Reiss Jr. '66 and Pamela J. Joyner '79.



(top) Members and Hood staff at Stone Hill Center on the campus of the Francine and Sterling Clark Art Institute.



(above) Exploring the breathtaking works by Sol LeWitt at Mass MoCA.



Cover of Art in Bloom postcard.



Horticulturist and radio and television personality Charlie Nardozi will present a morning lecture on October 22.

## Members' Museum Trip

On May 28 more than forty members of the Hood Museum of Art and Hood staff enjoyed a wonderful day trip to Williamstown and North Adams, Massachusetts, led by Director Brian Kennedy and Curator of European Art Bart Thurber. At Williams College Museum of Art, members were greeted by Director Lisa Corrin and Deputy Director John Stomberg. The group viewed diverse collections of art, and Nancy Mowl Matthews, Senior Curator of 19th and 20th Century Art, gave tours of the museum's Spanish and modern works. At the Francine and Sterling Clark Art Institute, members explored the collections of European paintings and sculptures, and Bart Thurber gave a tour of some of the Clark's fabulous Italian paintings. Richard Rand, Senior Curator and Curator of Paintings and Drawings at the Clark, and former Curator of European Art at the Hood, shared background information on the museum and its collections.

Following lunch at the historic Williamstown Inn, members explored Tadeo Ando's Stone Hill Center on the campus of the Clark Art Institute. Despite a light drizzle, the troops rallied to take in the pastoral views from the Center's cantilevered terrace and catch a glimpse of the Williamstown Conservation Center at work. The final destination was the Massachusetts Museum of Contemporary Art (Mass MoCA). There, members made many fascinating discoveries within the vast, rehabilitated spaces of the historic mill complex, including works by artists Guy Ben-Nur and Simon Starling. The day came to a close with a tour of the striking, large-scale works of Sol LeWitt. The retrospective, which fills three floors, is a collaboration between Mass MoCA, Williams College Art Museum, and Yale University. It was a memorable day, and many members asked, "When can we do it again?" Watch for details about our next regional trip for members.

## Art in Bloom at the Hood Museum of Art on October 22

Summer is almost over, but as every gardener knows it's really just time to start planning for next year. Stretch out the summer season with Art in Bloom at the Hood Museum of Art, the museum's first-ever celebration of flowers and art. The daylong event will feature radio and television personality Charlie Nardozi, Senior Horticulturist for the National Gardening Association, and Julie Moir Messervy, leading international landscape designer and celebrated author.



International garden designer and celebrated author Julie Moir Messervy will speak during the afternoon. Photo by Randy O'Rourke.

Inspirational floral arrangements created by members of area garden clubs and inspired by works in the Hood's permanent collections will be on display throughout the day and there will be numerous opportunities to peruse and bid on an exciting array of silent auction items. In the morning, participants are invited for coffee and pastries and an exploration of the museum galleries through an art adventure session. Charlie Nardozi will present a lecture, and after a seasonally inspired luncheon catered by the Hanover Inn, guests will enjoy a presentation by Julie Moir Messervy. Both authors will be available for book signings. For a full schedule of events, visit our web site at [hoodmuseum.dartmouth.edu](http://hoodmuseum.dartmouth.edu). Tickets are \$45 (morning only) or \$75 (full day, includes lunch). To purchase tickets, call Sharon Reed, Membership Coordinator, at (603) 646-9660.

## North American Reciprocal Museum Association Adds New Participants

The North American Reciprocal Museum program (NARM) welcomes new participating museums in Maryland, Mississippi, New Jersey, New York, Pennsylvania, Connecticut, Delaware, Georgia, Rhode Island, Wyoming, Wisconsin, and Quebec. If your Hood Museum of Art support is at the Member Level or above, be sure to take advantage of this wonderful benefit and enjoy free admission or discounts at museums across the country and in Canada, Bermuda, and El Salvador. To view the full list of NARM participants visit [www.sites.google.com/site/northamericanreciprocalmuseums/Home](http://www.sites.google.com/site/northamericanreciprocalmuseums/Home).



Vital Support

When you pay your Hood Museum of Art membership dues or participate in member events or fundraisers, your gift increases in value. Thanks in large part to the support of our members, the Hood provides free access to the museum and a host of events and services, including workshops for people of all ages, family days, lunchtime gallery talks, specially designed art programs for people who have Alzheimer’s disease, lectures, receptions, gallery guides, and the opportunity to help shape the future of the collections. Membership support also plays a vital role in providing museum visitors, of whom approximately 67% are repeat visitors, with significant, thought-provoking experiences through their engagement with diverse works of art.

As a teaching museum the Hood is dedicated to helping visitors develop visual literacy—the ability to “read” an image as well as one would read a book. At a

recent Family Day on Indonesian textiles, children and their families explored hand-woven fabrics decorated with sequins, mirrors, mica, and gold threads that were on view in *Wearing Wealth and Styling Identity: Tapis from Lampung, South Sumatra, Indonesia*. More than 130 children, along with their parents, grandparents, and other family members, participated in an interactive discovery of the exhibition through drawing and looking exercises and role-playing. A hands-on component allowed families to work together and create their own interpretations of tapis, making it a truly educational experience. Thank you for your vital support of all that the museum has to offer to the Upper Valley community and beyond. Your gift matters!

(above right) A child with his tapis creation during a recent Family Day. Photo by Jack Rowell.

(right) Families explore paintings by artist Ben Frank Moss during the *Picturing Place* family program. Photo by Jack Rowell.



HOOD  
MUSEUM OF ART  
www.hoodmuseum.dartmouth.edu

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

HOOD MUSEUM OF ART MEMBERSHIP PROGRAM

**Friend \$50–99**  
Subscription to Hood Museum of Art *Quarterly*  
15% discount at the Hood Museum Shop  
Invitation to exclusive member-only events

**Member \$100–249**  
*All of the above, plus*  
Free admission or discounts at museums nationwide through the National Association of Reciprocal Membership (NARM) Program

**Investor \$250–499**  
*All of the above, plus*  
An exclusive sneak preview of an upcoming exhibition  
Packet of postcards of images from the Hood Museum of Art permanent collection\*

**Patron \$500–1,499**  
*All of the above, plus*  
Priority invitation to the biannual Hood Museum of Art Gala

**Lathrop Fellow \$1,500–4,999**  
*All of the above, plus*  
Invitation to an annual national or international art trip

**Director’s Circle \$5,000–9,999**  
*All of the above, plus*  
A copy of Hood Museum publications for a year\*

**Chairman’s Circle \$10,000+**  
*All of the above, plus*  
Dinner with the director and Board of Overseers of the Hood Museum of Art

**Corporate Level \$1,000**  
Membership benefits for up to ten employees at the Friend level  
Company recognition in selected museum publications

\* For tax purposes the value of the benefit(s) will be deducted from the membership fee.  
☐ I wish to claim the entire gift as a tax deduction. I understand that I will not receive benefits that have a monetary value attached to them.

MEMBERSHIP FORM

☐ Mr. ☐ Mrs. ☐ Ms. ☐ Dr. ☐ Other

Name \_\_\_\_\_

Spouse/Partner \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

Telephone \_\_\_\_\_

Email \_\_\_\_\_

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

☐ Mastercard ☐ Visa ☐ Discover ☐ American Express

Card number \_\_\_\_\_

Card expiration date \_\_\_\_\_

Signature \_\_\_\_\_

Please mail this form to or contact the museum at:

Membership Program  
Hood Museum of Art  
Dartmouth College  
Hanover, New Hampshire 03755  
T : (603) 646-2808  
F : (603) 646-1400  
hoodmembership@dartmouth.edu

## GENERAL INFORMATION

### Museum and Shop Hours

Tuesday–Saturday: 10 A.M.–5 P.M.

Sunday: 12 noon–5 P.M.

Wednesday evening to 9 P.M.

### Group Tours

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



Assistive listening devices are available for all events. The museum, including the Arthur M. Loew Auditorium, is wheelchair accessible.



### Admission and Parking

There is no admission charge for entrance to the museum. Metered public parking is available in front of the museum on Wheelock Street and behind the museum on Lebanon Street. All-day public parking is available at the Parking Garage on Lebanon Street. For more information please call (603) 646-2808 or visit our Web site: [www.hoodmuseum.dartmouth.edu](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.

The Hood Museum of Art is committed to environmental mindfulness and stewardship. This publication is certified to the Forest Stewardship Council Standard.



**Mixed Sources**  
Product group from well-managed forests, controlled sources and recycled wood or fiber.  
[www.fsc.org](http://www.fsc.org) Cert no. BV-COC-080420  
© 1996 Forest Stewardship Council



**HOOD**  
MUSEUM OF ART  
Dartmouth College  
Hanover, NH 03755

Non-Profit Org.  
US Postage  
PAID  
Dartmouth College



**This autumn and winter at the Hood:**

### MODERN AND CONTEMPORARY ART AT DARTMOUTH: HIGHLIGHTS FROM THE HOOD MUSEUM OF ART

September 26, 2009, through March 15, 2010

### THE ART OF SONIA LANDY SHERIDAN

October 10, 2009, through January 3, 2010

### ART THAT LIVES? EXPLORING FIGURAL ART FROM AFRICA

Ongoing

Sonia Landy Sheridan, *Sonia through Her Bra* (detail), 1970s, 3M VQC on paper.  
Gift of the artist; MIS.2004.84.364

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

*Autumn/Winter 2009–2010*



CALENDAR OF EVENTS

SEPTEMBER

12 September, Saturday, 10:00 A.M.–12:00 P.M. and 1:00–3:00 P.M.

FAMILY WORKSHOP

Op! Pop! Art That Plays with Your Eyes

Experience eye-popping paintings in this special exhibition of Op, or Optical, Art. Using puzzles and games, we'll learn how artists use color, lines, and shape to create a range of optical illusions. In the studio, we'll create our own Op Art pieces to dazzle the eye. For children ages 6–10 and their adult companions. This program is offered at two different times. Participation is limited. Call (603) 646-1469 to register.

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

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

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

LUNCHTIME GALLERY TALK

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

23 September, Wednesday, 7:00–8:30 P.M.

ADULT WORKSHOP

Op Art: Playing with Perception

Op Art, or Optical Art, plays with the way our eyes perceive color, line, and shape. In this discussion-based workshop, participants will explore how artists use optical techniques to express complex and often poetic ideas. In the studio, we'll experiment with these techniques to create our own abstract works. No previous art experience necessary. Participation is limited. Call (603) 646-1469 to register.

24 September, Thursday, 4:30 P.M.

Arthur M. Loew Auditorium

Brown and Rauschenberg:  
Forays into Collaboration

Artist Robert Rauschenberg (1925–2008) was one of the Hop's first artists-in-residence. He collaborated many times with choreographer Trisha Brown, whose company will perform at the Hopkins Center on September 25 and 26. Brown will be interviewed by John Killacky, Program Officer for Arts and Culture at the San Francisco Foundation and former company manager for the Trisha Brown Dance Company, about *Foray Foret* and other notable collaborations with Rauschenberg. Reception to follow in the Kim Gallery. Co-sponsored by the Hopkins Center and Hood Museum of Art.

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

LECTURE

Art That Lives? Exploring Figural Art from Africa

Arthur M. Loew Auditorium

Alex Bortolot, independent curator, will discuss the complex ways in which certain examples of African art are understood in their original cultural contexts.

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

Introductory Tour of Art That Lives?  
Exploring Figural Art from Africa

OCTOBER

5–26 October, Mondays, 3:30–5:00 P.M.

ART COURSE FOR MEMBERS

Modern and Contemporary Art: Highlights from the Hood Museum of Art

This fall, the Hood Museum of Art will offer the second in a series of museum courses for its members. This four-week session will explore Op Art of the 1960s and focus on works in the Hood's collection by Sean Scully, Ed Ruscha, and others. The course will be led by Director Brian Kennedy and Hood staff members. To register, call (603) 646-9660 or email hoodmembership@dartmouth.edu. The cost is \$100 per person and includes all materials and an exhibition catalogue.

7 October, Wednesday, 7:00–8:30 P.M.

TEEN WORKSHOP

Op Art: Can you believe what you see?

This workshop will explore Optical Art, also known as Op Art, a type of art that makes use of optical illusions. By using just line, color, pattern, or geometrics, artists create works that fool our minds and eyes. In the gallery, participants will learn about the science, ideas, and artists behind this vibrant art style. Then they'll head to the studio to create their own Op Art. For teens ages 14–19. Participation is limited. Call (603) 646-1469 to register.

9 October, Friday, 5:00 P.M.

Arthur M. Loew Auditorium

LECTURE AND DISCUSSION

Sonia Landy Sheridan: Art's Passionate Pilgrim

Diane Kirkpatrick, Professor Emerita of the History of Art, University of Michigan, will discuss Sheridan's experimentation with new media and her role as a professor at the School of the Art Institute of Chicago. The lecture will be followed by a discussion with the artist and a reception in the Kim Gallery.

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

Tour of Modern and Contemporary Art at Dartmouth: Highlights from the Hood Museum of Art with Hood Director Brian Kennedy

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

Arthur M. Loew Auditorium

OPENING LECTURE / THE DR. ALLEN W. ROOT CONTEMPORARY ART DISTINGUISHED LECTURE AND RECEPTION  
Abstraction, Color, and Allusion:

A Circuitous Path from Abstract Expressionism to the Present

Curator and critic Karen Wilkin will discuss a "new tradition" of abstract painting based on the expressive resonance of color relationships that evolved in the U.S. in the wake of World War II. Wilkin will explore the diverse manifestations of this approach, its origins in abstract expressionism, and the reactions it provoked.

17 October, Saturday, 10:00 A.M.–12:00 P.M. and 1:00–3:00 P.M.

FAMILY WORKSHOP

Powerful Figures from Africa

Come explore sculptures from Africa and discover how these works of art play powerful roles in people's lives. In the studio, participants will use mixed media to create their own super figures. For children ages 6–10 and their adult companions. This program is offered at two different times. Participation is limited. Call (603) 646-1469 to register.

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

Introductory Tour of Perceptual Painting

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

LUNCHTIME GALLERY TALK

Reactions to Abstraction

Brian Kennedy, Director, will introduce the exhibition *Modern and Contemporary Art at Dartmouth*, focusing on abstract paintings.

22 October, Thursday, 8:30 A.M.–3:00 P.M.

Top of the Hop, Alumni Hall, Hood Galleries

SPECIAL EVENT

Art in Bloom at the Hood Museum of Art

Celebrate art and flowers at this day-long event featuring Charlie Nardozzi, senior horticulturalist and spokesperson for the National Gardening Association, and Julie Moir Messervy, international garden designer and author. Join us for an exploration of the museum galleries, lectures, artfully inspired floral arrangements, a silent auction, and a luncheon. See the Hood Web site for full schedule and ticket prices. Become a member and receive 10% off your Art in Bloom tickets! Call (603) 646-9660 or email hoodmembership@dartmouth.edu.

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

Introductory Tour of The Art of Sonia Landy Sheridan

28 October, Wednesday, 7:00–9:00 P.M.

ADULT WORKSHOP

Art That Lives? Exploring African Art

In this interactive, discussion-based program, participants will explore African figural sculptures. Not just "things," these sculptures are seen as animate objects that play a role in the everyday life of the communities in which they were created. In the studio, we will consider a variety of approaches to representing the figure in expressive and dynamic ways. No previous art experience necessary. Participation is limited. Call (603) 646-1469 to register.

28–29 October

MEMBER TRIP

The Hood Museum of Art is pairing with St. Gaudens National Historic Site in Cornish, New Hampshire, for an overnight trip to New York City. Stay at the Roosevelt Hotel, tour the St. Gaudens exhibition at the Metropolitan Museum of Art with curator Thayer Tolles, visit St. Gaudens's NYC memorials, and enjoy a visit with Samuel White, architect and great-grandson of Stanford White of McKim, Mead, and White. Open to all member levels. Space is limited. For reservations, call (603) 646-9660 or email hoodmembership@dartmouth.edu.

NOVEMBER

3 November, Tuesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

Sonia Landy Sheridan's Artful Mind

Mary Flanagan, Sherman Fairchild Professor in Digital Humanities at Dartmouth College, and Katherine Hart, Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, will discuss the artist's oeuvre and its relation to digital contemporary art.

4 November, Wednesday, 7:00–8:30 P.M.

TEEN WORKSHOP

Visual Conversations: Modern and Contemporary Art

This workshop will introduce participants to a method of interpreting art that is based on careful observation and analysis. Using this technique we will explore a selection of the larger paintings and sculpture from *Modern and Contemporary Art at Dartmouth* and reflect on the ways they relate to each other. In the studio participants will create expressive works of their own. For teens ages 14–19. Participation is limited. Call (603) 646-1469 to register.

**7 November, Saturday, 2:00 P.M.**

**Introductory Tour of Art That Lives? Exploring Figural Art from Africa**

**8 November, Sunday, 12:00–5:00 P.M.**

#### FAMILY DAY

##### Discover Modern Art!

Spend the afternoon exploring modern art from all over the world. You'll discover huge objects, unusual materials, and lots of creative ideas. Written guides and activities will help you look and learn in the galleries. Then, join us in the studio to experiment with some modern art making ideas of your own. For children ages 6–12 and their adult companions. No pre-registration is required.

**10 November, Tuesday, 12:30 P.M.**

#### LUNCHTIME GALLERY TALK

##### Students on Contemporary Sculpture

Dartmouth students introduce contemporary sculptures on view in *Modern and Contemporary Art at Dartmouth*. Presented by the Hopkins Center with support from the Hood Museum of Art.

**10 November, Tuesday, 11 November, Wednesday, two shows each night: 6:00 and 8:00 P.M.**

Hood Museum Galleries and Arthur M. Loew Auditorium

#### SPECIAL EVENT

##### England

British playwright/performer Tim Crouch's award-winning productions break with theatrical convention and pose provocative questions. *England*, Crouch's newest work, has been a sensation at international arts festivals. The two cast members will address an intimate audience in a gallery at the Hood Museum of Art. As the play increases in intensity, the characters grapple with perception, privilege, and price—of art, love, and life—revealing an interwoven story about cultural identification, sickness, and the search for health at any cost. This event is presented by the Hopkins Center for the Arts. Note: The audience stands for a portion of the performance. *Cosponsored by the Hood Museum of Art.*

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

**Introductory Tour of Modern and Contemporary Art at Dartmouth: Highlights from the Hood Museum of Art**

**18 November, Wednesday, 7:00–8:30 P.M.**

#### ADULT WORKSHOP

##### Learning to Look at Contemporary Art

This informal, discussion-based workshop is designed to introduce adults to techniques for exploring and appreciating contemporary art. No previous art experience is necessary. Participation is limited. Call (603) 646-1469 to register.

**18 November, Wednesday, 4:00–9:00 P.M.**

#### MORE FOR MEMBERS

##### Hood Holiday Sale Preview

As a special thank you for joining the Hood Museum of Art, members receive a 20% discount on all purchases at the Hood Museum Shop. Come explore our large and distinctive selection of gift offerings.

**19 November, Thursday, 11:00 A.M.– 5:00 P.M.**

#### HOOD HOLIDAY SALE

This special shopping day at the Hood Museum Shop is an annual tradition open to all! Join us for treats, refreshments, and an exceptional selection of art-inspired gifts at a 15% discount.

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

**Introductory Tour of *The Art of Sonia Landy Sheridan***

#### DECEMBER

**1 December, Tuesday, 12:30 P.M.**

#### LUNCHTIME GALLERY TALK

##### The Neural Basis of Vasarely's Brightness Illusions

Peter Ulric Tse, Associate Professor of Psychological and Brain Sciences, describes the neural bases of visual perception in Op Art and the effect of enhancing brightness in Victor de Vasarely's paintings.

**5 December, Saturday, 2:00 P.M.**

**Introductory Tour of *Perceptual Painting***

**9 December, Wednesday, 5:30 P.M.**

#### HOLIDAY OPEN HOUSE

Come enjoy fine art, live music, light refreshments, and fun. Enter to win door prizes and participate in self-guided museum exploration for adults and families.

#### GROUP TOURS

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

All museum exhibitions and events are free and open to the public unless otherwise noted. For the safety of all of our visitors, the Hood Museum of Art will enforce legal seating capacity limits at every event in accordance with RSA 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@Dartmouth.edu.

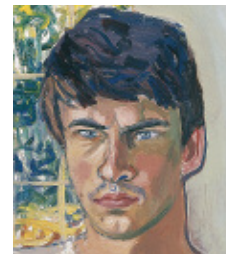


# HOOD

## MUSEUM OF ART

www.hoodmuseum.dartmouth.edu

**Modern and Contemporary Art at Dartmouth:  
Highlights from the Hood Museum of Art**  
September 26, 2009, through March 15, 2010



The best art of our time challenges the viewer to experience the world in new ways. With this in mind, *Modern and Contemporary Art at Dartmouth* focuses on post-1945 painting and sculpture, and on the story of how Dartmouth's modern and contemporary art has always sparked debate and dialogue. This is the third in a series of exhibitions presenting the Hood's extensive and varied holdings.

Organized by the Hood Museum of Art, Dartmouth College, and generously funded by Hugh Freund '67, Margaret Fellner Hunt '78, Richard Reiss Jr. '66 and Bonnie F. Reiss P'83, Stephen A. Lister '63, Anne A. and Russell K. Mayerfeld P'08, the Homma Educational Access Fund, and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund.

Alice Neel, *Portrait of Daniel Algis Alkaitis, Class of 1965* (detail), 1967, oil on canvas. Gift of Dr. Hartley S. Neel, Class of 1965AM, in honor of Churchill P. Lathrop; P.978.155 © Estate of Alice Neel

**Art That Lives? Exploring Figural Art from Africa**  
Ongoing



People around the world have at times responded to art works as more than mere inanimate objects, seeing them instead as living things. This exhibition examines the complex ways that African peoples view images, especially depictions of the human form, as forces that impact personal experience—mediating disputes, exerting political authority, and giving presence to the dead.

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

Unknown Kota-Obamba artist, Gabon, *Mbulu ngulu reliquary figure*, 19th century, wood, brass, copper, bone, and iron staples. Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund and the Julia L. Whittier Fund; 986.60.26660

# SPECIAL EXHIBITIONS

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

**The Art of  
Sonia Landy Sheridan**

October 10, 2009, through January 3, 2010



Sonia Landy Sheridan's art investigates the inner landscape of her own intensely creative, and often playful, intelligence. Sheridan is known for her work with the new forms of technology that sparked the late-twentieth-century communications revolution and for her experience

as an artist-in-residence at the 3M Company. This retrospective exhibition presents over eighty works by Sheridan from the 1950s to the present.

Generously supported by the Ray Winfield Smith 1918 Memorial Fund and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund.

Sonia Landy Sheridan, American, *My Left Brain Is Seeping into My Right Brain* (detail), September 29, 1979, color ink wash on paper. Gift of the artist; D.2004.84.455

**FREE AND OPEN TO ALL!**  
**(603) 646-2808**

#### MUSEUM AND SHOP HOURS

Tuesday–Saturday: 10 A.M.–5 P.M.

Sunday: 12 noon–5 P.M.

Wednesday evening to 9 P.M.

#### MEMBERSHIP MATTERS

Free Access

Educational Programming

Acquisitions

**BECOME A MEMBER TODAY!**  
**hoodmembership@dartmouth.edu**



# HOOD

## MUSEUM OF ART

www.hoodmuseum.dartmouth.edu

### MEMBERSHIP MATTERS

Free Access  
Educational Programming  
Acquisitions

**BECOME A MEMBER TODAY!**  
[hoodmembership@dartmouth.edu](mailto:hoodmembership@dartmouth.edu)

**FREE AND OPEN TO ALL!**  
(603) 646-2808

### MUSEUM AND SHOP HOURS

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

# HOOD

## MUSEUM OF ART

### MEMBERSHIP

## WINTER 2010 CALENDAR OF EVENTS AND SPECIAL EXHIBITIONS

Non-Profit Org.  
US Postage  
PAID  
Dartmouth College

HOOD  
MUSEUM OF ART  
HB 6034  
Dartmouth College  
Hanover, NH 03755

# HOOD

## MUSEUM OF ART

www.hoodmuseum.dartmouth.edu

### Modern and Contemporary Art at Dartmouth: Highlights from the Hood Museum of Art Through March 14, 2010



The best art of our time challenges and inspires the viewer to experience the world in new ways. This third installment in a series of exhibitions presenting the Hood's extensive and varied holdings focuses on the story of how this collection has always sparked debate and initiated dialogue. It highlights key works

by Mark Rothko, Ed Ruscha, Hannes Beckmann, Alice Neel, Alexander Calder, El Anatsui, Sean Scully, and Alison Saar, among many others.

*Generously funded by Hugh Freund '67, Margaret Fellner Hunt '78, Richard Reiss Jr. '66 and Bonnie F. Reiss P'83, Stephen A. Lister '63, Anna A. and Russell K. Mayerfeld P'08, the Homma Educational Access Fund, and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund*

*Alice Neel, Portrait of Daniel Algis Alkaitis (detail), Class of 1965, 1967, oil on canvas. Gift of Dr. Hartley S. Neel, Class of 1965AM, in honor of Churchill P. Lathrop; P.978.155 © Estate of Alice Neel*

### Art That Lives? Exploring Figural Art from Africa Through July 2010



People around the world have at times responded to art works as more than mere inanimate objects, seeing them instead as living things. This exhibition examines the complex ways that African peoples view images, especially depictions of the human form, as forces that impact personal experience—mediating disputes, exerting political authority, and giving presence to the dead.

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

*Unknown Baule artist, Côte d'Ivoire, Figure for an Mbra shrine (detail), about 1965–75, polychrome wood. Gift of Steve Humble of Winchester, Kentucky; 2008.91*

WINTER 2010

## SPECIAL EXHIBITIONS

These 2010 exhibitions place the permanent collections in the spotlight. Their global perspective, range, and variety respond to our role as a museum for teaching and learning.

### “The Artful Disposition of Shades”: The Great Age of English Mezzotints January 19 through March 14, 2010



In the 150 years before the advent of photomechanical reproductions in the mid-1800s, mezzotints were the favored medium for publicizing English paintings. Compared to traditional printmaking techniques, such as engraving and etching, the new tonal method was praised for its ability to represent the painterly qualities of light and shadow.

Many painters embraced mezzotints, including Reynolds, Turner, and Constable, all of whom are featured here.

*Organized by the Hood Museum of Art and generously supported by the Bernard R. Siskind 1955 Fund and the Cissy Patterson Fund.*

*John Dixon, after George Stubbs, A Tigress (detail), 1773, mezzotint on laid paper. Purchased through the Julia L. Whittier Fund and proceeds from “One Night in November,” 2008; 2008.33*

**THE HOOD MUSEUM OF ART** is a teaching museum dedicated to expanding and developing visual literacy for all of its visitors. This dynamic educational and cultural facility houses one of the oldest and largest college collections in the country, with more than 65,000 objects acquired since 1772. Among its most important works are six Assyrian stone reliefs that date from around 900 BCE. The collection also presents art from other ancient cultures, the Americas, Europe, Africa, Papua New Guinea, and many more regions of the world.

## WINTER 2010 CALENDAR OF EVENTS INSIDE

# CALENDAR OF EVENTS

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

**11 January–1 February, Mondays,  
3:30–5:00 P.M.**

## ART COURSE FOR MEMBERS

### Modern and Contemporary Art:

#### Highlights from the Hood Museum of Art

This four-week session, open to members only, will explore Op Art of the 1960s as well as works in the Hood's collection by Sean Scully, Ed Ruscha, and others. Led by Director Brian Kennedy and Hood staff members. To register, call (603) 646-9660 or email [hoodmembership@dartmouth.edu](mailto:hoodmembership@dartmouth.edu). The cost is \$100 per person and includes all materials and an exhibition catalogue.

## JANUARY

**13 January, Wednesday, 6:30–8:00 P.M.**

### ADULT WORKSHOP

#### What Is It About?

Contemporary art can be challenging—and exciting. In this discussion-based workshop, participants will explore works of art from *Modern and Contemporary Art at Dartmouth* and increase their skills, confidence, and enjoyment in exploring contemporary art. No previous art experience necessary. Participation is limited. Call (603) 646-1469 to register.

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

### INTRODUCTORY TOUR

#### Modern and Contemporary Art at Dartmouth

**20 January, Wednesday, 5:30 P.M.**

Arthur M. Loew Auditorium and  
Hood Galleries

### WINTER WEDNESDAYS AT THE HOOD

Join us for a special screening of the documentary film *Running Fence* (1978, 58 mins.) about the creation of Christo and Jeanne-Claude's twenty-four-mile fence of white sail fabric over the hills of California, documented in a work of art in *Modern and Contemporary Art at Dartmouth*. Discussion of the film and a brief introduction to the exhibition with Katherine Hart, Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, will follow. Also enjoy our permanent collection highlights, special exhibitions, light refreshments, and door prizes.

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

### INTRODUCTORY TOUR

#### Art That Lives? Exploring Figural Art from Africa

**27 January, Wednesday, 5:30 P.M.**

Arthur M. Loew Auditorium

### LECTURE

#### Art and Industry:

#### A History of Mezzotint Engraving

Carol Wax, artist and author of *The Mezzotint: History and Technique*

**30 January, Saturday, 2:00 P.M.**

### INTRODUCTORY TOUR

#### "The Artful Disposition of Shades": The Great Age of English Mezzotints

## FEBRUARY

**2 February, Tuesday, 12:30 P.M.**

### LUNCHTIME GALLERY TALK

#### Botero's Butcher Window: Cute or Creepy?

Mary Coffey, Assistant Professor, North American and Latin American Art, Art History Department, Dartmouth College

**5 February, Friday, 4:30 P.M.**

Arthur M. Loew Auditorium

### ARTIST LECTURE

#### Everything Is Separated by Water: The Work of Maria Magdalena Campos-Pons

Maria Magdalena Campos-Pons, artist and professor at the School of the Museum of Fine Arts, Boston

**6 February, Saturday, 10:00–12:00 P.M. and  
1:00–3:00 P.M.**

### FAMILY WORKSHOP

#### Games in the Galleries

Have fun with your family in the museum's American, European, and ancient art galleries exploring works of art with hands-on activities developed by the museum's education department. In the studio, we'll create an "I Spy" game to take home. For children ages 6 to 10 and their adult companions. Offered twice; participation is limited. Call (603) 646-1469 to register.

**8 February, Monday, 4:00–6:00 P.M.**

Spaulding Auditorium, Hopkins Center

### MONTGOMERY FELLOW LECTURE

#### Christo: Two Works in Progress: *Over the River, Project for the Arkansas River, Colorado; The Mastaba, Project for the United Arab Emirates*

Renowned for their environmental works of art, Christo and his late wife Jeanne-Claude's oeuvre includes the wrapping of the Reichstag in Berlin and the Pont-Neuf Bridge in Paris; the twenty-four-mile *Running Fence* in Sonoma and Marin Counties in California; and *The Gates* in New York City's Central Park. Christo's Montgomery Fellowship is made possible by the Kenneth and Harle Montgomery Endowment.

**9 February, Tuesday, 12:30 P.M.**

### LUNCHTIME GALLERY TALK

#### Ruscha's Gas Station: The Global and Local Landscapes of Standard Oil

Mona Domosh, The Joan P. and Edward J. Foley Jr. Professor of Geography, Dartmouth College, will contextualize Ruscha's painting by examining it in relationship to America's midcentury automobile landscapes.

**13 February, Saturday, 2:00 P.M.**

### SPECIAL TOUR

#### Modern and Contemporary Art at Dartmouth

Brian Kennedy, Director

**16 February, Tuesday, 12:30 P.M.**

### LUNCHTIME GALLERY TALK

#### Mezzotint: The Art of Darkness

Louise Hamlin, Professor and Chair, Studio Art Department, Dartmouth College

**17 February, Wednesday, 6:30–8:00 P.M.**

### ADULT WORKSHOP

#### Learning to Look

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

**19 February, Friday, 10:30 A.M.**

Two Rivers Print Studio, Tip Top Building,

White River Junction

### MEMBER EVENT

#### Print Demonstration and Lunch

Join artists Judy Lampe and Sheri Hancock-Tomek and Curator of European Art Bart Thurber for a mezzotint printmaking demonstration and discussion. Pre-selected lunch at the Tip Top Café to follow. Space is limited. Call (603) 646-9660 for reservations.

**20 February, Saturday, 2:00 P.M.**

### INTRODUCTORY TOUR

#### Art That Lives? Exploring Figural Art from Africa

**24 February, Wednesday, 5:30 P.M.**

### WINTER WEDNESDAYS AT THE HOOD

Join us for a special evening of art and music by exploring *Modern and Contemporary Art at Dartmouth* with Brian Kennedy, Director of the Hood Museum of Art, and Fred Haas, saxophonist. Also enjoy our permanent collection highlights, special exhibitions, light refreshments, and door prizes.

**27 February, Saturday, 2:00 P.M.**

### INTRODUCTORY TOUR

#### "The Artful Disposition of Shades": The Great Age of English Mezzotints

## MARCH

**2 March, Tuesday, 12:30 P.M.**

### LUNCHTIME GALLERY TALK

#### The Beauty of Shadows:

#### Eighteenth-Century English Mezzotints

T. Barton Thurber, Curator of European Art, Hood Museum of Art

**3 March, Wednesday, 6:30–8:00 P.M.**

### ADULT WORKSHOP

#### Velvety Prints

In this interactive workshop, participants will learn about an extraordinary form of printmaking known as "mezzotint." Mezzotints produce velvety surfaces and textures that look like charcoal drawings. In the studio, we'll explore a simplified version of this process. No previous art experience necessary. Participation is limited. Call (603) 646-1469 to register.

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

Arthur M. Loew Auditorium

### LECTURE AND BOOK SIGNING

#### The Gardner Heist: The True Story of the World's Largest Unsolved Art Theft

Ulrich Boser, Dartmouth Class of 1997, will discuss his new book on the occasion of the twentieth anniversary of the still-unsolved theft of several masterpieces from the Isabella Stewart Gardner Museum in Boston. A book signing will follow, and books will be available for sale.

**6 March, Saturday, 2:00 P.M.**

### INTRODUCTORY TOUR

#### Modern and Contemporary Art at Dartmouth

**7 March, Sunday, 12:00–5:00 P.M.**

### FAMILY DAY

#### Discover Modern Art!

Spend the afternoon exploring modern art from all over the world. Written guides will help you look and learn in the galleries. Then, in the studio, experiment with paint and mixed materials to make modern art of your own. For children ages 6–12 and their adult companions. No pre-registration is required. This popular program is a repeat of the November event.

### GROUP TOURS

Free guided tours of the museum's collections and exhibitions are available by appointment for any group of five or more. Contact us at (603) 646-1469 or [hood.museum.tours@dartmouth.edu](mailto:hood.museum.tours@dartmouth.edu).

All museum exhibitions and events are free and open to the public unless otherwise noted. For the safety of all of our visitors, the Hood Museum of Art will enforce legal seating capacity limits at every event in accordance with RSA 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 603-646-2808 or e-mail [hood.museum@dartmouth.edu](mailto:hood.museum@dartmouth.edu).

