

HOOD MUSEUM OF ART

DARTMOUTH
COLLEGE

Autumn 2012

quarterly





Director Michael Taylor in front of Régis François Gignoux's *New Hampshire (White Mountain Landscape)*, about 1864, in the Hood's Sack Gallery.

LETTER FROM THE DIRECTOR

I am thrilled to share this exciting edition of the *Hood Quarterly* with you, one that is designed to bring all of our readers up to date on the imminent renovation and expansion of the Hood Museum of Art. The coming years will be a remarkable time of transformation for the museum as we move ahead with a major expansion into the adjacent historic Wilson Hall building, the renovation of the main museum structure, and an addition to the existing Hood building that will include a new Museum Learning Center. Construction will begin at the end of 2013, and the Hood Museum of Art will reopen two years later in an expanded facility with more art on display and more programs for you to enjoy.

We begin this issue with an exclusive interview with Tod Williams and Billie Tsien, the architects for the expansion project, which was conducted earlier this year while they were on campus for the first of many planning sessions with Hood staff and senior Dartmouth College administrators. As you will see from their comments, Tod and Billie are fully committed to working with us to position the Hood for continued success in the decades ahead and to ensure our ability to serve our community in fresh and exciting ways. To achieve this aim, we need to create a museum that truly functions as a learning center for the twenty-first century, complete with enhanced gallery spaces that will allow our visitors to experience the works of art on display in innovative and inviting ways, as well as new classrooms equipped with smart technology and exciting visitor amenities.

The expansion project has been guided by a lengthy strategic planning process at the Hood Museum of Art, during which the entire staff worked to articulate a roadmap for the museum's future. A key component of our work together was to craft a new and aspirational mission statement:

The Hood Museum of Art is a teaching museum. Our mission is to create an ideal learning environment that fosters transformative encounters with works of art.

With this bold mission statement as our guide, we have outlined strategic goals for change, growth, and enhancement in ten areas of the museum's operation in the years ahead. This planning document will be published later this year as a fully illustrated booklet, but we have outlined the highlights for you in this issue of the *Hood Quarterly*.

The inspiration behind the future growth of the Hood Museum of Art—to make it increasingly accessible, culturally and intellectually stimulating, and embracing of the best teaching and learning practices in the country—could not be more visible than with the stunning roster of exhibitions and programs that we have on offer this fall. In celebration of Dartmouth's Year of the Arts (see the story about the campus-wide events on page 14), we are presenting the groundbreaking exhibition *Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art at the Hood Museum of Art*. This exhibition, accompanied by a multi-authored and beautifully illustrated scholarly catalogue, showcases the extraordinary gift by Will Owen and Harvey Wagner of their magnificent collection, which has transformed the Hood into a leading destination for the study and display of contemporary Aboriginal Australian art. Please join us to celebrate the exhibition's opening on September 21 with a panel discussion featuring leading Aboriginal Australian scholars entitled "Together Alone: The Politics of Indigeneity and Culture in Australia," followed by an opening reception that evening and a special tour the next day with collector and donor Will Owen. I also urge you to read the calendar of events for the many other programs that accompany this must-see exhibition.

The expansion and renovation of the Hood Museum of Art means strengthening our mission as a teaching museum as never before. We will make our diverse collections and exhibitions more available to all of our visitors and deepen our reach into the Dartmouth and local school curricula by making our collections increasingly accessible through galleries designed to be learning spaces, smart classrooms for the close study of objects not on display, and places to make art, study, think, and relax. We look forward to sharing much more with you in the months ahead; meanwhile, I trust that your next visit to the museum will be an enjoyable one.

MICHAEL TAYLOR
Director

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HOOD MUSEUM OF ART

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CROSSING CULTURES

The Owen and Wagner Collection of Contemporary Aboriginal Australian Art at the Hood Museum of Art

September 15, 2012–March 10, 2013

The profound knowledge possessed by Indigenous people from Australia is powerfully communicated through the visualization of ancestral narratives that describe not only how the land was created but also how to ensure its continued vitality. This exhibition highlights the extraordinary Owen and Wagner collection at the Hood Museum of Art, Dartmouth College, through its display of more than one hundred works of contemporary Indigenous art from Australia. It represents the many art-making practices of Aboriginal peoples across the Australian continent, including acrylic paintings on linen and canvas, earthen ochre paintings on bark, board, and canvas, sculpture in a variety of media, and photography. While the exhibition features many influential artists who have contributed to the development of an Indigenous art canon since the 1970s, the focus is squarely on subsequent generations of artists, who are breathing new life into ancient stories and broadening the possibilities of Indigenous art. Resonant with cultural memory, these objects reference and reinvigorate customary iconographies, speak to the history and legacy of colonization, and affirm Robert Hughes's statement that Aboriginal art is "the last great art movement of the twentieth century."

This exhibition was organized by the Hood Museum of Art and generously supported by Kate and Yaz Krehbiel, Class of 1991, Thayer 1992, Hugh J. Freund, Class of 1967, the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund, and the Philip Fowler 1927 Memorial Fund.

(top) Michael Riley, Wiradjuri/Kamilaroi, 1960–2004, *Untitled* (from the series *cloud*), 2004, inkjet print on Ilford Galerie paper, ed. 2/5. Promised gift of Will Owen and Harvey Wagner; EL.2011.60.59. © 2012 Artists Rights Society (ARS), New York / VISCOPY, Australia

(middle) Pedro Wonaeamirri, Tiwi, born 1974, *Untitled*, 1999, ochres on canvas. Gift of Will Owen and Harvey Wagner; 2011.43.107. © 2012 Artists Rights Society (ARS), New York / VISCOPY, Australia

(bottom) Craig Koomeeta, Wik-Alkan, born 1977, *Min Kéna (Freshwater Crocodile)*, 2002, ochres and acrylic on milkwood. Promised gift of Will Owen and Harvey Wagner; EL.2011.60.47. Courtesy of the artist and the Wik and Kugu Arts and Craft Art Centre.

STACEY STEERS: NIGHT HUNTER HOUSE

August 25–December 16

Gutman Gallery

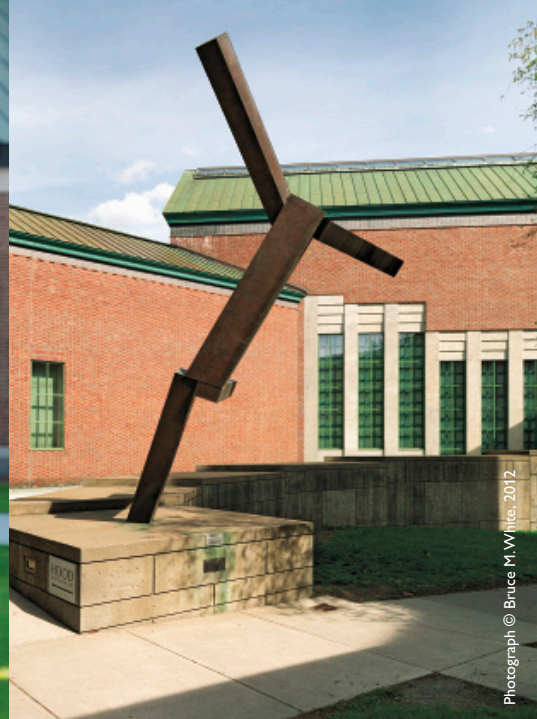
Night Hunter House, a recent Hood acquisition now on view for the first time, is by Denver-based multimedia artist Stacey Steers. The dollhouse is conceived around and incorporates segments from Steers's sixteen-minute handmade film *Night Hunter* (2011) on ten small HDTV screens embedded in the house. Visitors who peek into the rooms through the house's windows are exposed to a surreal world filled with snakes, giant moths, pulsating eggs, and strange happenings. Silent film star Lillian Gish (1893–1993) has been transported from several of her best-known films to become the dweller of the house and the film's protagonist through Steers's expert collage artistry. Steers's film *Night Hunter* (2011), upon which this work is based, will screen continuously in the Hood Museum of Art Auditorium on selected days each week. The schedule is posted on the Hood's website and in the galleries.

Stacey Steers, *Night Hunter House* (detail), 2011, mixed media, music and sound by Larry Polansky. Purchased through the Julia L. Whittier Fund and the Claire and Richard P. Morse 1953 Fund; 2012.6.





Photo by Eli Burak



Photograph © Bruce M. White, 2012

Interview with Hood Museum of Art renovation and expansion architects Tod Williams and Billie Tsien by Michael Taylor on June 11, 2012

Michael Taylor (MT): Tod and Billie, what attracted you to this commission?

Tod Williams (TW): You! (laughs) We heard wonderful things about you from Philadelphia and that something new was going to happen up at Dartmouth. We both went to Ivy League schools and are incredibly interested in art, so we had been to the Hood and seen its treasures and its amazing location.

Billie Tsien (BT): We're also very interested in the idea of a teaching museum. We go to a lot of museums, but this project addresses a new paradigm: it is a teaching museum, not a museum that teaches. That's very different from anything we've ever done. Imagining what that might be is a really interesting challenge.

MT: Speaking of challenges, what would you say is the biggest challenge that you face with this project?

TW: Charles Moore, who was Billie's thesis advisor, did very fine work that was just right in the 1980s, but we really need to bring a fresh face to this. It is crucial that we create a visible destination that is woven into the heart of the campus, as opposed to making it an attractive hidden gem.

BT: I think the really big issue is how do you unearth the hidden gem. Another question we are facing is how can the Hood be very clear about where its front door is located. With the new Black Family Visual Arts Center, we're not only trying to address the Green, which is the traditional heart of the campus, but we're now trying to address a whole arts quadrangle.

TW: And this new arts quadrangle really may be the future center of the town of Hanover itself. We see the Arts Plaza as a place around which Hanover will grow and develop. Dartmouth has always been invested in the arts, but now we see that it's really flourishing.

MT: We are transforming the traditional idea of a museum to include a Museum Learning Center, focusing on supporting object-based learning for Dartmouth students in state-of-the-art museum classrooms, which will be something that any teaching museum around the world will need in the future. There isn't a single department at Dartmouth that wouldn't benefit from learning with the collection at the Hood. For example, our relationship with the Geisel School of Medicine shows us that doctors can improve their visual diagnostic skills through the study of objects in the museum.

TW: What's interesting to us in your vision is that any student on the Dartmouth campus, anyone studying any subject, could apply their study at the Hood.

MT: Absolutely. Can you talk a little bit about how landscaping will be used to connect us to other buildings around the Green?

TW: The green was the town center and meeting place in New England, so the ground plane is very important to every campus, every community, every town. At the same time, you have a unique condition in that we're now building closer together and we have a more dense and diverse population.

The Hood expansion project is a unique opportunity to make visible connections through the use of a beautiful landscape that runs its way right through town and that establishes itself in the vistas and hills all around us.

MT: What are your thoughts on Wilson Hall?

BT: After walking through Wilson Hall, I just can't wait to clean out everything and take a look at the bones. There are some incredibly beautiful and very powerful spaces in Wilson Hall, and stripping it down will help us to see, for example, the height of the top floor and the skylight. People are really just going to be blown away.

TW: I think we've always seen Wilson as being a solid citizen on the campus but we might not recognize it as one of the real gems. We want to release it to its original grandeur—the turrets themselves are amazing spaces.

MT: What I loved about your proposal is that it is really about bringing back the dignity of Wilson Hall.

TW: We aim to restore its identity not only as a building with a remarkable exterior, but one where the interior is profoundly connected to its exterior.

MT: You are highly regarded for your work at the Phoenix Museum of Art, and you're just coming off of your work with the Barnes Foundation. Do you feel like the more museum projects you work on, the better you are at thinking about spaces for art, or do you think that you've always had a feel for that?

TW: I think we are continuing to learn. What we're seeing with the Hood is that there are so many different ways by which we can envision the art experience.

BT: I think because art is something that we love in our own lives, museum projects excite us. Art and museums are a thread to some of the work we're doing, and each time we're learning something new. I don't think we ever actually have the answers because we're always looking.

TW: One can be trained to be an artist, one can be trained to be a

historian, but every child, every person, intuitively, has an instinctual sense of art. Art will continue to be the part of our lives that most quickly changes, and it does seem to me that the way art changes reflects the ways that art versus society changes. We need to be ready for change. This is a really dynamic moment because we're beginning to recognize that the arts are key to our growth as a society.

MT: That's a wonderful way to end. Thank you both.

Tod Williams Billie Tsien Architects is an internationally recognized firm with a proven track record for creating breathtakingly beautiful spaces for displaying works of art, while their building and classroom designs for the University of Chicago, Princeton University, and the University of Pennsylvania are exemplary in the architectural field. Their critically acclaimed designs for the new Barnes Foundation in Philadelphia, the Phoenix Art Museum, and the David Rubenstein Atrium at Lincoln Center all point to their ability to make the Hood a welcoming, accessible, and visually engaging place for all visitors.



THE HOOD EXPANDS

Creating an Ideal Learning Environment

The Hood Museum of Art is a teaching museum. Our mission is to create an ideal learning environment that fosters transformative encounters with works of art.

—HOOD MUSEUM OF ART MISSION STATEMENT, 2012

It is with great excitement that the Hood Museum of Art announces the renovation and expansion of its award-winning facility. The museum will close for construction at the end of 2013 and will reopen with new galleries, a Museum Learning Center, and a welcoming entrance with new amenities in 2015. The conceptual vision for the new Hood Museum of Art responds directly to the museum's mission and role on Dartmouth's campus and in the community, and it will be developed and refined into a design plan over the next year by Tod Williams Billie Tsien Architects in conjunction with Hood staff, senior Dartmouth administrators, and campus planning leadership. The vision is grounded in three beliefs: that an ideal architectural environment should allow all visitors to engage in intimate and direct experiences with the art on view; that the museum's strong connection to the community and campus should remain apparent in its architectural design; and that the relationship among the buildings in the College's arts district and the surrounding landscape is critical to a positive campus and community life.

Dartmouth began expansion planning for the Hood in 2010 in response to the continued growth of the museum's role on campus, a role that encompasses its collections, exhibitions, programs, and teaching activity. Dartmouth's collection—which dates back to 1772, three years after the College was founded—is among the oldest and largest of its kind in the United States. Since the Hood opened, the collection has increased from approximately 47,000 works to more than 70,000 today, which extend across a broad spectrum of cultures and historical periods. First conceived without a formal

education department, the Hood is now nationally recognized for the 130 classes and 2,000 Dartmouth students it teaches each year in its Bernstein Study-Storage Center and in the galleries, and the thousands of K–12 school children who visit the museum in conjunction with their school curricula. The museum also organizes more than 150 programs and events for college, public, and regional school audiences, and mounts approximately fifteen exhibitions each year.

The expanded museum facility will create new exhibition, educational, office, and public spaces. New galleries will incorporate dedicated display spaces for African art, Aboriginal Australian art, modern and contemporary art, Native American art, and works on paper, none of which are regularly on view at present due to space limitations. New visitor

amenities will include a welcoming atrium with a café, orientation area, new hands-on studio space, lockers, restrooms, and places to meet and study. The museum's current teaching spaces, which include the Bernstein Study-Storage Center and the permanent collection galleries, no longer meet the teaching and learning needs of faculty and students or the volume of demand. The three additional classrooms provided through the planned Museum Learning Center and the five new galleries will address the increased interest in direct study of original works of art for learners of all ages. Furthermore, the smart classrooms will enable the contextualization of objects on view through the use of film, the Internet, the museum's comprehensive database of its collections, and other forms of new media.



Encouraged by the museum's achievements in the first twenty-five years of its life, we are determined to be bold and imaginative in our responses to current and future opportunities. Below is a brief outline of the main strategic goals in ten areas of the museum's operation. A fully illustrated comprehensive planning document for the growth of the museum will be published by the end of the year.

1. Collections Growth and Reinstallation: We will broaden and deepen the collections and double the gallery space to enable us to show works currently in storage. We will also enhance the galleries we currently have.

2. Collections Storage and Conservation: We will design new (and organize existing) storage areas to support the museum's teaching mission. We will conserve more of the collection and reframe paintings and works on paper for presentation in the galleries.

3. Collections Access and Digitization: We will digitize the entire 70,000-object collection by 2019 and facilitate teaching and learning with the collections, both in the museum and its classrooms and in the community and local schools, with innovative functionality.

4. Exhibitions: We will organize insightful exhibitions that are the result of new research and scholarship and organize student-driven exhibitions that support our teaching mission.

5. Publications: We will publish books that privilege new scholarship and interdisciplinary approaches and are recognized for their superior design.

6. School and Public Programs: We will implement innovative new teaching strategies to strengthen K–12 object-based learning experience in the galleries and in the newly designed studio.

7. Student and Faculty Engagement: With triple the number of object-study classrooms, all equipped with smart technology, we will be able to significantly broaden and



Enjoying events in the Hood galleries and studio space. Photos by Jon Gilbert Fox.

deepen our curricular reach. The new gallery and social spaces will encourage student non-curricular use of the museum as well.

8. Marketing, Public Relations, and Membership: We will connect everyone with the museum's collection and teaching practice, strengthen publicity about the museum worldwide, and communicate the benefits of mission-focused philanthropy with all museum donors.

9. Facility, Security, and Visitor Services: We will utilize the best technology available for a durable, efficient, and socially and environmentally friendly museum and improve visitor services—including amenities such as a café, lockers, and a new entrance that will offer better front-door accessibility—to support the museum learning experience.

10. Finance and Human Resources: We will increase the staff to accommodate a larger and more visible museum and build the endowment to cover this growth and the museum's increased operating costs after the expansion.

This project represents a thrilling challenge that we wish to share with everyone: the opportunity to realize the museum's full potential as a model teaching museum. We will continue to engage with all our audiences to connect our aspirations with architectural plans as we enter the next phase of the expansion process. We look forward to talking with you and sharing more about the Hood's expansion in the months ahead!

MICHAEL TAYLOR
Director

calendar of events

All programs are presented in celebration of Dartmouth's Year of the Arts.

SEPTEMBER

19 September, Wednesday, 6:30–8:00 P.M.

ADULT WORKSHOP

Art and Creative Writing

Get inspired at the museum as you try your hand at creative writing. Museum staff will lead participants in a number of simple, evocative writing activities with works of art. Writing forms will include poetry and prose. No previous art or writing experience is necessary. Participation is limited. Call (603) 646-1469 by September 17 to register.

21 September, Friday, 3:00–5:30 P.M.

Hood Museum of Art Auditorium

PANEL DISCUSSION

"Together Alone: The Politics of Indigeneity and Culture in Australia"

Participants: Brenda L. Croft, Hetty Perkins, Christian Thompson, Sonia Smalacombe

Coinciding with the *Crossing Cultures* exhibition of Indigenous art from Australia, this symposium features a leading Indigenous artist, curator, activist, and lawyer who will discuss critical issues surrounding the reception and recognition of Indigenous art and the politics of Indigeneity in an increasingly globalized world. Organized by the Hood Museum of Art and cosponsored by the Office of the Provost, the Museum Lecture Series Fund, the Leslie Center for the Humanities, the Dickey Center for International Understanding, and Native American Studies.

21 September, Friday, 6:00–8:00 P.M.

Kim Gallery

OPENING RECEPTION

Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art at the Hood Museum of Art

Join us for the opening celebration of the exhibition, featuring a performance by Oxford-based Indigenous artist Christian Thompson and exploration in the galleries.

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

Second-floor galleries

GALLERY TALK

"American Eyes on Aboriginal Art"

Will Owen, private collector

Join collector and donor Will Owen for a fascinating tour of the *Crossing Cultures* exhibition and learn about his own twenty-year journey into the art and culture of Indigenous Australia.

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

Hood Museum of Art Auditorium

ARTIST LECTURE

Christian Thompson

Thompson is a contemporary Indigenous artist from Australia who works as a photographer, sculptor, and performance artist. Whilst exploring his Indigenous heritage, Thompson's work engages with topics that affect and move both Indigenous and non-Indigenous audiences. Currently pursuing a doctorate in fine arts at Oxford University, Thompson will present a lecture on the intersection of his current art and academic practice. Presented in coordination with the Studio Art Department lecture series.

OF RELATED INTEREST

27 September, Thursday, 4:15 P.M.

Hood Museum of Art Auditorium

THE JAMES AND DAVID ORR MEMORIAL LECTURE ON CULTURE AND RELIGION AT DARTMOUTH

"Dreaming the Land, Living the Dream in Australia's Western Desert"

Professor Robert Tonkinson, Emeritus Professor of Anthropology, Senior Honorary Research Fellow, Anthropology and Sociology, The University of Western Australia, Perth

Now in its fortieth year, the Orr Lecture is the most distinguished lectureship in the Department of Religion and one of the most prestigious in the College. Organized by the Dartmouth Department of Religion. Reception to follow in Kim Gallery.

28 September, Friday, 5:30 P.M.

Hood Museum of Art Auditorium

THE DR. ALLEN W. ROOT CONTEMPORARY ART DISTINGUISHED LECTURESHIP

"What Was Contemporary Art?: An Introduction"

Richard Meyer, Associate Professor, Art History and Fine Arts Director, The Contemporary Project University of Southern California

Contemporary art in the early twenty-first century is often discussed as though it were a radically new phenomenon unmoored from history. Yet all works of art were once contemporary to the artist and culture that produced them. Here Richard Meyer reclaims the contemporary from historical amnesia, exploring episodes in the study, exhibition, and reception of early-twentieth-century art and visual culture. Reception to follow in Kim Gallery.

OCTOBER

3 October, Wednesday, 6:30–8:30 P.M.

ADULT WORKSHOP

What's It About? New Work by Stacey Steers

Contemporary artist and filmmaker Stacey Steers composes her films of thousands of individual handmade works on paper. Recently she has begun expanding her work to include installations, like the dollhouse entitled *Night Hunter House* (currently on view at the Hood), that reflect on and bring focus to her films. Participation is limited. Call (603) 646-1469 by October 1 to register.

5 October, Friday, 5:30 P.M.

Hood Museum of Art Auditorium

THE MANTON FOUNDATION OROZCO LECTURE AND OROZCO ROOM CELEBRATION

"Mexican Pyramids on American Walls: Revivals, Restorations, Reinventions"

James Oles, Senior Lecturer, Art Department, and Adjunct Curator of Latin American Art, Davis Museum, Wellesley College

In 1921, Mexican painter David Alfaro Siqueiros called on his fellow artists to "absorb the synthetic energy" of pre-Columbian civilizations while "avoiding lamentable archaeological reconstructions." This lecture explores the diverse ways that muralists envisioned the architecture of ancient American cities in several murals created in the United States in the 1930s, including Orozco's celebrated frescoes at Dartmouth. A reception will follow in the main hall of Baker Library.

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

TOUR

Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art at the Hood Museum of Art



José Clemente Orozco, "Departure of Quetzalcoatl," panel 7 from *The Epic of American Civilization*, 1932–34, fresco, Orozco Room, Baker Library, Dartmouth College. © Trustees of Dartmouth College. Photo by Jeffrey Nintzel.

9 October, Tuesday, 4:30 P.M.

Hood Museum of Art Auditorium

FILM AND ARTIST CONVERSATION

Denver-based artist Stacey Steers and Larry Polansky, the Jacob H. Strauss 1922 Professor in Music at Dartmouth College, will present and discuss Steers's sixteen-minute animated film *Night Hunter*, with music by Polansky. The Hood has recently acquired *Night Hunter House*, a work based on the film and currently on view in the museum for the first time.

12 October, Friday, 7:00 P.M.

Second-floor galleries

AN EVENING WITH STUDENTS

Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art at the Hood Museum of Art

Join four Dartmouth students for tours of the *Crossing Cultures* exhibition: Jason Curley '13, Nicole Gilbert MALS'14, Elizabeth Neill '13, and Jeremiah Watchman '11.

19 October, Friday, 5:30 P.M.

Hood Museum of Art Auditorium

THE KENNETH AND HARLE MONTGOMERY ENDOWMENT LECTURE

"The Djan'kawu Sisters at Yalangbara: Material Expressions of Ancestral Agency"

Howard Morphy, Montgomery Endowment Fellow and Director of the Research School of the Humanities at the Australian National University

This lecture will introduce people to Yalangbara, a sacred landscape on the coast of Eastern Arnhem Land in Northern Australia, and to the ways in which digital technology has enabled its people to bring images from the past (films, photographs, archival documents, and photographs of material culture collections) back to life in their own communities. A reception will follow in Kim Gallery.

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

Second-floor galleries

GALLERY TALK

"American Eyes on Aboriginal Art"

Will Owen, private collector

Join collector and donor Will Owen on a fascinating tour of the *Crossing Cultures* exhibition and learn about his own twenty-year journey into the art and culture of Indigenous Australia.

24 October, Wednesday, 6:30–8:30 P.M.

ADULT WORKSHOP

Learning to Look at European Art

Explore some of the finest works in the Hood Museum of Art's collection of European art. This informal, discussion-based workshop will introduce adults to techniques for exploring and appreciating paintings and sculpture from the Renaissance to the early twentieth century. No previous art experience necessary. Space is limited. Call (603) 646-1469 by October 22 to register.

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

SPECIAL TOUR

Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art at the Hood Museum of Art

Stephen Gilchrist, Curator of Indigenous Australian Art

NOVEMBER

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

TOUR

Stacey Steers: Night Hunter House

4 November, Sunday, 12:00–5:00 P.M.

FAMILY DAY

Land and Stories in Aboriginal Art

Travel across the Australian continent to explore contemporary Indigenous art. In the gallery, learn about rich and varied paintings, sculptures, and photographs that draw upon ancient stories and symbols, as well as each artist's deep connection to the land. In the studio, use a range of materials to create your own work of art inspired by themes and artistic processes explored in the museum. For children ages 6 to 12 and their adult companions. No pre-registration required. For more information, call (603) 646-1469.

7 and 14 November, Wednesdays, 7:00–8:30 P.M.

ADULT WORKSHOP

Multiple Perspectives: Aboriginal Australian Art

Over two consecutive Wednesday evenings, join this lively discussion-based program to explore the exhibition *Crossing Cultures*. Participants will engage in looking and writing exercises to appreciate rich and varied works by Indigenous artists from across the Australian continent. In the studio, we'll experiment with different art materials and artistic methods to further explore ideas discussed in the gallery. No previous art or writing experience necessary. Participation is limited. Call (603) 646-1469 by November 5 to register.

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

Second-floor galleries

LUNCHTIME GALLERY TALK

Indigenous Ways of Knowing: An Introduction to *Crossing Cultures*

Stephen Gilchrist, Curator of Indigenous Australian Art

DECEMBER

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

TOUR

Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art at the Hood Museum of Art

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

HOLIDAY OPEN HOUSE

Join us a festive evening of live, local musical performances, self-guided art exploration, door prizes, and light refreshments.

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



Assistive listening devices are available for all events.



The museum, including the Arthur M. Loew Auditorium, is wheelchair accessible. For accessibility requests, please call 603-646-2808 or e-mail access.hood@dartmouth.edu.

CROSSING CULTURES

The Owen and Wagner Collection of Contemporary Aboriginal Australian Art at the Hood Museum of Art

September 15, 2012–March 10, 2013

For Aboriginal people from Australia, the land has always been the symbolic bedrock of cultural knowledge. The shape-shifting Ancestors who created the land, named it, and passed down the laws of social behavior on epic journeys eventually metamorphosed into the earth and vested it with their power. These narratives are reconstituted through ceremonial performances and cultural art production to ensure the wellbeing of the Ancestors, their sites of residence, and the people who are forever connected to them. Within these portraits of “country” (a colloquialism of Aboriginal English meaning culturally inherited tracts of land) are incredible systems of knowledge that have contributed to the physical and spiritual survival of Aboriginal people for over 50,000 years. However, following the colonization of Australia in 1788, this knowledge was largely devalored by people who chose not to learn its cultural significance or sophistication. It was not until 1971–72, when senior men began painting at Papunya using an iconography that had never been seen by uninitiated men, that Aboriginal material culture began to be acknowledged as having both artistic and intellectual value. Art has provided the crucial public platform with which Aboriginal people can make legible certain aspects of their cultural inheritance and demonstrate that we need to see ourselves as not distinct from the natural world but an inextricable part of it. This exhibition celebrates not only the gifting of a significant collection of Aboriginal art by our generous donors Will Owen and Harvey Wagner but also the gifting of ancient knowledge that is remade anew by contemporary artists.

John Mawurndjul is one of Australia’s greatest contemporary painters and one of the few to have had a solo retrospective in a European art museum. He is a Kuniñjku artist from Western Arnhem Land who lives with his immediate family at Milmilngkan, an outstation on a tributary of the Tomkinson River. He predominantly uses sheets of stringy bark from the eucalyptus tree to create metaphysical landscapes that resonate with the ancestral narratives of the region. In recent years, the figurative elements of Mawurndjul’s earlier works have receded into the background and have been replaced with a signature style that invokes sacred ceremonial body designs called Mardayin. Still embedded within these abstracted forms and gracile lines are important tenets of Kuniñjku law that can only be known by those with the appropriate cultural standing. The great Ancestral Being Ngalyod (the Rainbow Serpent), who created the sacred lands of the Kuniñjku people, resides in the waterhole at Milmilngkan. Ngalyod has both creative and destructive powers and manifests itself through the annual monsoonal rains and in the spectacular rainbows that follow these downpours. In *Milmilngkan* (2001) (left),

John Mawurndjul, Kuniñjku, born 1952, *Milmilngkan*, 2001, ochres on stringybark. Promised gift of Will Owen and Harvey Wagner; EL.2011.60.13. © 2012 Artists Rights Society (ARS), New York / VISCOPY, Australia

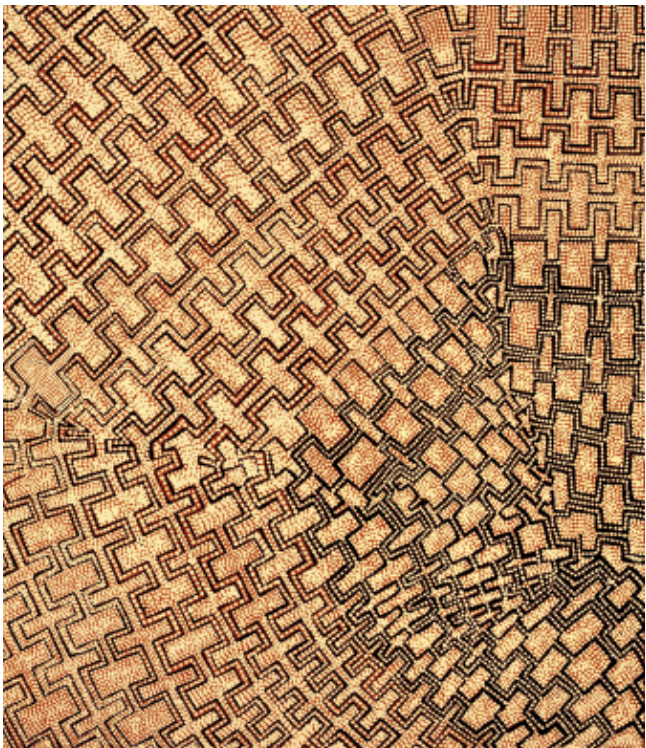




Mawurndjul showcases his expert handling of *raark* (crosshatching), which has become his artistic and cultural hallmark. Using a brush made from his own hair and locally mined earth pigments, Mawurndjul paints fine linear markings that suggest the writhing of Ngalyod’s powerful serpentine body, light reflecting off bodies of water, and, as a visual metaphor, the ancestral power that radiates from this site.

Water is also used by Shorty Jangala Robertson to visualize the power of ancestral presence and to demonstrate his knowledge of where it can be reliably found, an essential skill for life in the Tanami Desert. With a graphic fluidity, his painting depicts the transformative power of water as it courses through a dry riverbed in the desert (see back cover). The fields of colored dots, applied with a gestural vigor, animate the surface of the canvas and allude to the latent spiritual presence of the Ancestors who shaped and walked through this landscape in the creation period. The painting recalls the culturally important narrative of two Ancestral men who belong to the Jangala subsection and “sang” down the rain. They unleashed a great thunderstorm that would ultimately create the large wells that are fed by underground springs and provide both physical and spiritual sustenance to the region’s Warlpiri people.

In a cultural model that values knowledge, seniority is often highly prized. But when Samantha Hobson first broke onto the Aboriginal art scene in her early twenties, it was her commitment to documenting her own experiences of growing up in a dysfunctional community on the West Cape of Cape York Peninsula that set her apart. And rather than using an iconography that had been passed down for generations, Hobson instead decided to forge her own. On monumental canvases, she throws and sweeps paint into place to document her concern for the Lockhart River community in which she grew up (see top of page). Many of the Lockhart River residents were relocated to its present site after World War II, and the lack of access to the ocean is one of the community’s principal discontents. Hobson revels in the



(top) Samantha Hobson, Kuku’yau, born 1981, *Wave Break at Night*, 2003, acrylic on canvas. Gift of Will Owen and Harvey Wagner; 2011.43.110. Courtesy of the artist and Vivien Anderson Gallery, Melbourne.

(above) Danny Gibson Tjapaltjarri, Pintupi, born 1976, *Mukula*, 2009, acrylic on canvas. Promised gift of Will Owen and Harvey Wagner; EL.2011.60.35. © 2012 Artists Rights Society (ARS), New York / VISCOPY, Australia



Christian Thompson, Bidjara, born 1978, *Black Gum #2*, from the series *Australian Graffiti*, 2007, C-Type print, ed. 1/10. Promised gift of Will Owen and Harvey Wagner; EL.2011.60.64. Courtesy of the artist and Gallery Gabrielle Pizzi, Melbourne.

This exhibition was organized by the Hood Museum of Art and generously supported by Kate and Yaz Krehbiel, Class of 1991, Thayer 1992, Hugh J. Freund, Class of 1967, the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund, and the Philip Fowler 1927 Memorial Fund.

opportunity to spend time on the beach, and her experiential canvasses transport the viewer to the surreal beauty of the waves breaking off the reef at night.

Christian Thompson is a photographer, sculptor, and performance artist whose interdisciplinary approach is emblematic of his resistance to easy categorizations. In his significant series *Australian Graffiti*, Thompson photographs himself wearing sculptural wreaths and headpieces that are made entirely of Australian native flowers (left), playing with the double-hinged designation “Australian Native.” This term once encompassed both Indigenous people and the flora and fauna of Australia, and Thompson’s work speaks to the history of referring to Indigenous people under the Commonwealth’s Flora and Fauna Act. Although deeply critical of these dehumanizing classifications, Thompson nevertheless acknowledges affinity with these flowers, and the series suggests a deeply symbiotic and sensorial, rather than fraught or competitive, relationship. As insignia of Australia, these flowers are used on the coat of arms, as emblems of states and territories, and to celebrate the centenary of Federation. Thompson’s photographs, however, refuse to be coopted as colonial trophies and rearticulate the flowers’ central associations with Indigenous ways of caring for the land.

In the forty years since the Papunya boards first appeared in the public domain, Indigenous artists have transformed the way in which the landscape can be read and experienced. The land is a rich archive of ancestral presence and cultural memory that continues to inspire generations of Indigenous artists, who are indelibly connected to the places where these stories first emerged.

STEPHEN GILCHRIST
Curator of Indigenous Australian Art

TEACHING WITH A COLLECTION

In the cold months of winter term 2012, twenty Dartmouth students met three days a week to be taken on a journey through the vibrant regions of Australia, learning about the works of art and culturally significant objects produced by Indigenous communities from the desert to the islands and within urban centers as well. Stephen Gilchrist, Curator of Indigenous Australian Art at the Hood, focused his undergraduate course, “Indigenous Australian Art and the Politics of Curation,” on the aesthetic values of the art but also led discussions on Indigenous identity, the history of the land and people, and the challenges of curating Indigenous Australian art collections within both Australian and American museums. The class further explored these issues through group discussion, presentations, writing assignments, and readings.

I was fortunate to be a member of this class as a Dartmouth M.A.L.S. student. What added an exceptional dimension to the

course were the classes held in the Hood’s Bernstein Study-Storage Center, where we took in the visual brilliance of the works of art firsthand in an intimate setting. As the class sat encircled by natural ochres skillfully laid upon dried bark, large-scale portrait photography of rich tonal qualities, and vibrant patterns of polymer paint dancing across canvases, we considered not only the artistic techniques of each work but also their sociopolitical attributes and the artists’ intent. The physical presence of these works, otherwise only seen in our textbooks or as digital reproductions, was now very much alive in front of us. We explored curatorial decisions about how they might be displayed in a gallery setting and how this would affect and determine cultural representation.

This fall, Professor Howard Morphy, Director of the Research School of Humanities and the Arts, College of Arts and Social Sciences at the Australian National University, Canberra, will teach a course for Dartmouth undergraduates through the Department of Anthropology. Morphy’s seminar “Form, Context, and Meaning in Aboriginal Australian Art” will take a comparative approach, covering the significance of art within Aboriginal society and analyzing the historical processes that led to its recognition as contemporary fine art. This class will have the special opportunity to utilize over one hundred works from the Hood’s Owen and Wagner collection of contemporary Australian Aboriginal art, on view throughout the fall in all of the second-floor galleries.

NICOLE GILBERT
Exhibitions Coordinator



Students in Stephen Gilchrist’s class study the Owen and Wagner contemporary Aboriginal art collection in Bernstein Study-Storage Center, winter 2012. Photo by Amelia Kahl.

STACEY STEERS NIGHT HUNTER HOUSE

August 25–December 16

Denver-based multimedia artist Stacey Steers conceived her *Night Hunter House* around her sixteen-minute handmade film, shot in 35mm color, titled *Night Hunter* (2011). The film, incorporated into the house itself, is composed of more than four thousand collages, an intensely laborious process that Steers completed over a four-year period. The music and sound from the film, which are also part of this work, are by Larry Polansky, Jacob H. Strauss 1922 Professor in Music at Dartmouth College. The film seamlessly incorporates images of silent film star Lillian Gish (1893–1993) taken from her films *Broken Blossoms*, *Way Down East* (part of which

was filmed in White River Junction, Vermont), and *True Heart Susie*, among others. *Night Hunter House* literally places Gish in a nightmare world filled with snakes, giant moths, pulsating eggs, and a deep, dark forest, into which she disappears at the end of the film in a moment reminiscent of classic fairy tales, although her fate is far from clear.

This three-foot-tall black Victorian dollhouse was built by Steers with design and construction help from architect Mark Sofield and Michael Schliske of Steamboat Woodworks. It is outfitted with ten rooms that recreate those within which the scenes from the film take place, and each room contains a small HDTV screen that loops the segment of the film connected to the space. The intricately furnished interiors are filled with furniture, light fixtures, antique lace, curtains, implements, bird eggs, and moth specimens. The base of the house depicts the forest at the end of the film. Viewers therefore are invited to experience the dream along with Gish by peering into each of the windows of the house and observing its contents as well as the film.

Night Hunter House evokes the surrealist landscapes and collages of Max Ernst and the otherworldly boxes of his contemporary Joseph Cornell. Steers also cites contemporary artist William Kentridge as a stylistic influence. In addition, the structure or image of the house is one that has been used by feminist artists to explore femininity and the roles of

women in society. Steers reverses the idea of the house as a “safe haven” in this work. The “dangerous” forest that threatened Little Red Riding Hood—among other female archetypes—becomes the place of escape, although its pulsating darkness is no less threatening than the activity within the house.

A central theme of *Night Hunter House* is that of transition, both biological and metaphorical. Not only does Steers’s filmmaking process of handmade collage embrace transition by its very nature, but the visitor’s experience of the house, from the tidy foyer and living room below to the violently disrupted attic above, parallels the protagonist’s transition within it. As she slowly realizes she is changing from human to bird, she encounters another uniquely female state of impermanence: gestation. Indeed, Steers draws our attention to the relationship between the house and the female body—one could argue that the house is a body—and peering into its windows thereby implies a certain intimacy on the part of the viewer.

A new acquisition on view to the public for the first time, *Night Hunter House* exemplifies contemporary multi-media and collaborative art making. Because of the multifaceted themes that Steers explores, it has the potential to connect to the curriculum at Dartmouth College in a variety of disciplines, including art history, studio art, women’s and gender studies, French and Italian, philosophy, music, history, theater, English, and film and media studies.

Stacey Steers, *Night Hunter House*, 2011, mixed media, music and sound by Larry Polansky. Purchased through the Julia L. Whittier Fund and the Claire and Richard P. Morse 1953 Fund; 2012.6.

JULIETTE BIANCO
Assistant Director



The Year of the Arts at Dartmouth

The Hood Museum of Art is excited to be part of Dartmouth's Year of the Arts during the 2012–13 academic year. This campus-wide initiative of special artistic programs will highlight the vibrant arts culture at Dartmouth and underscore its position as one of the nation's leading academic arts communities, where the undergraduate experience is defined by an interdisciplinary approach to art that engages students in a variety of ways and settings.

The celebration is timed to coincide with the inauguration of Dartmouth's new Arts District, comprising the recently completed Black Family Visual Arts Center, the Hood Museum of Art, and the Hopkins Center for the Arts, as well as the arts plaza that is situated between the three buildings. The Hood and the Hop are both planning expansion and renovation projects in the coming years that will begin to take shape during the Year of the Arts, adding excitement and momentum to this initiative, as Dartmouth reaffirms its commitment to the arts.

Notable arts programming during the next academic year will include two groundbreaking exhibitions at the Hood (*Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art at the Hood Museum of Art* and *The Women of Shin Hanga: The Judith and Joseph Barker Collection of Early-Twentieth-Century Japanese Prints*); the 50th anniversary celebration of the Hopkins Center, with special performances by Yo-Yo Ma, John Lithgow, and Wynton Marsalis, among many others; Montgomery Fellows in residence on campus including the Artistic Director of Alvin Ailey American Dance Theater Robert Battle, anthropologist and Aboriginal Australian art and culture scholar Howard Morphy, and Adrian Kohler and Basil Jones, co-founders of the internationally renowned and Tony Award-winning Handspring Puppet Company; a special film series that will bring films and organizers from the international film festival circuit to Hanover; and many other art-related events. The arts

are integral to the intellectual and cultural vibrancy of any community, and we believe that the exhibitions, performances, and programs that will take place during the Year of the Arts will be exciting and inspiring to all of our visitors.

Dartmouth has long championed the integration of the arts into an academic setting: campus initiatives have included the establishment in 1932 of a prestigious artist-in-residence program that continues to this day, former participants of which include such notable artists as José Clemente Orozco, Robert Rauschenberg, Frank Stella, Alison Saar, and most recently Ying Li; the 1962 opening of the Hopkins Center as one of the nation's first campus-based performing arts centers; and the 1985 opening of the Hood Museum of Art, designed to house

one of the oldest and largest college or university-based art collections in the United States. The diverse series of arts programs and initiatives taking place during Dartmouth's 2012–13 academic year—including an unprecedented number of programs and partnerships that have been developed by departments and campus organizations that are not traditionally affiliated with the arts—exemplify this historic commitment to leadership in the arts, while simultaneously establishing Dartmouth as a model for the artistic campus of the twenty-first century.

ESSI RÖNKKÖ
Year of the Arts Coordinator

The Hood's programming throughout the year will be presented in celebration of the "Year of the Arts" initiative.



Hashiguchi Goyō, *Woman Combing Her Hair*, 1920, print. The Judith and Joseph Barker Collection.



a simpler life, and the painting's colors reinforce the softness of it. We must also mention the Orozco mural—you have to put the power of that work above and beyond everything at Dartmouth.

What was your favorite exhibition at the Hood?

We agreed on this too, but we have to name three. Bringing the artist to speak is something the Hood does so well, which really engaged us with *Sean Scully: The Art of the Stripe* (2008) and *Frank Stella: Irregular Polygons* (2010). Last but not least was *Native American Art at Dartmouth* (2011–12), first because it honors Dartmouth's commitment to its founding charter. It wasn't just seeing the wonderful historic collection, but also the way the museum integrated it with great contemporary Native art. We had met Mateo Romero in Santa Fe on that first Lathrop Fellows trip we mentioned, and then to see him as a mature artist presenting his *Pow-Wow Suite* thirteen years later was thrilling.

Why would you recommend others to become members of the Hood Museum of Art?

The connections and outreach that the Hood makes with the arts community is tremendous. The great gift of having a first-class museum in a rural area is that you can support the art education of children throughout the region.

Please join or renew TODAY at any level of membership!

To sign up, email hoodmembership@dartmouth.edu or call Julie Ann Otis at (603) 646-0414. For more information, visit hoodmuseum.dartmouth.edu and click on "join us." Interested in learning more about the Lathrop Fellows? Ask Julie Ann!

New Docents Ready to Help Museum Visitors Learn about Art

The Hood is delighted to welcome nine new docents to our team of gallery teachers. Docents are community members who serve on a volunteer basis and provide tours of the museum's collections and special exhibitions to visiting groups of all ages. They also help staff other programs, such as Family Days and museum-wide events. Participation in the docent program requires a substantial commitment of time and energy, but it is tremendously rewarding.

While there are no fixed qualifications for becoming a docent, previous knowledge of and experience with art history, studio art, teaching, or public speaking are desirable. Most important, however, are a love and enthusiasm for art, strong listening and people skills, flexibility, openness and willingness to learn and try new things, and an ability to communicate and work well with a diverse range of people.

The docent application process was rigorous and selective. The group compressed a year's worth of training into five months to learn how to teach in the galleries, attending sessions two mornings each week as well as doing homework assignments. Training included teaching strategies and techniques modeled by members of the museum's education staff and guest presenters as well as information sessions about the collections, the Orozco fresco, and special exhibitions led by curators and Dartmouth professors. Trainees had to practice-teach four different times throughout the course, including crafting and giving a tour in collaboration with their fellow training docents. They also observed seasoned docents and education staff leading tours and were evaluated in their own presentations—by themselves, their peers, and members of the museum education staff.

The nine new docents are now eager to lead tours in the museum for school and community groups. They join a team of ten seasoned docents who have been helping visitors learn about art for many years: Mary Ann Cadwallader, Margie Cook, Mary Cooper, Carol Du Bois, Nan Green, Kate Hewitt, Roland Kuchel, Judy Oxman, Donna Reilly, and Sybil Williamson.

New docents, left to right: Jan Sayles, Julie Goodrich, Claire Lyon, Noelle Vitt, Calli Guion, Francesca Gabourel, Susan Wright, Margie Carpenter. (Linda Oidtmann not pictured.)

Meet Brooke and James "Jim" Adler '60, Tu '61: Lathrop Fellows Members since 1999

Founded in 1990, the Lathrop Fellows has been invaluable to the museum's efforts to develop our permanent collection and support exhibitions and educational programs. Now part of Hood Membership, the Lathrop Fellows represents a wonderful opportunity to learn more about the arts in the company of others who wish to demonstrate their support for the museum.

What attracted you to become Lathrop Fellows?

We had friends who were traveling to Santa Fe as Lathrop Fellows in 1999. The opportunity to travel with museum staff and benefit from their knowledge was a big draw. We thought it would be a terrific way to support our "town museum." We now know more about contemporary art in particular because of our experiences both at the Hood and on these trips.

What is your favorite work of art in the collection?

We are in complete agreement on this one—*Beaver Meadow* by Paul Sample! We love his style and the artistic tradition he came from, and we live nearby. The painting is so iconic, reflecting on our rural Vermont life—not quite what it was then, but there are still elements of the pastoral that persist. There is a sensibility about it that speaks to a simpler time and



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.

Guided Group Tours

Available by appointment: call (603) 646-1469 for information.



Assistive listening devices are available for all events. The museum, including the Hood Museum of Art 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 at www.hoodmuseum.dartmouth.edu.



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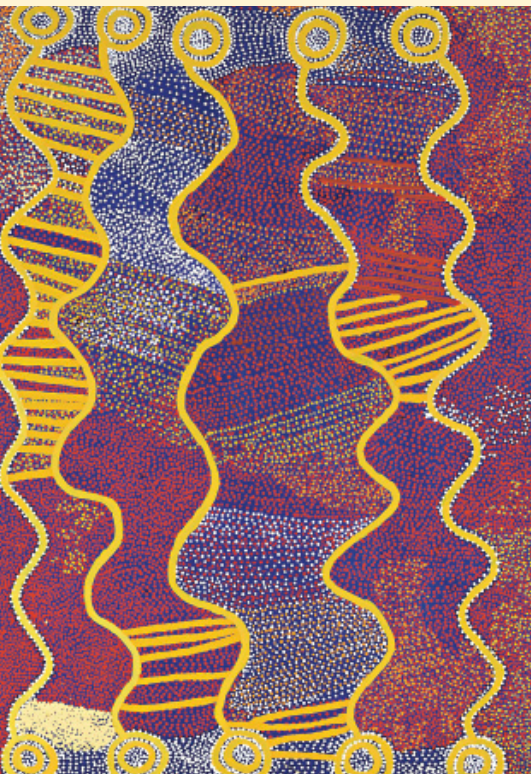
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This Autumn at the Hood

CROSSING CULTURES

The Owen and Wagner Collection of
Contemporary Aboriginal Australian Art
at the Hood Museum of Art

September 15, 2012–March 10, 2013

STACEY STEERS: NIGHT HUNTER HOUSE

August 25–December 16

(cover) Naata Nungurrayi, Pintupi, born 1932, *Marrapinti*, 2005, acrylic on canvas. Promised gift of Will Owen and Harvey Wagner; EL.2011.60.32. © 2012 Artists Rights Society (ARS), New York / VISCOPY, Australia

(left) Shorty Jangala Robertson, Warlpiri, born about 1935, *Ngapa Jukurrpa—Puyurru (Water Dreaming at Puyurru)* (detail), 2007, acrylic on canvas. Promised gift of Will Owen and Harvey Wagner; EL.2011.60.45. © 2012 Artists Rights Society (ARS), New York / VISCOPY, Australia.

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

Autumn 2012