

HOOD MUSEUM OF ART

# quarterly



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Membership Matters

DARTMOUTH  
COLLEGE

*Spring/Summer 2010*

Susan Meiselas, *Sandinistas at the wall of the National Guard headquarters, Esteli, Nicaragua, 1979*, chromogenic print. Collection, International Center of Photography.  
© Susan Meiselas, Magnum



Dartmouth students view photographs in the museum's collection in the Bernstein Study-Storage Center.

## LETTER FROM THE DIRECTOR

In his speech on March 2, 2009, accepting the post of seventeenth President of Dartmouth College, Dr. Jim Yong Kim quoted one of his predecessors, John Sloan Dickey, who was fond of telling students “the world’s troubles are your troubles.” The belief that Dartmouth students can do something about the world’s troubles is deeply felt. Participation rates in the Peace Corps and in volunteer and study abroad programs by Dartmouth students are among the highest in any American college or university. Susan Meiselas, whose major exhibition is on display at the Hood Museum of Art this spring, is somebody who believes in doing something about the world’s troubles. She has been a witness to global events, and especially to people who are threatened by violence and war. She is committed to human rights and activism. She brings this social commitment and concern about ethics to contemporary photography, which is so open to manipulation and partiality. Perhaps more than most forms of art making, students today seem to be attracted by the immediacy of photographs. We thank the International Center for Photography and Marina and Andrew E. Lewin ’81 for enabling the Hood Museum of Art to present *Susan Meiselas: In History*, a truly powerful photographic exhibition.

Many academic departments at Dartmouth include the Hood Museum of Art’s collections within their curricula, and it is a source of delight that there is such consistent support from our faculty. Last year, we pulled 4,846 objects from storage for study by professors and their classes. The Bernstein Study-Storage Center, the museum’s classroom, was used by eighty-nine Dartmouth classes, and individual student visits totaled 1,166. Along with this work, we engage intensively with regional school and community groups, which resulted in 5,175 visits by school children to the museum and the Orozco mural. The Hood Museum of Art seeks to be an exemplary teaching museum, but we are especially concerned to engage Dartmouth faculty and students, along with administrators and our broader community, in a discussion about visual literacy, so that we can teach and learn how to better construct meaning from images. We have been assisted in this work over many years by support from the Andrew W. Mellon Foundation, who recently awarded a further major grant to establish an endowment to strengthen the curricular role of our museum’s collections and programs. The commitment of the foundation to the work of museums in advancing teaching by direct engagement with works of art is outstanding, and we are most appreciative.

Our summer exhibition, *Made in Hollywood: Photographs from the John Kobal Foundation*, celebrates the heyday of the American film industry from 1920 to 1960. John Kobal was an outstanding collector and historian of Hollywood photography who explored how the major film studios used controlled marketing techniques to promote their stars, making famous the portraits of, for example, Greta Garbo, Gary Cooper, Humphrey Bogart, and Elizabeth Taylor. We are delighted to have the opportunity to work with the Kobal Foundation and Robert Dance ’77, longtime supporter of the Hood Museum of Art, who has curated the exhibition and written for the excellent catalogue.

The past year has been a difficult one for the Hood Museum of Art, given recent budget reductions at Dartmouth College due to a sharp drop in its endowments. Our program is strong and the museum staff has risen to the challenges. We are grateful for the support of the Dartmouth administration, the museum’s board members, faculty and students, and the wider community. The generous commitment of our museum membership is vital. I encourage you to engage with our many scheduled activities in coming months! We aim to be accessible to everyone; please visit as often as you can.

BRIAN KENNEDY  
Director

## HOOD MUSEUM OF ART STAFF

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# HOOD

## MUSEUM OF ART

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

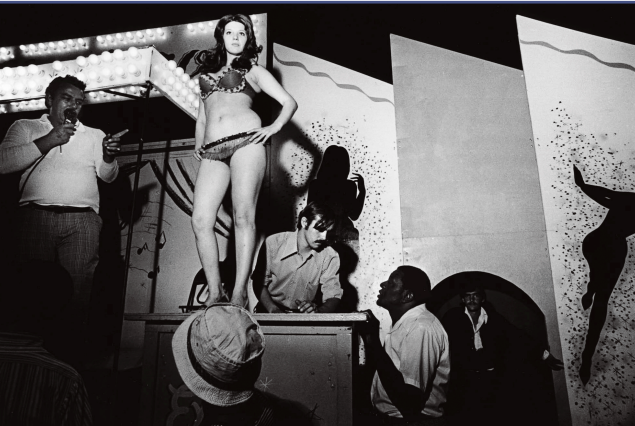
Dartmouth College  
 Hanover, New Hampshire 03755  
 (603) 646-2808

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SPECIAL

# exhibitions



Organized by the International Center of Photography, New York, with support from Shell, and presented at the Hood Museum of Art through the generous support of Marina and Andrew E. Lewin '81, the George O. Southwick 1957 Memorial Fund, and the Hansen Family Fund.

Susan Meiselas, *Lena on the Bally Box, Essex Junction, Vermont, 1973*, gelatin silverprint. Collection of the artist. © Susan Meiselas, Magnum

## SUSAN MEISELAS: IN HISTORY

April 10–June 20, 2010

Susan Meiselas, best known for her work covering the political upheavals in Central America in the 1970s and 1980s, is one of the most socially engaged photographers of our time. Her process has evolved in radical and challenging ways as she has grappled with pivotal questions about her relationship to her subjects, the use and circulation of her images in the media, and the relationship of images to history and memory. Her insistent engagement with these concerns has positioned her as a leading voice in the debate over the function and practice of contemporary documentary photography. This exhibition is structured around three key projects that exemplify the evolution of Meiselas's process and approach: photographs and audio of New England carnival strippers (1972–76); photographs, films, and public installations from Nicaragua (1978–2004); and photographs and collected archival objects and video from Kurdistan (1991–present). The exhibition encourages cross-disciplinary dialogue around issues of art, anthropology, and human rights.

## MADE IN HOLLYWOOD: PHOTOGRAPHS FROM THE JOHN KOBAL FOUNDATION

July 10–September 12, 2010

This exhibition celebrates the finest portraits and still photography produced during the heyday of the American film industry—1920 to 1960—now considered Hollywood's Golden Age. It includes ninety-three photographs drawn from the London-based archive of the late author and collector John Kobal. This collection of the work of more than fifty photographers highlights portraits of film celebrities including Greta Garbo, Marlene Dietrich, Gloria Swanson, Clark Gable, and Humphrey Bogart. Through the skill and inventiveness of these photographers, the faces of Hollywood's greatest stars were memorialized for generations of movie audiences.

Organized by the Santa Barbara Museum of Art and presented at the Hood Museum of Art through the generous support of the Marie-Louise and Samuel R. Rosenthal Fund and the Ray Winfield Smith 1918 Fund.

Clarence Sinclair Bull, *Elizabeth Taylor*, 1948, color print. Courtesy of the John Kobal Foundation.



## 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.







## SUSAN MEISELAS: IN HISTORY

*“There’s a very subtle difference between going to a place because one is ‘concerned’ and becoming ‘concerned’ through the process of engagement.”\**

Over one hundred documentary photographs, films, and archival collections by Susan Meiselas are presented in the major exhibition *Susan Meiselas: In History* (April 10–June 20), on loan to the Hood Museum of Art from the International Center of Photography, New York. Meiselas has explored photography’s potential as a tool of connection and engagement over the course of three decades. An open-ended process of inquiry about political and social conditions has led her to discovery, then to documentation, and only then to the public presentation of the record of this process—that is, her photographs. In so doing, she has both drawn attention to embattled people’s experiences around the world and given back to those people she has photographed, creating ongoing relationships that define her as one of the most socially committed photographers of our time.

The Hood Museum of Art chose to present this exhibition at Dartmouth College because of the resonance that Susan Meiselas’s story—her commitment to human rights and activism, her engagement with the ethics of documentary photography, and her response to self-reflection—has with the values of the college and its students. Her work

exemplifies the expectations for Dartmouth students that Jim Yong Kim articulated upon becoming president of the college: that they lead with “vision, passion, humility, and determination.” Meiselas has tackled the world’s problems through her embrace of those living with them: women working as strippers for traveling carnivals (1972–76); a population striving for change through revolution in Nicaragua (1978–2004); and the Kurds in Iraq, people who have been without a homeland (or their human rights) since World War I (1991–today).

Meiselas has never been a casual observer or neutral bystander. Her carnival strippers project began with a chance visit that developed into trusting relationships, and then to photographs. Today, nearly forty years later, she still corresponds with several of the women. Likewise, after two years photographing the Sandinista Revolution in Nicaragua, she stayed in contact with those people when she set out on a new assignment. Her work documenting the mass killings by Saddam Hussein resulted in a project with the Kurdish people that remains ongoing.

As a result, her photographs have been embraced by those she photographed in astonishing ways: *Sandinistas at the wall of the National Guard headquarters* (see cover) became an icon of pride and

Families return to the ruins of their homes after the Iraqi army forced them to leave in 1989, Qala Diza, Northern Iraq, 1991, chromogenic print. Collection of the artist. © Susan Meiselas, Magnum



resistance for Nicaraguans, and in 2008, Kurds in Iraq ordered five thousand copies of the reprint of her 1997 book, *Kurdistan: In the Shadow of History*.

The exhibition presents three distinct bodies of work from the past thirty-eight years.

### CARNIVAL STRIPPERS (1972–76)

*“At the time I was taking those pictures, ‘women’s lib’ was at the forefront of contemporary consciousness. And what was women’s lib? Women being able to do what they wanted to do . . . It was surprising, [the carnival strippers’] willingness to acknowledge that they were being exploited, but had some other purpose in mind. There wasn’t room for that kind of subtlety in the feminist discussion at that time. That is what I wanted to give texture to.”*

Susan Meiselas spent three summers following and photographing the women who worked the “girl shows” for traveling carnivals in New England, Pennsylvania, and South Carolina. She was drawn initially to these women’s stories, their socio-economic circumstances, their relationships with the men in their lives (family members, carnival managers, and audience members), their attitude toward the work that they did, and their plans for the future. Together with recorded interviews with the strippers, their managers, and audience members, the photographs she took, published in 1976 in her book titled *Carnival Strippers*, present an intimate documentary of these women’s experiences both on and behind the stage. As a result of this work, Susan Meiselas was voted in by Magnum Photos, the internationally recognized cooperative agency to which she still belongs today.

### NICARAGUA (1978–2004)

*“So I got on a plane and went. I didn’t know how or what I would photograph—even where I would stay—and I didn’t speak Spanish.”*

Meiselas explained her departure for Nicaragua in the summer of 1978 as follows: “I was interested in a people challenging the authority that had held them in place for many years . . . I could relate to the demonstrations and the protests and the students rising up against a dictatorship.” She then documented the aspirations, the struggle, the fleeting victory, and the human cost of revolution in what would be considered her signature project, published in her book *Nicaragua* (1981). In 1991, she and two colleagues returned to Nicaragua to locate the people she had photographed and to find out what had happened to them in the intervening years. Her concern led to the poignant documentary film *Pictures from a Revolution* about her trip back. *Reframing History*—a public exhibition she created through the installation of nineteen mural-sized images of her photographs in

the places where they had been taken—followed in 2004. Through this continuing work, her images have gone beyond their relationship to a particular moment in history to become part of a narrative that continues to unfold today.

### KURDISTAN (1991–present)

*“In going to Kurdistan, I was confronting something I’d heard about, read about, and knew that the human rights community had known about, but had never seen evidence of.”*

While working on a project about domestic violence in the United States, Meiselas made her first trip to Kurdistan. She documented the destroyed villages left behind by Kurds who had fled northern Iraq after the first Gulf War and then returned with Human Rights Watch forensics team to find and document the mass graves of the Kurds who had been killed in Saddam Hussein’s Anfal campaign. Meiselas was horrified by what she saw: “In all my work in Latin America, in all my photographing of war, I never saw destruction that was so systematic and so complete.” There was literally nothing left for Kurdish people to call home, no repository for collective history and identity, and often no evidence that people had lived except for a few scraps of cloth unearthed from a grave. Meiselas set aside her camera and began collecting family and ID photographs, documents, and stories. She describes this project—which does include her own photographs—as a one-hundred-year visual

history of a place and people. She published it in a book titled *Kurdistan: In the Shadow of History* in 1997 and launched akaKURDISTAN ([www.akakurdistan.com](http://www.akakurdistan.com)) in 1998 as a virtual archive for people to share their stories and to post, and identify people in, their own photographs.

Through the presentation of *Susan Meiselas: In History* for the benefit of Dartmouth students and faculty and the greater community, the Hood Museum of Art recognizes the impact of looking at and interpreting images on our ability to tackle global concerns. We invite you to visit the exhibition and participate in the many programs throughout the spring, beginning with Susan Meiselas’s opening lecture on Friday, April 16, at 4:30 p.m. in Loew Auditorium.

JULIETTE BIANCO  
Assistant Director

*\*All quotes are by Susan Meiselas from interviews transcribed in the exhibition catalogue that were conducted by Kristen Lubben, Associate Curator at the International Center of Photography and curator of the exhibition.*

*Susan Meiselas: In History* was organized by the International Center of Photography, New York, with support from Shell. Its presentation at the Hood Museum of Art is generously funded by Marina and Andrew E. Lewin ’81, the George O. Southwick 1957 Memorial Fund and the Hansen Family Fund.



*Monimbo woman carrying her dead husband home to be buried in their backyard, near Managua, Nicaragua, 1979, chromogenic print. Collection of the artist.  
© Susan Meiselas, Magnum*



*Lulu and Debbie, Tunbridge, Vermont, 1974, gelatin silver print. Collection of the artist.  
© Susan Meiselas, Magnum*

# MADE IN HOLLYWOOD

## *Photographs from the John Kobal Foundation*



**A**merican films made during the “golden age” of Hollywood, the era when the film studios produced almost five hundred films a year, have held a place of esteem in art museums, college film societies, and academic departments for almost a century. Interest in the artistic and historical values of the work produced by Hollywood studio photographers, however, goes back only a few decades. *Made in Hollywood: Photographs from the John Kobal Foundation*, at the Hood from July 10 to September 12, showcases the Hollywood photography collection of the individual who is perhaps most responsible for sparking that interest among scholars, art lovers, and movie fans. John Kobal (1940–1991), a film fan since his childhood viewing of a Rita Hayworth movie in post-war, Allied-occupied Austria, started his career in writing about film in the 1960s as a freelance journalist for BBC radio. His interviews with actors took him to New York and Hollywood. While his contemporaries treated the economic decline and cultural transition of Hollywood at this time with cynicism or through a nostalgic reverence for the past, Kobal’s fascination centered on what could be made of the change. For him, Hollywood’s most valuable surviving relics were the voluminous photographic collections of star portraits and film production stills that the studios, now dissolving or being absorbed by conglomerates, were giving up or even throwing away.

Kobal’s collection of Hollywood star portrait photos and film production stills serves as the basis for many of his books on film history and stardom. The museum exhibitions he curated—the first major displays of Hollywood photography—inspired other collectors and fueled a growing interest in charting a popular history of twentieth-century American culture through the fantasies and ideals created out of Hollywood and its stars. Kobal’s authority as a historian and passion as a collector-curator arise from his sense that the value of these photographs is only partially derived from the part they played in a particular economic system of mass cultural production, or their ability to imprint on the public’s imagination definitive images of particular stars. Instead, or moreover, as he states in his book *The Art of the Great Hollywood Portrait Photographers*, “These images belong to an experience.” He goes on to argue that “the finest among them create an emotional empathy akin to that found in a bar of music, a line of poetry, or a canvas filled with color.” His study favorably compares Hollywood portrait photography to the works of the greatest portrait painters, whereas his delightful book of interviews, *People Will Talk*, reveals and records the experiences of stars and photographers in golden-age Hollywood.

Kobal’s interest in what transpired between star subjects and studio photographers is evident in his large collection of self-reflexive images of “the photo shoot,” some of which are on



display in the Hood exhibition. In all likelihood, these were taken either for the photographer's own portfolio or for use in the movie fan magazines so important to the studios' promotion of their films and stars. The studios' need for publicity and promotion was the primary reason for the prodigious output—about 250 to 300 negatives per day—that they demanded from their staff photographers. These photographers specialized in creating one of three kinds of photographs: (1) stills from the film set (shot after the last take of an important scene or shot of a film, such as the still taken by John Miehle on the set of *Swing Time*, or the amazing photo attributed to Milton Brown of Lillian Gish on the set of *The Wind*) for use on lobby cards, posters, and ad copy; (2) portraits (usually shot in the photographer's own "gallery" on the lot); and (3) publicity shots (often taken off-site at a star's home or other location).

The portrait was the most important vehicle for the promotion of the studios' most valuable assets—their stars. It was used in the development of a persona that, to be sellable, had to project both a recognizable "type" and the special qualities that made the star unique. This star persona was rarely fixed overnight, although Ernest A. Bachrach's 1940 collaboration with Orson Welles on a portrait created at the very moment the star-director arrived at RKO suggests a genius that had been preordained before he had even directed or acted in his debut film (*Citizen Kane*) at the studio. A comparison of Gene Kornman's 1939 photo of Rita Cansino (subsequently Hayworth) to Robert Coburn's 1946 photo of her for *Gilda* demonstrates the possibility inherent in the studio publicity shot. While the former presents the charming but not exceptional qualities of an as yet typical Hollywood starlet, the latter, one of the most reproduced star portraits of the studio era, reveals a perfect storm of artistry from Hayworth the performer, Coburn the photographer, and Jean-Louis the costume designer. While the breathtaking silk gown worn by the actress in both film and photo hugs every curve of the star's body, Coburn's lighting scheme, suggesting an environment of light and shadow that is at once ethereal and material, complements Hayworth's insouciant head tilt and casual bodily stance in creating a living, breathing woman who could nonetheless be conjured in the fantasies and dreams of her fans as a being who was not of this world.

Robert Dance, curator of the Hood exhibition, author of *Glamour of the Gods: Photographs from the John Kobal Foundation*, and co-author of a study of photographer Ruth Harriet Louise, notes that Kobal's work as collector, curator, and author between the late 1960s and 1991 resuscitated the careers of forgotten photographers and reintroduced them and their star subjects to a new generation of film enthusiasts. *Made in Hollywood: Photographs from the John Kobal Foundation* promises to do that and more—to introduce the life's work of John Kobal to a new generation of art lovers and film fans.

MARY DESJARDINS  
Associate Professor of Film and Media Studies, Dartmouth College



(opposite page, above) Gene Kornman, *Rita Cansino (subsequently Hayworth)*, 1939, silver print.

(opposite page, below) Robert Coburn, *Rita Hayworth for Gilda*, 1946, silver print.

(top) John Miehle, *Fred Astaire and Ginger Rogers for Swing Time*, 1936, platinum print from the original negative.

(above) Ernest A. Bachrach, *Orson Wells*, 1940, silver print.

# the collections



Unknown photographer, American, mid-20th century (United Press Association), *Jackie and Jr.*, 1955, silver gelatin print. Purchased through gifts from Drewry Logan in memory of Philip Langan, Michael Ransmeier in memory of Uta Langan, and from William S. Clark '42; 2010.1.4.

## Photographs of Baseball Legend Jackie Robinson

This past November, the museum lost a valued and respected employee, Phil Langan. In his role as a visitor services and security staff member over the last four and a half years, Phil was a welcoming and gracious advocate for the museum. Prior to working at the Hood, Phil had a long and illustrious career in the field of sports information at such institutions as Harvard University, Ithaca College, Princeton University, Cornell University, and Brown University. He eventually became Vice President of Public Relations and Community Relations for the Hartford Whalers in 1983, then held the same position with the Pittsburgh Penguins from 1991 to 1996. In June 2009, he was inducted into the College Sports Information Directors of America Hall of Fame. He is greatly missed by his colleagues.

Phil often expressed his admiration for the baseball player Jackie Robinson. After Phil died, the Hood Museum of Art acquired four photographs to acknowledge his contribution to the sports world and his admiration of Robinson. Thisbe Gensler, curatorial intern, researched and wrote on Robinson for an installation on the new acquisitions wall at the entrance to the museum in February.

Jackie Robinson (1919–1972) is not only recognized for his exceptional athletic performance but also heralded for his pioneering role in the integration of

Major League Baseball. In 1947, he joined the Brooklyn Dodgers and became the first African American to play for the league, breaking the color barrier that had segregated sports for over sixty years. His tremendous performance on the field earned him great (though contested) popularity, and he was voted rookie of the year in 1947 and most valuable player in 1949. He was inducted into the Baseball Hall of Fame in 1962.

Despite the publicity and excitement that greeted his inclusion in the Dodgers, however, Robinson continued to suffer great discrimination from both teammates and the crowds. Yet his ultimate rejection of prejudice was always apparent in his stellar play—a tremendous achievement that no one, in the end, could deny. His renown as an able advocate of civil rights after his retirement from baseball distinguishes Robinson as an American hero whose legacy in the struggle for an end to racial discrimination lives on.

## Recent Gifts

Harry T. Lewis Jr., Dartmouth Class of 1955, has made the generous gift of Allan Houser's *Taza*, a major bronze sculpture cast from a piece originally carved in Indiana limestone in 1991. This is the second important gift of a Houser sculpture by a Dartmouth alumnus in recent years, following the 2007 gift of the large-scale bronze *Peaceful Serenity* (1992) by David and Mary Alice Kean Raynolds. Allan Houser (1914–1994), a member of the Chiricahua Apache tribe, is one of the most prominent Native American artists of the twentieth century. An artist-in-residence at Dartmouth in 1979, he taught at the Institute of American Indian Art in Santa Fe from 1962 to 1975, playing a pivotal role in the development of modern and contemporary Native American art movements through his work with younger artists. Houser is recognized for synthesizing a modern aesthetic with the traditional Native American narrative traditions in which he had been trained as a painter. *Taza* is a monumental, almost life-sized, depiction of a lone female figure. The historical Taza was in fact the son of the famous Chiricahuan Apache leader Cochise. Taza became chief when Cochise died in 1874 but, on a trip to Washington, D.C., on tribal business in



Allan Houser, *Taza*, 1991, bronze. Gift of Harry T. Lewis Jr., Class of 1955, Tuck 1956, 1981P; 2009.70.

1876, Taza himself died. According to David Rettig of Allan Houser, Inc., the title of this sculpture may indicate that the woman depicted is thinking of Taza.

This bronze relief by the renowned American realist Thomas Eakins (below) is an ecorché—a depiction that shows the muscles of a body without skin. In a tradition dating back at least to the Renaissance and widely adopted in French academies in the nineteenth century, such renderings served as important tools in teaching anatomy. This expertly modeled relief depicts Josephine, a beloved mare who belonged to Fairman Rogers, a wealthy Philadelphia civil engineer and professor who was Eakins's most loyal supporter on the board of the Pennsylvania Academy of the Fine Arts, where Eakins taught. Eakins included Josephine in his painting commissioned by Rogers, *May Morning in the Park* (*The Fairman Rogers Four-in-Hand*) (1879–80,



Thomas Eakins, *Ecorché: Relief of a Horse (Josephine)*, modeled about 1882; cast in 1979, bronze. Gift of Mr. and Mrs. Stuart P. Feld; 2009.72.1.



Philadelphia Museum of Art). After the mare's death around 1882, Rogers donated her carcass to the academy for Eakins to use for teaching. A committed realist, Eakins would be dismissed from his professorship at the academy in 1886 (three years after Rogers retired from the board) owing to his insistence on teaching from the nude model. Mr. and Mrs. Stuart P. Feld donated the original plaster for this work to the National Gallery of Art in 2004. This cast is one of ten works of art that they recently donated to the Hood, including drawings by American artists Oscar Bluemner, Jervis McEntee, and Edward Seager as well as the French early modernist Jeanne Rij-Rousseau.

Frans Hals, an early-seventeenth-century Dutch painter, specialized in portraiture; his great success in Haarlem brought him

many commissions. He was renowned for his portrayals of prominent civic groups and wealthy individuals. Hals's loose style and vivid brushwork created a more spontaneous appearance than that of the work of many of his contemporaries; this imbued his paintings with a lively and direct manner. The innovative technique, while praised by many critics of the day, was not easily acquired by his pupils. However, the vitality and immediacy of Hals's style were qualities that impressionist artists later championed in the nineteenth century.

Although this picture was cut down, possibly in the seventeenth century, it nevertheless expresses wonderfully the power of Hals's portraits. It is also in excellent condition. The painting is an important addition to the museum's holdings from the golden age of Dutch art, which includes works by De Heem, Rembrandt, and Cornelis Saftleven.



Frans Hals, *Portrait of a Man*, 1640s, oil on canvas. Given in memory of Clarence Buttenwieser, Class of 1919, via the estate of Helene L. Buttenwieser by James L. Buttenwieser; 2009.78.1.



### Meet the Senior Interns

The Hood is very pleased to introduce the accomplished group of nine individuals that have been contributing a fresh perspective to the museum's activities this year. The internship program provides opportunities for Dartmouth seniors from all disciplines to engage with museum work in various professional capacities. Senior internships are offered in four main fields: Curatorial, Programming, Public Relations, and the Arts at Dartmouth.

Curatorial interns research objects, write labels and brochures, and assist with other aspects of exhibition development. The five curatorial interns are Stephanie Trejo, an Art History major and Archaeology minor (Homma Family Intern); Julissa Llosa, a Studio Art and Women and Gender Studies double major and Latin American and Caribbean Studies minor (Homma Family Intern); Eleanor Stolzhus, a History and Art History double major (Class of 1954

Intern); Thisbe Gensler, an Art History major; and Kendall Frank, an Art History major (Mellon Special Project Curatorial Intern).

Programming interns work with staff to create engaging museum events and programs for Dartmouth students, including tours, gallery/studio activities, discussion groups, and parties. The programming interns are Anna Nearburg, an Art History modified with Studio Art major and Spanish minor (Kathryn Conroy Intern), and Katherine Briggs, a Psychology major.

The public relations and Arts at Dartmouth interns promote the Hood and the arts on campus in general. The public relations intern is Sarah Peterson, an Art History major and French minor (Levinson Intern). Katherine Coster, a Government major, is the first Arts at Dartmouth intern.

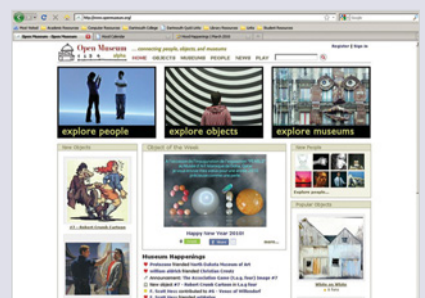
In addition to working within their respective departments, most Hood interns curate their own art installation. Now in its ninth year, *A Space for Dialogue: Fresh Perspectives on the Permanent Collection from Dartmouth's Students* affords Hood interns the opportunity to curate a small exhibition using objects from the permanent collection. Working with Hood staff, interns determine a theme and identify objects to display, help design the installation, write labels and a brochure, and deliver a public gallery talk. *A Space for Dialogue*, founded with support from the Class of 1948, is made possible with generous endowments from the Class of 1967, Bonnie and Richard Reiss Jr. '66, and Pamela J. Joyner '79.



2009–10 Hood Museum of Art interns, left to right: Anna Nearburg, Katherine Briggs, Kendall Frank, Eleanor Stolzhus, Katherine Coster, Sarah Peterson, Julissa Llosa, Stephanie Trejo, and Thisbe Gensler

### Open Museum

This spring, the Hood is collaborating with Open Museum, a two-year-old non-profit Web initiative piloted by Norwich, Vermont, residents Jeff Doyle and Maureen Ward Doyle '85, and Hanover resident Lauri Berkenkamp. Open Museum's mission statement is "connecting people, objects, and museums," and the Hood is one of the first institutions to work with the developers of this site to provide a link between our European and Assyrian permanent collection



displays and content provided on their site. You can access Open Museum directly at [www.openmuseum.org](http://www.openmuseum.org) or through the Hood's website. You can also visit the Hood itself and learn about this new technology and how it will lead you not only to information on works of art but also to an online site for you to exchange ideas and impressions about the art you encounter in the museum, and connect with other people interested in the arts.

### New Publication from the Hood Museum of Art and University Press of New England

*Assyrian Reliefs from the Palace of Ashurnasirpal II: A Cultural Biography*, edited by Ada Cohen and Steven E. Kangas

The well-known narrative images of the Assyrian king Ashurnasirpal II (883–859 B.C.E.) at war and at the hunt are discussed frequently in studies of Near Eastern art. By comparison, the iconic reliefs depicting the ruler, his genies, and the “sacred tree,” which are repeated over and over within the decorative scheme of Ashurnasirpal’s palace in Nimrud, part of modern-day Iraq, are less studied and imperfectly understood by scholars. The essays in this lavishly illustrated volume explore the iconography of the reliefs, the fascinating story of their discovery and dispersal throughout the West, their biblical connections, and their cultural, artistic, and historical meanings. The book takes the reader from the ancient world of Assyria to its modern rediscovery to the digital reconstruction of the Nimrud palace.

ADA COHEN is associate professor of art history at Dartmouth College. STEVEN E. KANGAS is senior lecturer in art history and Jewish studies at Dartmouth College.

### New at the Museum Shop: Haitian Oil Drum Art

A discarded oil drum is the raw material for Haitian artists, who remove both round ends of the fifty-five-gallon drum, clean the barrel by filling it with dried banana or sugar cane leaves, and then set it on fire to rid it of impurities. When the barrel cools down, the artists cut the round drum from top to bottom, then pound it into a flattened “metal canvas” of approximately three by six inches.



They draw a design onto the metal sheet with chalk, then cut out the shape and pound various decorative patterns into the metal using a hammer, chisel, and other tools. The finished design is signed and coated with a protective finish, ready to hang indoors or outdoors.

### Remembering Vicky Ransmeier



Vicky Ransmeier teaches a group of elementary school students about Panamanian textiles.

She radiated enthusiasm as she shared her love and knowledge of art with visitors to the Hood during her six years as a docent. In recognition of her dedication to art and to the museum, her husband, Michael, invited family and friends to make donations to the Hood in Vicky’s memory. Donations will be used toward the purchase of a work of art and toward the museum’s education programs. When the funds are used for these purposes, the museum will attach a credit line that names and honors Vicky. We thank the many people who have made contributions in Vicky’s memory already. Additional contributions may be sent to the attention of Nancy McLain, Hood Museum of Art, Dartmouth College, Hanover, NH 03755.

### A COMMUNITY OF LEARNERS

#### Museum Collecting 101

Each year the Hood staff (assisted by interns and Dartmouth faculty) offers an extracurricular program for Dartmouth students called Museum Collecting 101. The course affords students a behind-the-scenes look at the core work of the museum: acquiring, exhibiting, and teaching with original works of art.

When the program was offered in winter 2009, it focused on contemporary photojournalists who address global issues such as conservation and the environment, international and civil war, poverty, immigration, and other human rights issues. The subject matter drew wide-ranging student interest and the sixteen participants represented all four classes at Dartmouth and twelve different majors.

After learning about the museum’s purpose and acquisitions process and being introduced to the Hood’s photography collection, participants reviewed the work of several contemporary photojournalists and decided which artist’s work the Hood should purchase, and then

It is with great sadness that we note the death of Vicky Ransmeier, docent and friend of the museum, on October 21, 2009. Vicky was deeply committed to the museum and its educational mission.



Museum Collecting 101 participants spend time in Bernstein Study-Storage learning about photographs already in the museum’s collection before deciding on a new acquisition.

which specific photograph. The level of engagement on the part of students and the quality of the questions and discussion they generated were extremely rewarding to witness. After a heated debate, they selected a stunning work by photographer Daniel Beltrá, an artist who has worked extensively for Greenpeace and other environmental organizations. The names of the students who participated in the program were added to the credit line for the photograph, and so will remain a permanent part of the history of the object.

When participating students were asked if they would recommend the course to other students, every one of them responded with a resounding yes. When asked what they felt they gained by participating, they said:

*“A better understanding of the acquisitions process, and of how photojournalism fits into the art, political, and academic worlds.”*

*“I’ve come to understand the complexity of selecting a work of art for a museum. I think I will be able to go to the Hood now and look at a piece of art and see why it was acquired, what educational and aesthetic value it might hold, and how it is relevant.”*

*“There is definitely a feeling of accomplishment that comes from being a part of the course.”*

This winter, Museum Collecting 101 participants selected a photograph by contemporary South Korean artist Atta Kim for acquisition. The work will be used by Professor Allen Hockley in art history courses he teaches on Asian art, as well as by faculty in other disciplines, and thus this extracurricular student experience will enrich the curriculum as well as all visitors’ experiences at the museum. The purchase of the photograph was made possible in part with donations given in memory of Vicky Ransmeier (see the related announcement on this page), who would have been deeply excited about the intensive educational nature of the program.

This winter’s Museum Collecting 101 program was made possible thanks to a grant from the Krehbiel Foundation.



# Membership Matters

## The Season in Review

Fall and winter were busy times for membership programs. In the fall, the Hood paired up with Saint-Gaudens National Historic Site in Cornish, N.H., to provide an overnight trip to New York City to tour the Saint-Gaudens exhibition at the Metropolitan Museum of Art, the Century Club, and the Player's Club.

Two member courses were offered in the fall and winter featuring the modern and contemporary art collections at Dartmouth. Participants learned over the four-week course about a variety of works in the *Modern and Contemporary Art at Dartmouth* exhibition (see fig. 1).

The first *Art in Bloom* benefit event was held in October and welcomed more than 150 ticketed



In front of the Farragut Monument in Madison Square Park during the joint member trip to New York between Saint-Gaudens and the Hood Museum of Art.



Photo by Timman Dettie '10.

visitors for the day. Ten garden clubs created inspired floral arrangements in conversation with works in the galleries (see fig. 2). Gardening expert Charlie Nardozzi and landscape architect Julie Moir Messervy presented talks. The proceeds from this event and accompanying silent auction support the dozens of lectures, gallery talks, and other public programs that the Hood offers free of charge throughout the year.

## Save the Date! Hood Museum of Art Gala Benefit

The second biennial Hood Museum of Art Benefit Auction and Gala will be held on Saturday, October 23. This is the museum's major fundraising event for the year and will celebrate the twenty-fifth anniversary of the Hood Museum of Art building! The evening will be filled with art adventures, auctions, dinner, live music, dancing, and more (see fig. 3). The gala will benefit teaching with works of art to visitors of all ages free of charge. Members receive a priority invitation—monitor the Hood's Web site for more details.

## Member Email Addresses Needed

In an ongoing effort to communicate more efficiently with our members, the Hood strives to keep in touch primarily through email. The Hood respects the privacy of its members and will not share your email address. To submit your email address or update an old address, please contact us as indicated below.

## Join Now!

Join the Hood Museum of Art and begin enjoying these benefits and others today. To sign up, please email [hoodmembership@dartmouth.edu](mailto:hoodmembership@dartmouth.edu) or call Sharon Reed at (603) 646-9660.



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Photo by Jon Gilbert Fox

(fig. 1) Participants in the *Modern and Contemporary Art at Dartmouth* course.

(fig. 2) One of the floral arrangements from *Art In Bloom*.

(fig. 3) Guests at the Hood's first biennial gala enjoy an evening inspired by the eighteenth-century European Grand Tour.

## 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. (museum only)

### 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.



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

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**This spring and summer at the Hood:**

**SUSAN MEISELAS: IN HISTORY**

**April 10–June 20, 2010**

**MADE IN HOLLYWOOD:**

**PHOTOGRAPHS FROM THE JOHN KOBAL FOUNDATION**

**July 10–September 12, 2010**

**ART THAT LIVES?**

**EXPLORING FIGURAL ART FROM AFRICA**

**Ongoing**

Ernest A. Bachrach, *Marilyn Monroe*, 1952, platinum print from the original negative.  
Courtesy of the John Kobal Foundation.

HOOD MUSEUM OF ART

**quarterly**

DARTMOUTH COLLEGE

*Spring/Summer 2010*



# HOOD

## MUSEUM OF ART

www.hoodmuseum.dartmouth.edu

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

# HOOD

## MUSEUM OF ART

www.hoodmuseum.dartmouth.edu

SPRING/SUMMER 2010

## SPECIAL EXHIBITIONS

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

# HOOD

## MUSEUM OF ART

### MEMBERSHIP

### SPRING 2010 CALENDAR OF EVENTS AND SPRING/SUMMER SPECIAL EXHIBITIONS

HOOD  
MUSEUM OF ART  
Dartmouth College  
Hanover, NH 03755

#### Susan Meiselas: In History

April 10–June 20, 2010



Susan Meiselas is one of the most socially engaged photographers of our time. This exhibition is structured around three key projects that exemplify the evolution of Meiselas's process and approach: New England carnival strippers (1972–76), Nicaragua (1978–2004), and Kurdistan (1991–present).

*Organized by the International Center of Photography, New York, with support from Shell, and presented at the Hood Museum of Art through the generous support of Marina and Andrew E. Lewin '81, the George O. Southwick 1957 Memorial Fund, and the Hansen Family Fund.*

Susan Meiselas, *Lena on the Bally Box, Essex Junction, Vermont* (detail), 1973, gelatin silver print. Collection of the artist. © Susan Meiselas, Magnum

#### 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 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

#### Made in Hollywood: Photographs from the John Kobal Foundation

July 10–September 12, 2010



This exhibition celebrates the finest portraits and still photography produced during the heyday of the American film industry—1920 to 1960—now considered Hollywood's Golden Age. Through the skill and inventiveness of these photographers, the faces of Hollywood's greatest stars were memorialized for

generations of movie audiences.

*Organized by the Santa Barbara Museum of Art and presented at the Hood Museum of Art through the generous support of the Marie-Louise and Samuel R. Rosenthal Fund and the Ray Winfield Smith 1918 Fund*

Clarence Sinclair Bull, *Elizabeth Taylor* (detail), 1948, color print. Courtesy of the John Kobal Foundation.

**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.

APRIL

3 April, Saturday, 10:30–12:00 P.M.

and 1:00–2:30 P.M.

FAMILY WORKSHOP

Journey Across America

Take a trip across America—from the mountains of Vermont and New Hampshire to the western plains. We'll spend time in the countryside and in New York City as we explore American paintings. In the studio, we'll create "postcards" of our travels. For children ages 6 to 10 and their adult companions. Offered twice; participation is limited. Call (603) 646-1469 to register.

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

INTRODUCTORY TOUR

Art That Lives? Exploring Figural Art from Africa

14 April, Wednesday, 5:30 P.M.

Second-floor galleries

MEMBER EVENT: SNEAK PREVIEW

Susan Meiselas: In History

Investor level members and above are invited to an exclusive sneak preview of this exhibition. Please RSVP by April 10 to [hoodmembership@dartmouth.edu](mailto:hoodmembership@dartmouth.edu) or (604) 646-9660.

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

Arthur M. Loew Auditorium

ARTIST LECTURE AND RECEPTION

Annual James Hoffmann Memorial Lecture in Comparative Literature and Opening Reception for *Susan Meiselas: In History*

Susan Meiselas

In History

This lecture by Susan Meiselas, a retrospective view of her career and the exhibition on view at the Hood Museum of Art, is co-sponsored by the Comparative Literature Program, the Hood Museum of Art, and the Leslie Center for the Humanities.

17 April, Saturday, 10:00 A.M.–12:00 noon

Hood galleries

SLOW ART

"Slow Art" is a grassroots, global movement that brings people together informally to really look at art. April 17 marks Slow Art Day around the world. The Upper Valley Slow Art program begins with a visit to the Hood Museum of Art, followed by discussion over lunch in town. To sign up, call Maureen Doyle at (802) 649-1945 or visit <http://slowarthanover2010.eventbrite.com>.

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

Second-floor galleries

GALLERY TALK

Kristen Lubben, Associate Curator at the International Center of Photography, New York, and curator of the exhibition, will discuss *Susan Meiselas: In History*.

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

Second-floor galleries

LUNCHTIME GALLERY TALK

Photography, Memory, Archives, and History: A Conversation About the Work of Susan Meiselas

Brian Miller, Senior Lecturer in Studio Art, and Virginia Beahan, Senior Lecturer in Studio Art

21 April, Wednesday, 7:00 P.M.

Arthur M. Loew Auditorium

FILM

Pictures from a Revolution (1991)

Directed by Susan Meiselas, with Richard Rogers and Alfred Guzzetti

93 minutes; English, Spanish with English subtitles  
Ten years after the Sandinista Revolution, documentary photographer Susan Meiselas returns to Nicaragua to locate the leaders, guerrillas, and bystanders she had photographed during that

pivotal moment in the country's history. This award-winning film follows her on that eye-opening, often heartbreaking journey. After the film, there will be a discussion led by Jeffrey Ruoff, Associate Professor, Film and Media Studies.

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

INTRODUCTORY TOUR

Susan Meiselas: In History

28 April, Wednesday, 6:30–8:00 P.M.

ADULT WORKSHOP

Learning to Look at American Art

The Hood is fortunate to have eight superb American paintings on loan, currently installed alongside highlights from the museum's own American art collection. This informal, discussion-based workshop is designed to introduce adults to techniques for exploring and appreciating American art from the eighteenth through the early twentieth centuries. No previous art experience is necessary. Participation is limited. Call (603) 646-1469 to register.

MAY

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

Second-floor galleries

LUNCHTIME GALLERY TALK

Juliette Bianco, Assistant Director, will introduce the artist and her work in Nicaragua and Kurdistan. Katherine Hart, Associate Director, will discuss issues of feminism in relation to the artist's work and carnival strippers.

5 May, Wednesday, 6:30–8:00 P.M.

ADULT WORKSHOP

Linking to the World through the Camera's Lens: The Documentary Photographs of Susan Meiselas

One of the most socially engaged photographers of our time, Susan Meiselas uses the camera to explore and better understand the world around her. In this discussion-based workshop, we'll consider the difference between candid and documentary photography, explore the photographer's relationship to her subjects, and debate the role of documentary photography today. No previous art experience is necessary. Participation is limited. Call (603) 646-1469 to register.

8 May, Saturday, 2:00 P.M.

INTRODUCTORY TOUR

Highlights of American Art

12 May, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

LECTURE

An Amplitude That Information Lacks:

Susan Meiselas as Storyteller

David Levi Strauss, poet, storyteller, and photography commentator. This event is co-sponsored by the Dickey Center for International Understanding and the Hood Museum of Art. "David Levi Strauss brings an eloquent and deep moral seriousness to his examination of photography . . . He is photography's troubled conscience."—Luc Sante, writer and critic

14 May, Friday

MEMBER TRIP TO MANCHESTER, NH

Spend the day with Brian Kennedy, Director, and Barbara MacAdam, Jonathan L. Cohen Curator of American Art, at the Currier Museum of Art, and enjoy a personal tour with Currier Curator and Andrew Spahr of *Homer to Hopper: American Watercolor Masterworks from the Currier Museum of Art*, small-group tours of Frank Lloyd Wright's Zimmerman House, and time to explore the newly renovated galleries of the museum. Lunch and transportation are included. Open to all member levels. Call (603) 646-9660 for more information.

15 May, Saturday, 2:00 P.M.

Lathrop Gallery

GALLERY TALK

Reflections on Central America and

Kurdistan

William Gasperini, longtime journalist and media specialist, will discuss his own work in relation to *Susan Meiselas: In History*. Gasperini spent twenty-six years working from overseas locations including Central America, the Middle East, and the former Soviet Union. Reporting for such news organizations as CBS News, CBC Radio & TV (in Canada), and the *Christian Science Monitor*, he covered Nicaragua during the Sandinista-Contra war and conflicts and political affairs in other parts of the region. He was in the Middle East in the aftermath of the first Gulf War and reported on the Kurdish refugees who fled Saddam Hussein from Iraq into Iran.

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

Second-floor galleries

LUNCHTIME GALLERY TALK

Nicaragua Today: Revolutionary Rhetoric and Counterrevolutionary Reality

Lisa Baldez, Professor of Government, will discuss the political situation in Nicaragua in conjunction with the exhibition *Susan Meiselas: In History*.

21 May, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

LECTURE

From the Near East to New England:

Assyrian Art at Dartmouth

Ada Cohen, Associate Professor of Art History, and Steven Kangas, Senior Lecturer in Art History and Jewish Studies, will discuss the newly published book on the Hood's Assyrian reliefs.

22 May, Saturday, 2:00 P.M.

INTRODUCTORY TOUR

Susan Meiselas: In History

25 May, Tuesday, 12:30 P.M.

Second-floor galleries

LUNCHTIME GALLERY TALK

Gene R. Garthwaite, Jane and Raphael Bernstein Professor and Professor in Asian Studies and Professor of History, will discuss Susan Meiselas's work in Kurdistan, and the social and political contexts for the Kurdish peoples of the Middle East.

JUNE

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

INTRODUCTORY TOUR

Art That Lives: Exploring Figural Art

from Africa

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

SPECIAL TOUR

Susan Meiselas: In History

Juliette Bianco '94, Assistant Director

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

INTRODUCTORY TOUR

Highlights of American Art

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 603-646-2809 or e-mail [Access.Hood@Dartmouth.edu](mailto:Access.Hood@Dartmouth.edu).

