

HOOD MUSEUM OF ART

quarterly



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DARTMOUTH COLLEGE

Autumn 2006

Ningura Napurrula, *Untitled*, 2005,
acrylic on canvas. Laverty
Collection, Sydney © Ningura
Napurrula, Licensed by Aboriginal
Artists Agency
Photo by Paul Green for NMWA



Musicians from the Upper Valley Music Center performing chamber music in front of the museum's Assyrian reliefs during the summer concert series *Artful Compositions*.

LETTER FROM THE DIRECTOR

One of the aspects of the Hood Museum of Art that most appeals to me is its embrace of a global perspective. It is a delight to know that Dartmouth College, in the small rural New England town of Hanover, New Hampshire, attracts international students and scholars and focuses academic effort on seeking to research, teach, and learn about the realities of our world. Dartmouth's museum, the Hood, celebrates the arts of all peoples, including those who live in big cities as well as those who live in the most remote places, as our autumn exhibitions demonstrate.

Dreaming Their Way: Australian Aboriginal Women Painters offers a splendid display of works by thirty-three artists from throughout the massive Australian continent, and most of them live in remote communities with populations of a few hundred people. Although Aboriginal men and women have been making paintings for the market in acrylics on canvas, or in ochres on bark, for only a few decades, their traditional custom of ceremonial body painting and interest in making marks on rocks and on sand together constitute the oldest continuous art tradition anywhere in the world. The diversity and variety of the paintings in *Dreaming Their Way* are as remarkable as the array of colors and motifs. Each painting can be thought of in turn as an aesthetic, an ethnographic, and a political object, and together they represent what is surely one of the most remarkable contemporary art movements of the past generation. The works have their origins in the Dreamings, the all-encompassing religious and spiritual beliefs of the Aboriginal peoples of Australia. The anthropologist W. E. H. Stanner described the Dreamings as "everywhen," because they include the past, present, and future while marking the creation of the earth and its peoples, flora and fauna, and, vitally, the laws by which lives are lived. This essential cosmology links everything and everyone now and forever: when the great Emily Kame Kngwarreye (1916–1996) described the subjects of her paintings, she said, "Whole lot, that's whole lot . . . That's what I paint, whole lot." In many respects, too, contemporary Australian Aboriginal painting is an art of peaceful protest. The mapping of sacred country and the claims made for ancestral lands are both a challenge and a riposte to colonization, dispossession, and racism. They offer an outstanding celebration of culture amid the poverty and tragedy of Indigenous Australia.

The Hood marks other times and distant places as well. The year 1968 in Paris was a period of protest. In an era of marches for civil rights and challenges to U.S. military participation in Vietnam, the French capital erupted in demonstrations of its own. Serge Hambourg recorded the events with the eye of both a documentary journalist and an art photographer. His photographs of the time, mostly hitherto unpublished, are the focus of a Hood exhibition and publication this fall.

This November, the Hood also commemorates the arrival at Dartmouth 150 years ago of the famed Assyrian reliefs from the Palace of King Ashurnasirpal II in the city of Nimrud, now in Iraq. Given events in that country in recent years, it is little wonder that we continue to need the inspiration and transformative possibilities offered by the world's artists. Whether in a remote indigenous community or on the streets of the world's largest cities, the sincerity of the ancient Latin phrase rings its truth for us: *Ars longa, vita brevis*. Art is long, life is short.

BRIAN KENNEDY
Director

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HOOD
MUSEUM OF ART
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SPECIAL exhibitions



DREAMING THEIR WAY: AUSTRALIAN ABORIGINAL WOMEN PAINTERS

October 7–December 10, 2006

This exhibition presents works on canvas and bark by thirty-three Indigenous Australian woman artists who live in small, remote communities throughout the continent. An extraordinary range of painting styles is represented by approximately fifty works made in many parts of Australia, including Arnhem Land, the Kimberly, and the central deserts. *Dreaming Their Way* presents prime examples of what has been one of the greatest contemporary art movements of the late-twentieth- and early-twenty-first centuries. Women have given much to their communities by preserving traditions, passing on cultural knowledge, and providing economic support for their people. The intensely colorful canvases and intricate paintings on bark draw upon ancient stories—or Dreamings—and symbols, as well as each artist's deep connection to the land. It is this link to ancient tradition that makes Australian Indigenous women's contemporary art so unique, and this is its first major presentation in the United States. An illustrated catalogue accompanies this exhibition, and a scholarly symposium will take place on October 12, 2006.

This exhibition was organized by the National Museum of Women in the Arts, Washington, D.C. Its presentation at the Hood Museum of Art, Dartmouth College, is generously funded by the George O. Southwick 1957 Memorial Fund, the Marie-Louise and Samuel R. Rosenthal Fund, and the William B. Jaffe and Evelyn A. Hall Fund.

Dorothy Djukulul, *Warmnyu* (Flying foxes), 1989, natural pigment on eucalyptus bark (detail). Kluge-Ruhe Aboriginal Art Collection, University of Virginia, Charlottesville © 2006 Artists Rights Society (ARS), New York / VISCOPY, Australia

Photo courtesy of Kluge-Ruhe Aboriginal Art Collection, University of Virginia, Charlottesville

PROTEST IN PARIS 1968: PHOTOGRAPHS BY SERGE HAMBOURG September 9– November 19, 2006 Harrington Gallery



French photographer Serge Hambourg's work provides an eyewitness account of the events of May 1968 in Paris, when student and worker strikes against the political and social establishment

brought the country to a standstill. Barricades went up, arrests were made, and street fighting and other violence roiled France during a time of similar protests around the world. The thirty-six photographs in this exhibition depict protesters marching in the streets of Paris as well as the reactions of bystanders and opposition members loyal to the government of President Charles de Gaulle. An illustrated catalogue accompanies this exhibition.

This exhibition was organized by the Hood Museum of Art, Dartmouth College, and was generously funded by the Parnassus Foundation, courtesy of Jane and Raphael Bernstein.

FROM DISCOVERY TO DARTMOUTH: THE ASSYRIAN RELIEFS AT THE HOOD MUSEUM OF ART, 1856–2006 October 19, 2006– March 11, 2007 Gutman Gallery

This year marks the passage of a century and a half since the arrival at Dartmouth College of one of its most prized possessions in the realm of art and culture: the Assyrian reliefs, currently on display in the Kim Gallery of the Hood. Originally part of the decorative scheme of the so-called Northwest Palace of King Ashurnasirpal II (883–859 BCE) in Nimrud, Iraq, these six large-scale



reliefs depict a ritual performance undertaken by the king among both human and supernatural beings. A special installation about the reliefs and other ancient Near Eastern works from the collection will be on view in the Hood and will include interactive three-dimensional computer reconstructions by Learning Sites, Inc., presenting the reliefs in their original contexts. A scholarly symposium on the topic will be presented to the public on November 3 and 4, 2006.

This exhibition was organized by the Hood Museum of Art, Dartmouth College, and was generously funded by the Bernard R. Siskind 1955 Fund and the Cissy Patterson Fund.

THE PERMANENT COLLECTION

The Hood preserves approximately 65,000 works of art representing a broad range of cultural areas and historical periods. Selections that are always on view encompass ancient, Asian, Native American, Oceanic, and African collections, European old master prints and nineteenth-century paintings, American colonial silver, portraiture, drawings, watercolors, and paintings, as well as major works of modern and contemporary art.



ART AS LIFE AND IDENTITY

DREAMING THEIR WAY

Very few exhibitions of contemporary Aboriginal art have been organized or hosted by civic museums in the United States. While admirable private collections have been established, most public museums have struggled to understand how contemporary Aboriginal art fits into the story of world art. For museums with an emphasis on social and cultural history, Indigenous Australian art can be considered too aesthetically based and market focused. Conversely, art museums often categorize the work as ethnographic and anthropological. Moving ahead of museum curators, a small number of American collectors have been especially active in their pursuit of the best contemporary Indigenous Australian art. *Dreaming Their Way: Australian Aboriginal Women Painters*, organized by the National Museum of Women in the Arts, Washington, D.C., is significant in that it demonstrates the strength of several American private collections while also including works lent by Australian public institutions and private collections. Dartmouth College, which has a well-established interest in indigenous Australian culture, welcomes the opportunity to present this exhibition at the Hood Museum of Art. The Hood has long celebrated the role of art in historical and cultural heritage.

"For Indigenous peoples, art expresses all aspects of life and identity. Art is a major way of passing on culture to future Indigenous generations," explained Indigenous rights lawyer Terri Janke. The contemporary Australian Aboriginal art movement of painting for the general public began around 1971 at Papunya in the Northern Territory and now embraces a network of art-producing communities across the country's vast expanse. The government subsidy of Aboriginal art centers began in 1973 and has expanded to support a great number of centers across

Australia today. A web portal (www.aboriginalart.org) links many of these centers and provides access to information about them and their artists. All over Australia, Indigenous culture

(left) Inyuwa Nampitjinpa, *Travels of Kutungka Napanangka from Papunga to Muruntji*, 1999
Acrylic on canvas

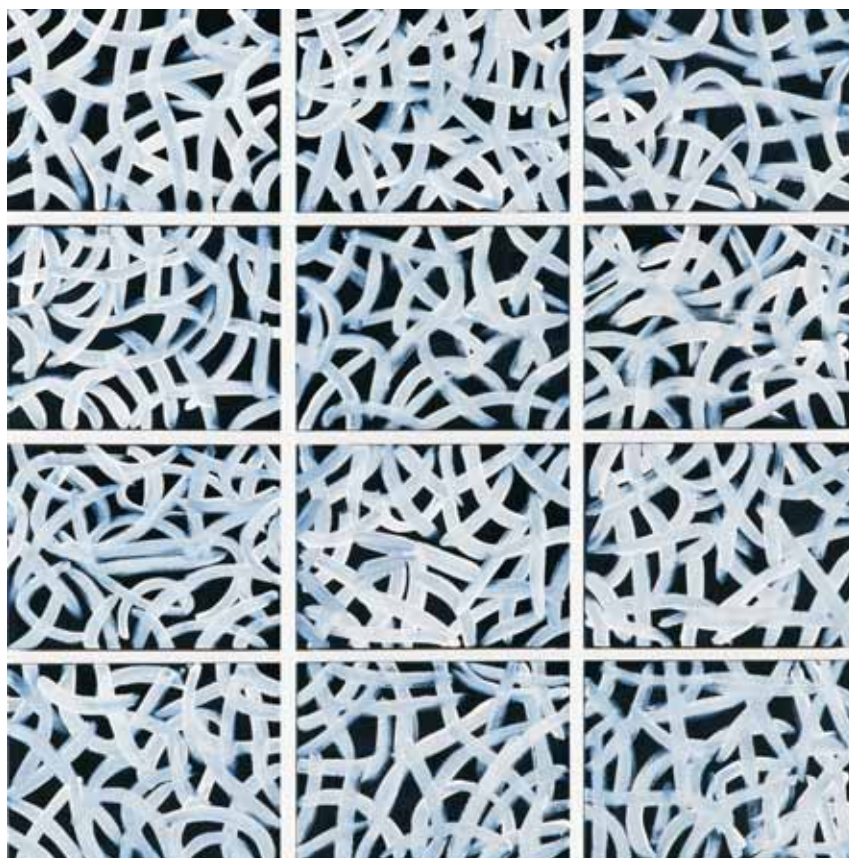
On loan from Richard Klingler

© Inyuwa Nampitjinpa, Licensed by Aboriginal Artists Agency

Photo by Lee Stalsworth for NMWA

(below) Emily Kame Kngwarreye, *Soakage Bore*, 1995, acrylic on canvas, 12 panels.

The Wolfensohn Family Foundation, © 2006
Artists Rights Society (ARS), New York / VISCOPY, Australia



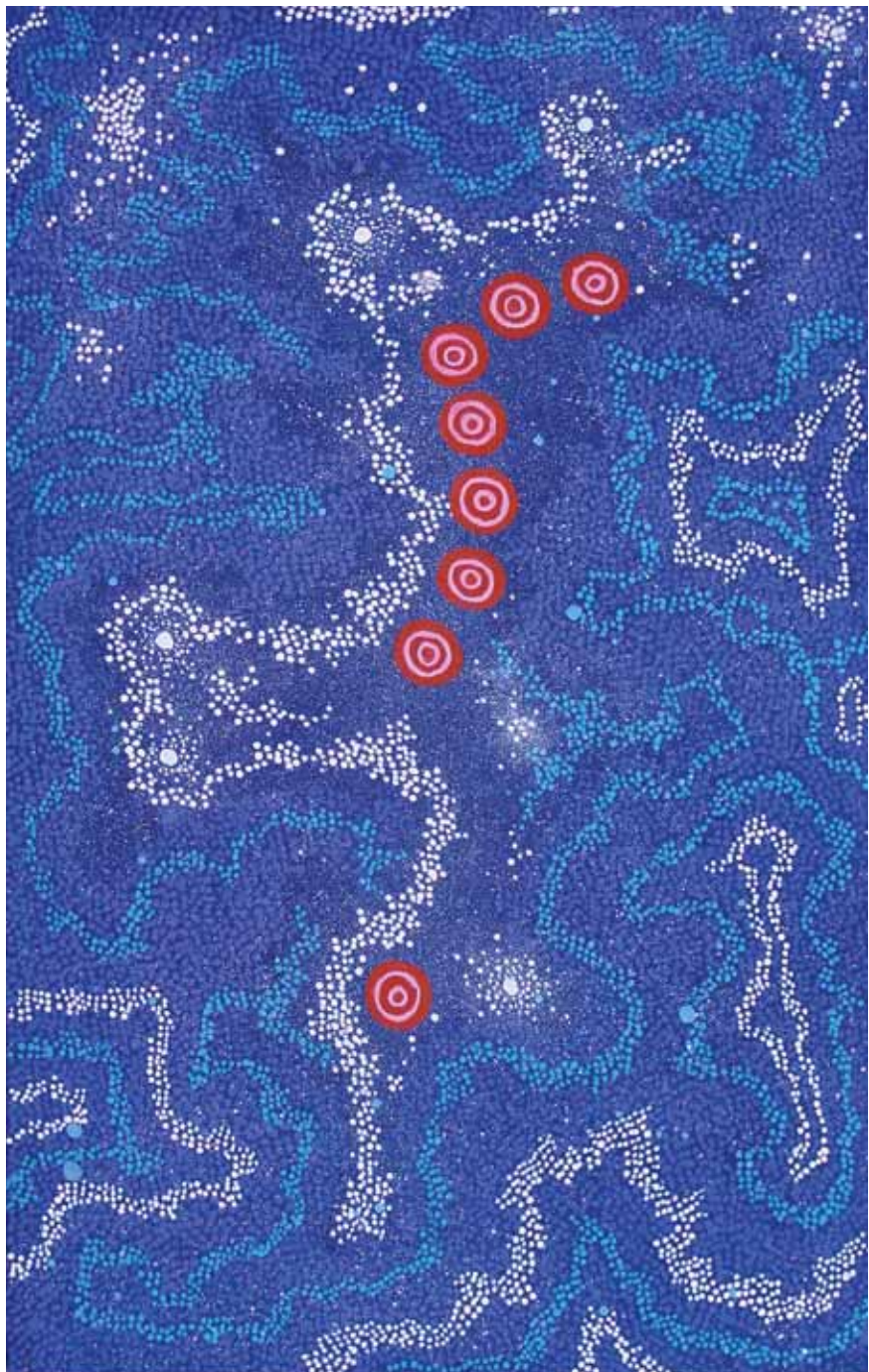


(left) Mitjili Napurrula, *Nullanulla and alcatjari, Ualki* (Spear grass and bush sultanas), 1994
Synthetic polymer paint on canvas
Art Gallery of New South Wales, Sydney,
purchased 1994
© Mitjili Napurrula courtesy Aboriginal Desert
Art Gallery
Photo by Suzie Ireland

(below) Gabriella Possum Nungurrayi, *Milky Way Seven Sisters Dreaming*, 1998
Acrylic on canvas
Private North Carolina Collection
© Gabriella Possum Nungurrayi, Licensed by
Aboriginal Artists Agency
Photo by Will Owen

continues to be a cause for celebrating the power of human creativity and imagination despite poverty and adversity. It is, however, a matter of deep concern when people are pleased to own wonderful works of art but fail to associate them with the circumstances of those who made them. Indigenous peoples in Australia will remain in relative poverty until there is a nationwide realization that their situation is simply unacceptable. The challenges for Australian Aboriginal artists in isolated communities include avoiding commercial exploitation; protecting individual and community copyrights and moral rights to their stories, designs, and other intellectual property; and maintaining their culture for succeeding generations. At the same time, these artists are the major and often only non-governmental source of income for their families.

Huge tracts of land, mostly in remote regions, have been returned to Aboriginal people and carry importance as tribal lands, native country, and home. According to the last Australian census (2001), there are 458,000 Indigenous people, 2.4 percent of the total population. There are 1,216 self-managed Indigenous communities in Australia, and



1,139 of them are located in isolated and very remote regions. Many of the painters represented in *Dreaming Their Way* live in communities with populations of less than a few hundred people. While the relative isolation of many Aboriginal communities offers a buffer to some outside influences, it also increases the cost of the provision of basic infrastructure and services. This creates a huge governmental challenge to break the cycle of extreme poverty. Of course, it should not be thought that remote Aboriginal communities live immune from international media and popular culture. There has been a major effort in the past decade to “network Australia” with digital communication services, and Indigenous people are exposed to television, film, and international music culture. The youth in remote communities are more likely to be found playing instruments or listening to contemporary, popular, rap, rock, or techno music than they are to be painting in an arts center.

Women painters from Aboriginal communities have worked hard to win their much-deserved acclaim within the international art market. These women have shown tremendous resilience and courage in the face of challenging circumstances. It has been an honor and a privilege to travel to their communities throughout Australia, to witness their traditions, to speak out publicly on their behalf, and to acquire their works of art for the national art collection in Canberra.

There is a growing awareness in Australia of the political imperative to address the situation of its Indigenous people. The exhibition *Dreaming Their Way*, with its splendid range of magnificent works by many of the most admired women painters, is as eloquent a proclamation of the importance of land, story, and tradition



as its visitors are ever likely to see. It focuses attention on one of the most remarkable art movements of the late twentieth century, one that continues to thrive and to renew itself. May these works provide a source for visual delight, transmission of stories, and recognition of the strength of these women and their culture.

BRIAN KENNEDY
Director

This essay is published in the catalogue for the exhibition *Dreaming Their Way: Australian Aboriginal Painters* (Scala 2006).

Lucy Yukenbarri Napanangka, *Winpurpurla*, 2001
Acrylic on canvas
Private North Carolina Collection
© 2006 Artists Rights Society (ARS), New York /
VISCOPY, Australia
Photo by Will Owen

calendar of events

All lectures and symposia are held in Arthur M. Loew Auditorium, unless indicated otherwise.

SEPTEMBER

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

Hood Highlights Tour

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

OCTOBER

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

Opening Lecture and Reception PERSPECTIVES ON MAY 1968

M. Anne Sa'adah, Joel Parker Professor of Law and Political Science, Department of Government, and co-curator of the exhibition *Protest in Paris 1968*.

A reception hosted by the Friends of Hopkins Center and Hood Museum of Art will follow in Kim Gallery.

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

Gallery Talk

PARIS 1968: PHOTOGRAPHING THE MAY EVENTS

Serge Hambourg will discuss his experiences in Paris photographing the demonstrations.

SYMPOSIUM

INDIGENOUS ART IN AUSTRALIA TODAY: VIEWS FROM CURATORS, COLLECTORS, AND SCHOLARS

This event was organized by the Hood Museum of Art and generously supported by the Bildner Endowment for Human and Inter-group Relations at Dartmouth College.

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

Opening Lecture and Keynote Address THE EMERGENCE OF AN ABORIGINAL FINE ART MARKET IN AUSTRALIA

Fred Myers, Silver Professor and Chair, Department of Anthropology, New York University

A reception will follow in Kim Gallery.

12 October, Thursday, 9:30 A.M.–4:00 P.M.

Morning Session, 9:30 A.M.–12:00 P.M.

WELCOME

Brian Kennedy, Director

DREAMING THEIR WAY: MAKING AN EXHIBITION

Britta Konau, Curator, Center for Maine Contemporary Art, and curator of the exhibition *Dreaming Their Way*

DIVERSITY AND CHANGE IN ABORIGINAL AUSTRALIAN ART

Margo W. Smith, Director and Curator of the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, Charlottesville

WALKING TOUR OF *DREAMING THEIR WAY*

Will Owen, Librarian, University of North Carolina at Chapel Hill, and Collector of Australian Indigenous Art

Afternoon Session, 1:30–3:30 P.M.

SOVEREIGNTY AND LAND RIGHTS IN NATIVE AMERICA: THE KEY ISSUES

Dale A. Turner, Assistant Professor of Native American Studies and Government

STEALING POWER: ABORIGINAL ART, IDENTITY, AND RIGHTS OF SELF-DETERMINATION

N. Bruce Duthu, Professor of Law, Vermont Law School

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

Introductory Tour of *Dreaming their Way*

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

FAMILY DAY

Ancient Stories, Modern Paintings

Explore ancient stories told through colorful contemporary paintings and hear fascinating music at this *Dreaming Their Way* family program. In the gallery, use a written guide, puzzles, and other resources to learn about the paintings, which draw upon ancient stories and symbols, as well as each artist's deep connection to the land. In the studio, create a painting inspired by your own connection to where you live. Vermont musician Pitz Quattrone will perform on the Indigenous didgeridoo at 1 P.M. and 3 P.M. The museum exploration is free. The art activity and performance fee is \$4 per person. For children ages 6 to 12 and their adult companions. No pre-registration required. For information, call (603) 646-1469.

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

Lunchtime Gallery Talk

HIDDEN MEANINGS IN AUSTRALIAN ABORIGINAL PAINTINGS

Kirk Endicott, Professor of Anthropology

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

Lecture

MAY 1968 AND THE APOTHEOSIS OF SURREALISM

Alyce Mahon, Lecturer and Fellow, History of Art, Cambridge University

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

Introductory Tour of *From Discovery to Dartmouth: The Assyrian Reliefs at the Hood*

NOVEMBER

1 November, Wednesday, 5:30 P.M.

Lecture

IN THE EYE OF THE STORM: CONTEMPORARY INDIGENOUS ART IN AUSTRALIA

Brian Kennedy, Director

SYMPOSIUM

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

This symposium brings to Dartmouth major scholars of Assyrian art and archaeology, including curators of the important British Museum collection from the palace of Ashurnasirpal, an archaeologist who has excavated at the palace site, and a scholar who has worked to protect antiquities in Iraq during the current conflict. It has been organized by Dartmouth art history associate professor Ada Cohen and lecturer Steve Kangas of art history and Jewish studies in consultation with anthropology assistant professor Kamyar Abdi.

3 November, Friday, 4:30 P.M.

WELCOME

Brian Kennedy, Hood Museum of Art

INTRODUCTION

Ada Cohen, Department of Art History

Keynote Address

THE EARLY EXPLORATION OF ASSYRIA

Julian E. Reade, The British Museum

A reception will follow in Kim Gallery.

4 November, Saturday, 9:30 A.M.–4:30 P.M.

Morning Session, 9:30 A.M.–12:00 P.M.

MODERATOR: Steven Kangas, Department of Art History and Program in Jewish Studies

**THE NORTHWEST PALACE OF ASHURNASIRPAL II
(IN THE DIGITAL AGE)**

Sam Paley, University at Buffalo

**BANQUETS, BAUBLES, AND BRONZES: MATERIAL
COMFORTS IN THE NEO-ASSYRIAN PALACES**

Allison Karmel Thomason, Southern Illinois University,
Edwardsville

**POLITICAL POSTERS, PRAYERS, TIME CAPSULES,
AND LIVING GODS: THE MULTIPLE ROLES OF THE
HOOD MUSEUM'S ASSYRIAN CARVINGS**

Barbara N. Porter, The Casco Bay Assyriological Institute

**"TIME AND ETERNITY" IN THE NORTHWEST
PALACE OF ASHURNASIRPAL II IN NIMRUD**

Mehmet-Ali Atac, Bryn Mawr College

Afternoon Session, 2:00 P.M.–4:30 P.M.

MODERATOR: Susan Ackerman, Department of Religion and Women's and Gender Studies Program

**ATTENDANTS OF THE KING IN THE ASSYRIAN
RELIEFS**

Paul Collins, The British Museum

**FRANCIS BROWN, THE FIRST AMERICAN
ASSYRIOLOGIST: THE DARTMOUTH YEARS**

Kamyar Abdi, Dartmouth College

THE NORTHWEST PALACE AND NIMRUD TODAY

John Russell, Massachusetts College of Art

5 November, Sunday, 2:00–4:30 P.M.

TEEN WORKSHOP

Painting Your Story

This workshop is designed for young adults ages 14 to 18. In the museum, participants will look at paintings created by contemporary Aboriginal artists, many of which refer to ancient stories, or Dreamings, that are very meaningful to the artists. Then, in the studio, participants will create paintings on canvas that refer to stories that are important in their own lives. Enrollment is limited to fifteen and cost \$10 per person. Call (603) 646-1469 for more information or to register.

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

Live Teleconference

Françoise Dussart, Associate Professor of Anthropology and Women's Studies at The University of Connecticut, will be speaking with artists in the remote Australian community of Yuendumu at the Warlukurlangu Art Centre via video teleconference in a rare opportunity to hear Indigenous artists' perspectives firsthand.

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

**The Dr. Allen W. Root Contemporary Art
Distinguished Lecture**

**IF THE UNIVERSE DERIVES FROM A SINGLE
POINT, WHY DO ART AND LANGUAGE STAND
APART?**

Hank Hine, Director, Salvador Dali Museum,
St. Petersburg, Florida

A reception will follow in Kim Gallery.

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

Hood Highlights Tour

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



View east in the Throne Room of the Northwest Palace of King Ashurnasirpal II at Nimrud (ancient Assyria, present-day Iraq) as it may have looked during the 9th c. BCE, showing the king walking passed a glowing pile of coals in a portable brazier by his throne; rendering from the Learning Sites interactive 3D computer model of the palace; © 2006 Learning Sites, Inc.

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

Films

TOUT VA BIEN and **LETTER TO JANE** (1972 France), directed by Jean-Luc Godard and Jean-Pierre Gorin. Lynn Higgins, Parents Distinguished Research Professor and Chair of French and Italian, will give an introduction to the two films and lead a discussion after the viewing. This film showing is presented in conjunction with *Protest in Paris 1968: Photographs* by Serge Hambourg. These two Godard/Gorin works reflect the issues and ethos of the late 1960s and early 1970s in France. In *Tout Va Bien*, which stars Jane Fonda and Yves Montand, "Godard examines the structure of movies, relationships and revolutions through the life of a couple in Paris." *Letter to Jane* is a political tract addressed to Jane Fonda about her visit to North Vietnam in 1972.

15 November, Wednesday, 5:30 P.M.

Lecture

THE LOST PAINTING: THE QUEST FOR A CARAVAGGIO MASTERPIECE

Jonathan Harr, author of *The Lost Painting: The Quest for a Caravaggio Masterpiece*

A reception will follow in Kim Gallery.

15 November, Wednesday, 7:00 P.M.

ADULT WORKSHOP

What's the Story?

This discussion-based tour of selected works in *Dreaming Their Way* is designed for adults who would like to learn more about contemporary Aboriginal paintings and the stories and events to which they refer. The conversational approach of the workshop is designed to help participants increase their skills, confidence, and enjoyment in exploring contemporary art. Participation limited to sixteen. Pre-registration required by calling the museum's education department at (603) 646-1469.

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

Introductory Tour of *Dreaming Their Way*

19 November, Sunday, 1:00–3:00 P.M.

CHILDREN'S PROGRAM

Exploring Ashurnasirpal II's World

Discover the facts and mysteries of the carved stone panels that once decorated the palace of Assyrian King Ashurnasirpal II more than three thousand years ago. Participants will look at six of the original panels to learn about the beliefs and customs of ancient Assyria (present-day Iraq) as well as computer simulations of the actual palace. In the studio we will create our own relief panels out of clay. The cost is \$3.00 per person. Open to children ages 8 to 11. Registration is limited to twenty. For more information or to register, please call (603) 646-1469.

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

Lunchtime Gallery Talk

THE LADIES OF HERMANNSBURG:

PAINTING AND POTTERY IN THE CENTRAL

AUSTRALIAN DESERT

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

DECEMBER

1 December, Friday, 5:30 P.M.

Lecture and Tour of *Dreaming Their Way*

Robert Kaplan, Attorney and Member of the Board of Trustees of the Seattle Art Museum, and Margaret Levi, Jere L. Bacharach Professor of International Studies, Department of Political Science, University of Washington, and distinguished collectors of Australian Indigenous Art.

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

Introductory Tour of *From Discovery to Dartmouth: The Assyrian Reliefs at the Hood*

6 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.

9 December, Saturday, 2:00 P.M.

Introductory Tour of *Dreaming Their Way*

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

The museum will be closed for the holidays from December 24 through January 1.

ARTS A LA CARTE

20 September, 18 October, 17 January, 22 February

The Friends of Hopkins Center and Hood Museum of Art is proud to present the annual luncheon series *Arts a la Carte*. These diverse lectures are sure to provide insight into select Upper Valley cultural events! These noontime luncheons are held at Jesse's Restaurant, and the Friends offer a discount to those who purchase tickets to all four presentations. For more information or to register, please call the Friends' office at 603-646-2006.

ARTVENTURES

Interactive tours for children ages eight and older are offered on the first Saturday of each month, October through May. Children explore works of art through lively discussions, hands-on activities, and creative projects. Participation in each ArtVenture is limited to twenty children on a pre-registration basis. Thanks to the generous support of the Friends, there is no charge for admission. For information, call the education department at (603) 646-1469.

GROUP TOURS

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

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

COMMUNITY OF LEARNERS

In many of the programs offered at the Hood, we engage visitors in the active interpretation of works of art. This engagement takes many different forms, but one that we have found works well for school children, teenagers, college students, and adults is descriptive and creative writing in response to works of art. The following poems inspired by works in the American collection demonstrate how effective this approach can be. Both poems were written by seventh-grade students from the Chesterfield School of Chesterfield, New Hampshire, following a visit to the museum.

Back from the Orchard

by Sam Galloway

A lot of apples, for a little boy.
Scrumptious apples, give a lot of joy.
Perky, outgoing, and curious is he,
Picking more and more apples, from the apple tree.
He comes back with pockets full,
he comes back with a bunch.
So he can cover,
for breakfast, dinner, and lunch.
He may have a confused, or dumbfounded look.
But, he's delighted and excited,
for all the apples he took.
He has five in each pocket,
so he can fit up to ten.
Now he's gone back to the orchard,
for more apples, again.

To Know Myself

by Casey Powers

Solitude is what I find in this longing, untouched place,
chained into changelessness by its secret,
bound down by the weight of the world,
unaffected by time it lurks lonesomely in its own shadow,
lush and dense with mystery it longs for answers no one knows.
Yet in this mystery I have found myself,
in the vagueness I have never known,
I have found the answers to my questions,
I have found a home away from home,
I have found the solitude I need,
in this place that is unknown,
I have found the light to cure my darkness,
and I, and I alone,
know what I need to know myself,
in this place that is unknown.

Whether participating in one of the Hood's art and writing programs for college and community audiences or visiting the galleries on your own, we encourage you to try this technique. Choose a work of art that interests you, spend time looking at it carefully, and then put pencil to paper (no pens allowed in the museum!) and use your observations, feelings, thoughts, and questions about the work as inspiration. Writing in response to a work of art often enhances one's observations and reflections and can deepen your appreciation of and pleasure in visual art.

LESLEY WELLMAN
Curator of Education

(below) Eastman Johnson, *Back from the Orchard*, 1876, oil on board. Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; the Mrs. Harvey P. Hood W'18 Fund; a gift from the Estate of Russell Cowles, Class of 1909; and a gift from Jose Guerrero, by exchange; P.993.26

(bottom) Thomas Moran, *Solitude*, 1865, charcoal and white chalk on tan wove paper. Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; D.998.12.1





Protest in Paris 1968

Photographs by Serge Hambourg

(above) Crowd of marching protestors with sign reading “Sorbonne Teachers against Repression,” May 10, 1968.

(right) View down the boulevard toward the Panthéon, May 11, 1968.

(upper right) Serge Hambourg self-portrait, May 10, 1968.

Of what value are photographs when reflecting upon historic events? Many are compelling images that give the look and feel of a time that is past—the way people dressed, their fleeting expressions, the particularity of a place at a certain day and hour. What truths are to be gleaned from them, if any? Why do

some photographs become symbolic of an entire era? The most famous are studied more for their impact than their status as historical documents—the standing hooded figure from Abu Ghraib, the kneeling figure of a Kent State student, the execution of a captured Viet Cong fighter, the Rwandan youth with machete scars fanning across his face. Are photographic images a stumbling block or an aid in understanding the events that they capture? With these questions in mind, the Hood Museum of Art presents thirty-five images of the “events” of May 1968 in Paris by French photographer Serge Hambourg. During this turbulent year Hambourg was working as a photojournalist for the weekly left-leaning magazine *Le Nouvel Observateur*. He first photographed the student protest leader Daniel Cohn-Bendit talking to a group at Nanterre University in early March and then followed the numerous demonstrations and meetings as events heated up later that spring. Some of these images were printed in *Le Nouvel Observateur*. Most of them, however, have been filed away until now.

A college museum often collaborates with its faculty in investigations of visual culture and its relation to society, politics, and other art forms. For this project the Hood has been extremely fortunate to work with Anne Sa'adah, Joel Parker Professor of Law and Political Science, Department of Government, Dartmouth College, who lent her expertise on French politics, society, and culture to the interpretation of these images. For the exhibition catalogue, she contributed a scholarly essay that illuminates the conditions of the protests and the personalities that Serge Hambourg captures on film. Sa'adah describes the students'

intense frustration, which escalated quickly into demonstrations and clashes between police and protestors. The inept reaction of the government in turn led to worker's strikes and a general upheaval that precipitated the dissolution of the French National Assembly and new general elections. Sa'adah's essay describes the complexity of the situation and the varying factions among the left who vied to become the arbiters of the message of reform, as well as the initial misunderstanding by political leaders of the serious nature of the uprising. Thomas Crow, Director of the Getty Research Institute, has also contributed an essay on the artistic



aspects of the May events. To provide further context for the exhibition, the museum will present Hood Museum of Art paintings, sculpture, and prints from the 1960s and early 1970s by such artists as Yves Klein, Andy Warhol, Ed Ruscha, Ben Vautier, and Yayoi Kusama.

This exhibition would not have reached fruition without the support and deep interest of the Parnassus Foundation and Raphael and Jane Bernstein, decades-long supporters of Serge Hambourg's work. We are indebted in particular to Raphael Bernstein's dedication to the interdisciplinary aspects of this presentation of Hambourg's work. It is our hope that this exhibition and catalogue will illuminate the events of 1968 for today's college and university students, demonstrating how they have helped to shape our own political consciousness at the beginning of the twenty-first century. Greater comprehension of the key events that defined the postwar generation, along with a developed sense of history, will make for more considered and informed choices within the democratic system that prospers through our participation today. ●

BRIAN KENNEDY
Director

KATHERINE HART
Associate Director



SAAR AND BANNARN

Hood Acquires Two Sculptures by African American Artists



Caché is a powerful life-sized sculpture by Alison Saar, who was artist-in-residence in Dartmouth College's Department of Studio Art in 2002. This work presents an autobiographical narrative layered with African and African American artistic and cultural references. *Caché* is composed of a carved wooden figure of a reclining female nude swathed in salvaged antique ceiling tin that, like aged skin, emulates the unforgiving hands of time, which emboss the body with birthmarks, scars, stretch marks, and wrinkles. The detailed and repetitious patterns evoke also the scarification of an African woman's skin to mark her passage through key moments in life. In this sculpture, Saar gives hair, especially "anglosaxified" hair, as she calls it, a dominant role. The woman's long, thick mass of straightened hair made up of black wire is stretched out on the floor away from her body, the tips ending in a colossal ball of black wire. Saar's visual references to hair comment on the construction of racial and cultural identity, particularly her own as a woman of mixed heritage. However, the mass of hair also symbolizes the importance of hair in African and African American cultures, particularly as a reflection of female beauty, the accumulation of experience, and the passage of time and all that time holds and keeps.

Saar draws upon visual clichés in Western art, specifically in her use of the iconic reclining female nude, which historically has symbolized the self-possessed and sexually avail-

able woman. However, in *Caché* the figure's pose is anything but relaxed. With one hand poised on the ground, the figure appears to be ready to push up or away. Saar has titled this piece *Caché*, using the French word for "hidden" or "hiding place," shrouding the sculpture with an ambiguity that further opposes the cliché of the reclining nude.

BARBARA THOMPSON
Curator of African, Oceanic, and Native American Collections

Alison Saar, *Caché*, 2006, wood, ceiling tin and wire. Purchased through the Virginia and Preston T. Kelsey '58 Fund. Photo courtesy of L.A. Louver Gallery.

Henry "Mike" Bannarn was an influential, academically trained artist intimately associated with the Harlem Renaissance in the 1930s. In addition to his art, which was widely exhibited and admired in his day, he was revered for his role as a mentor to other African American artists. Together with fellow artist Charles Alston, he ran a studio/workshop at 306 West 141st Street (dubbed "306"), which served not only as a vital training ground for aspiring artists but as an informal salon for the exchange of ideas among African American artists, writers, actors, musicians, dancers, and political figures.

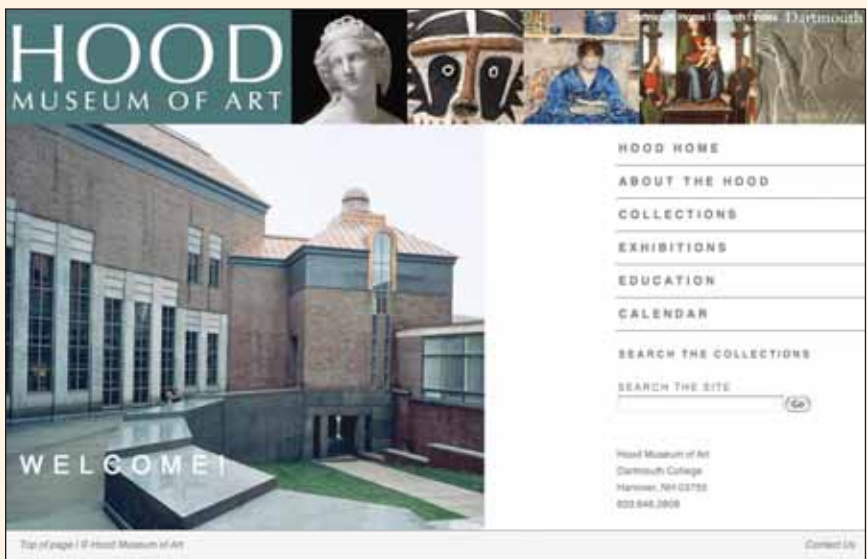
In this arresting work, Bannarn depicts a midwife slapping the first breath of life into the infant she holds upside down in her arms. The blocky, frontal presentation of the figure, the stylized facial features, and the rough-hewn surface reveal Bannarn's "prim-

itivist" aesthetic and his particular reverence for African sculpture. The figure's compact, monumental form and powerful gaze also suggest the important role of the midwife in African American culture. In many African societies midwives were held in awe as healers and ritual specialists who assisted with birthing and reproductive health, often prepared the dead for burial, and were thought to have supernatural powers. In America during the 1930s, midwives were still commonplace in rural areas and in poorer urban neighborhoods, including Harlem, New York. Bannarn's work dates to the very period in which the medical establishment was attempting to eradicate—or at least control—the practice of midwifery in this country. This work would therefore seem to uphold the midwife as an emblem of African American culture in the face of challenges from the dominant white establishment. Bannarn's embrace of African art and culture was shared by many black artists of the period, who actively explored their racial identity and heritage and sought to make it integral to their art.

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

Henry W. Bannarn, *Midwife (Breath of Life)*, about 1940, walnut or mahogany. Purchased through the Katharine T. and Merrill G. Beede 1929 Fund and the Florence and Lansing Porter Moore 1937 Fund; 2006.30





MUSEUM news

Web Site Redesign

The Hood has been especially active this past year in bringing our visitors fascinating exhibitions, programs, and publications, with an increased focus on the permanent collections. To be sure that people know about the exciting initiatives happening in and around the museum, we have now launched our redesigned Web site. Its new and refreshed contents include more images, more information about the collections, features to help people plan their visits, improved maps, additional links, and expanded details about the many Hood educational opportunities. Those searching for photography of the collections or wishing to join the Hood's mailing list can do so online. The new site also features a complete staff directory, the Hood's new four-year strategic plan, and the current annual report. Future features will include streaming video, virtual tours, podcasts, and the ability to shop online. Visit the site today and rediscover the Hood at www.hoodmuseum.dartmouth.edu.



The Friends

This year the Friends of Hopkins Center and Hood Museum of Art celebrates its fortieth anniversary! The Friends are community members who aim to foster an appreciation for the many ways art enriches our lives, with an emphasis on educational outreach to area school teachers, children, and their families. Among the programs at the Hood that receive funding from the Friends are Family Days, ArtVentures, ArtStart, and Images. Funds to support these varied programs are derived from Friends-sponsored events made possible by volunteers. There are many ways to participate. Befriend the arts and join the Friends today! Contact the Friends, 6116 Clement West, Hanover, NH 03755 (603-646-2006) or email hffriends@valley.net.

Staff news

BART THURBER, the Hood's curator of European art, has been awarded a prestigious Craig Hugh Smyth Visiting Fellowship this fall at Villa I Tatti, the Harvard

University Center for Renaissance Studies in Florence, Italy. The fellowship, generously funded by the Andrew W. Mellon Foundation and supported by Dartmouth College's Provost Office, will allow Thurber to conduct research on several paintings in the museum's Italian Renaissance collection. He will also develop a book-length study on art and architecture in Bologna during the Counter Reformation.

At the beginning of the summer, we bid farewell to two staff members. THERESA DELEMARRE, Administrative Assistant for Development, retired after twenty-five years at Dartmouth. Theresa worked as the Hood's Receptionist/ Business Assistant beginning at its opening in 1985, and in 1998 she was promoted to her post as Director's Administrative Assistant for Development. During her twenty years at the Hood, Theresa was a model colleague, treasured for her kindness and sense of humor. LINDA IDE, Tour Coordinator, spent eight years at the Hood. Linda was a gracious and ever-helpful presence, welcoming visitors of all ages to the museum. She arranged visits for thousands of regional school children, enrolled teachers, children, adults, and teenagers in the museum's public programs, and worked closely with the docents. Everyone at the museum and in the community who worked with Theresa and Linda will miss them tremendously.

Marguerite Collier Named 2006 Volunteer of the Year



This fall, the Hood Museum of Art is pleased to honor Marguerite Collier as its Volunteer of the Year. This award is presented by the Hood every October in conjunction with National Arts and Humanities Month as a way of paying tribute to its dedicated volunteers. Marguerite has been an enthusiastic volunteer at the Hood Museum Shop since moving to the Upper Valley in 1994 with her husband, Bob. In addition to her zeal for assisting shop customers, Marguerite is also devoted to

recruiting and coordinating the other shop volunteers. Prior to moving to the Upper Valley, Marguerite was a fourth grade teacher in Wellesley, Massachusetts, so it is no surprise that she is especially interested in making the arts accessible and meaningful to the Hood's younger visitors. To this end she has served on the Board of the Friends of Hopkins Center and Hood Museum of Art. We thank Marguerite for her twelve years of dedicated service to the museum and the many ways her presence and enthusiasm reach beyond the ordinary!

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Shop News

Maasai Jewelry: All the Way from Kenya to the Hood Museum Shop!

Fashion lovers worldwide are wrapping their arms and hearts around Zulugrass jewelry, now available in Hanover at the Hood Museum Shop. Maasai women of Kenya found a way to achieve economic independence when designers Philip and Katy Leakey determined that the indigenous drought-resistant bamboo-like grass lent itself well to dyeing and stringing in a bead formation. With the addition of hand-blown glass beads, renowned for their reflective qualities, the Zulugrass line of jewelry and home accessories was achieved.

A Space for Dialogue

This fall when you visit the Hood, make a point to see the current *Space for Dialogue* exhibition in the entrance lobby. Five powerful selections from the collection including prints by Francisco Goya and Käthe Kollwitz, photographs by James Nachtwey and Dmitri Baltermants, and a bronze sculpture by Marius Jean Antonin Mercie come together to present a profound and moving picture of war and its victims. On view through early December, the assembly of these particular works strives to widen our understanding of war and of the diverse approaches different artists take in communicating aspects of war such as suffering, bravery, endurance, and even small moments of hope. This exhibition is curated by Cristina Duncan Evans '06, former Education Intern at the Hood.

A *Space for Dialogue* and its free accompanying brochure are made possible through a generous gift from the Class of 1948.

Autumn 2006

DARTMOUTH COLLEGE

quarterly

HOOD MUSEUM OF ART

Serge Hambourg, *Policeman Dragging Protester*, 1968, photograph.

October 19, 2006–March 11, 2007

THE HOOD MUSEUM OF ART, 1856–2006

FROM DISCOVERY TO DARTMOUTH: THE ASSYRIAN RELIEFS AT

September 9–November 19, 2006

PROTEST IN PARIS 1968: PHOTOGRAPHS BY SERGE HAMBOURG

October 7–December 10, 2006

DREAMING
AUSTRALIAN ABORIGINAL WOMEN PAINTERS
THEIR WAY

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



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

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