

HOOD MUSEUM OF ART

DARTMOUTH  
COLLEGE

*Spring 2012*

# quarterly



Jackson Pollock, *Naked Man with Knife*, about 1938–40, oil on canvas.  
Tate Gallery, London. © 2012 The Pollock-Krasner Foundation / Artists  
Rights Society (ARS), New York. Image © Tate, London 2012





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 write this letter with the good news that the *Hood Quarterly* is reverting to its traditional quarterly format. In recent years the magazine has appeared only twice a year, but this has proved inadequate to convey to you, our visitors, the true range and quality of our exhibitions and programs. I am therefore delighted to again publish it four times a year, starting with this issue, which highlights a lively roster of exhibitions, installations, acquisitions, and public programs for you to enjoy this spring.

Opening April 7, the must-see exhibition *Men of Fire: José Clemente Orozco and Jackson Pollock* celebrates the one hundredth anniversary of Pollock's birth and the eightieth anniversary of Orozco's arrival at Dartmouth College to begin work on his celebrated mural *The Epic of American Civilization*, which he completed in 1934. Two years later, Pollock traveled from New York to see this monumental fresco, which inspired a number of his subsequent paintings and drawings. These works will be on display at the Hood through June 17, and I hope you will take the opportunity to visit this international loan exhibition, featuring two of the greatest artists of the twentieth century. Opening April 21, we have *Nature Transformed: Edward Burtynsky's Vermont Quarry Photographs in Context*. I strongly urge you to see these huge and impressive photographs of granite and marble quarries in an exhibition that also explores the history and geology of our region. Two other exhibitions opening in April, *The Expanding Grid* and *Marcel Duchamp: The Box in a Valise*, showcase the Hood's important collection of modern and contemporary art. Together, these exhibitions, and the related public programming, make the Hood a wonderful place for you to visit this spring.

Beyond its exhibitions and programs, the Hood Museum of Art has been heralded as a model teaching museum since it opened in 1985. The focus of our teaching mission is the direct engagement with original works of art, and we provide this opportunity to thousands of Dartmouth students and local school children each year. It therefore gives me immense pleasure to announce that the Charles H. Hood Foundation has endowed the curator of education position at the museum. Lesley Wellman, who has served in this role with great dedication and accomplishment for more than twenty years, has assumed the new title of Hood Foundation Curator of Education, effective immediately. We are deeply grateful to the Hood Foundation and to Charles and Judy Hood for their leadership and vision in endowing this position and ensuring that excellence in teaching will always remain a core value at this museum.

It is above all the museum's teaching mission that guides our plans for the Hood's upcoming expansion into the adjacent Wilson Hall building on campus, which will provide us with new galleries and classrooms. An important goal of this expansion is to create an ideal learning environment for all of our visitors, with state-of-the-art galleries containing dedicated display spaces for important areas of the collection not currently on view, as well as new classrooms equipped with smart technology. The next few years are set to be an exciting time at the Hood Museum of Art, and I look forward to sharing our progress on this important project with you in future issues of the *Hood Quarterly*. I also look forward to meeting you when you next come to the museum and trust that your visit will be an enjoyable one.

MICHAEL TAYLOR  
Director

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# HOOD MUSEUM OF ART

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# exhibitions



## **MEN OF FIRE: JOSÉ CLEMENTE OROZCO AND JACKSON POLLOCK** April 7–June 17, 2012

During the summer of 1936, Pollock traveled to Dartmouth College to view Orozco's recently completed mural *The Epic of American Civilization* (1932–34). The deep impact that its imagery had on the young artist is demonstrated by the drawings and oil paintings that Pollock made after his visit, in which he explored Orozco-inspired themes such as myth, ritual, and the creative and destructive power of fire. Rarely seen preparatory studies that the Mexican muralist made as an artist-in-residence at Dartmouth are shown alongside Pollock's paintings and drawings in this revelatory juxtaposition of two of the most famous artists of the twentieth century.

*The exhibition and catalogue were organized by the Hood Museum of Art in partnership with the Pollock-Krasner House and Study Center. The catalogue was supported by Judith and Richard Steinberg, Class of 1954, and the exhibition at the Hood was made possible by Jan Seidler Ramirez, Class of 1973, Kate and Yaz Krehbiel, Class of 1991, Thayer 1992, and the William B. Jaffe and Evelyn A. Hall Fund.*

José Clemente Orozco, study for "The Departure of Quetzalcoatl" (panel 7) from *The Epic of American Civilization*, about 1932–34, gouache on paper. Purchased through gifts from Kirsten and Peter Bedford, Class of 1989P; Jane and Raphael Bernstein; Walter Burke, Class of 1944; Mr. and Mrs. Richard D. Lombard, Class of 1953; Nathan Pearson, Class of 1932; David V. Picker, Class of 1953; Rodman C. Rockefeller, Class of 1954; Kenneth Roman Jr., Class of 1952; and Adolph Weil Jr., Class of 1935; W.988.52.82.

## **NATURE TRANSFORMED: EDWARD BURTYNSKY'S VERMONT QUARRY PHOTOGRAPHS IN CONTEXT** April 21–August 19, 2012

Quarries constitute one of the important subjects of internationally renowned artist Edward Burtynsky's photographic oeuvre. His images of Vermont quarries, both active and abandoned, are particularly striking. At the same time they allude to the marble and granite industry, a lesser-known aspect of New England's history and geology. This exhibition features both Burtynsky's photographs of the quarries of Vermont, some of which are on display for the first time, and vintage photographs pertaining to the early history of these sites, especially regarding the Italian stoneworkers in the marble quarries around Rutland and the granite quarries near Barre.

*This exhibition was organized by the Hood Museum of Art and generously supported by Raphael and Jane Bernstein / Parnassus Foundation, Laurie Jean Weil D.V.M. in honor of her parents, Jean and Bucks Weil, Dartmouth Class of 1935, the Marie-Louise and Samuel R. Rosenthal Fund, and the Ray Winfield Smith 1918 Fund.*

Edward Burtynsky, *Rock of Ages #1, Active Section, E. L. Smith Quarry, Barre, Vermont, 1991*. Photograph courtesy Howard Greenberg & Bryce Wolkowitz, New York / Nicholas Metivier, Toronto.



## **MODERN AND CONTEMPORARY ART: TWO INSTALLATIONS** April 7–August 26, 2012

*These installations were made possible by the Cissy Patterson Fund and the Hansen Family Fund.*

### **Marcel Duchamp: The Box in a Valise**

Duchamp described his *Boîte-en-valise* as a "portable museum" that would allow him to carry around his life's work in a traveling box. He assembled facsimiles of his major paintings, drawings, and sculpture in imitation-leather boxes, and the Hood's example is shown at Dartmouth College for the first time in this exhibition.

### **The Expanding Grid**

This exhibition explores the legacy of cubism and other forms of grid-based abstraction. Artists such as Mark Rothko, Chuck Close, Eva Hesse, and Lee Bontecou expanded the modernist grid in profound ways to create works of art that embrace political content, figuration, narrative, and subjectivity.

Eva Hesse, *Untitled*, 1964, opaque and transparent watercolor, pen and black ink, felt-tip marker, and crayon on wove paper. Purchased through gifts from the Lathrop Fellows; W.2004.1 © Estate of Eva Hesse / Hauser & Worth, London and Zurich

## **EGYPTIAN ANTIQUITIES AT DARTMOUTH: HIGHLIGHTS FROM THE HOOD MUSEUM OF ART** Ongoing

*This exhibition was organized by the Hood Museum of Art and generously supported by Kate and Yaz Krehbiel, Class of 1991, Thayer 1992, and the William B. Jaffe and Evelyn A. Hall Fund.*



# JOSÉ CLEMENTE OROZCO AND JACKSON POLLOCK

This spring, the Hood Museum of Art will join in a worldwide celebration of the centenary of Jackson Pollock's birth in 1912. In partnership with the Pollock-Krasner House and Study Center, the museum presents *Men of Fire: José Clemente Orozco and Jackson Pollock*, an exhibition that explores the deep impact that Orozco's murals had on this emerging artist. The exhibition also marks the eightieth anniversary of Dartmouth's famous mural *The Epic of American Civilization*, which Orozco began painting for Baker Library's reserve reading room in 1932.

In the summer of 1936, twenty-four-year-old Jackson Pollock made the trip from New York City to Dartmouth College to see Orozco's recently completed mural cycle. The mural was a revelation to the American artist, and in the years following this trip, Pollock engaged with themes found in Orozco's masterpiece, including myth, ritual, sacrifice, and the creative and destructive power of fire. *Men of Fire* assembles the paintings, drawings, and prints that Pollock created following his trip to Dartmouth. Most were made between 1938 and 1941, at a time when Pollock's engagement with Orozco's art was most pronounced. The exhibition provides a unique opportunity not only to see many of these works together for the first time but also to compare them with the Orozco mural that inspired them, just a short walk away across the Dartmouth Green. The mural will be represented in the exhibition by several rarely seen preparatory studies—drawings in pencil, charcoal, and gouache (fig. 1; see also p. 3)—that will present the work of these two great modern artists side-by-side.

Pollock's painting *Untitled (Bald Woman with Skeleton)*, about 1938–41 (fig. 2), is perhaps the best example of Pollock's fascination with the Dartmouth mural and displays many of the elements of Orozco's work that most appealed to him. The painting depicts a skeletal figure lying across a white, stage-like ledge, as a female figure crouches above. Skull-like faces fill the background, an audience to the work's macabre drama. The skeletal figure allowed Pollock to reinvent the sacrificial ritual scenes that are abundant in the Dartmouth mural,

particularly the skeleton giving birth to dead knowledge in the section known as "Gods of the Modern World" (fig. 3). The white ledge in the Pollock painting, which also calls to mind an altar, even seems to refer to the architecture of Baker Library, where "Gods of the Modern World" hovers partially above the white lintel of a door. This painting contains many of the preoccupations that would consume Pollock during this era—myth and ritual, violence and rebirth, trauma and renewal—and he addressed them through the imagery and themes that he drew directly from

Orozco. His use of snakes in *Untitled (Bald Woman with Skeleton)* and other works from this era, such as *Circle*, about 1938–41 (fig. 4), evokes the serpents that appear in several panels of Orozco's mural, including "The Departure of Quetzalcoatl" (see p. 3). Other Pollock works from this period, such as *Naked Man with Knife*, about 1938–40 (see cover), also depict violent scenes of ritual sacrifice likely inspired by Orozco's panels "Gods of the Modern World" or "Ancient Sacrifice."

Pollock had long sought out opportunities to study Orozco's work. Pollock's older brother Charles had guided him to current art periodicals, such as *Creative Art*, where he saw and studied reproductions of work by Orozco. Even before Pollock traveled to see the Dartmouth mural, he went in 1930 to Pomona College in California to view *Prometheus*, Orozco's first mural commission in the United States, and he would have seen Orozco's mural for the New School for Social Research in New York, where Pollock's mentor Thomas Hart Benton was simultaneously working on a mural in 1931. In addition, there were several exhibitions of contemporary Mexican art in New York museums and commercial galleries throughout the 1930s and 1940s. During a period when Pollock was struggling with both his artistic vision and his personal demons, he employed Orozco's themes and imagery in his own work as a way to find his own



1. José Clemente Orozco, study for "Gods of the Modern World" (panel 17) from *The Epic of American Civilization*, about 1932–34, gouache on paper. Hood Museum of Art, Dartmouth College: Purchased through gifts from Kirsten and Peter Bedford, Class of 1989P; Jane and Raphael Bernstein; Walter Burke, Class of 1944; Mr. and Mrs. Richard D. Lombard, Class of 1953; Nathan Pearson, Class of 1932; David V. Picker, Class of 1953; Rodman C. Rockefeller, Class of 1954; Kenneth Roman Jr., Class of 1952; and Adolph Weil Jr., Class of 1935; D988.52171.



2. Jackson Pollock, *Untitled (Bald Woman with Skeleton)*, about 1938–41, oil on smooth side of Masonite attached to stretcher. Purchased through the Miriam and Sidney Stoneman Acquisitions Fund; 2006.93. © 2012 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York



3. José Clemente Orozco, "Gods of the Modern World," panel 17 from *The Epic of American Civilization*, 1932–34, fresco, reserve reading room, Baker Library, Dartmouth College. Commissioned by the Trustees of Dartmouth College.



4. Jackson Pollock, *Circle*, about 1938–41, oil on composition board. The Museum of Modern Art, New York: Gift of Lee Krasner in memory of Jackson Pollock. © 2012 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

voice. Orozco's imagery, divorced from any social or political meaning, enabled Pollock to develop a vocabulary with which to express his experience of psychic trauma in visual terms.

The title of the exhibition and catalogue references Orozco's famous fresco *Man of Fire*, painted for the Hospicio Cabañas in Guadalajara from 1937 to 1939. The theme of fire—a powerful instrument of destruction and creation, and a symbol of renewal and rebirth—was frequently used by both Pollock and Orozco. Many of Pollock's works from this period were derived from an understanding of the symbolic use of flame that he drew, in some part, from his study of Orozco's murals. Pollock's *The Flame*, about 1934–38 (fig. 5), for



5. Jackson Pollock, *The Flame*, about 1934–38, oil on canvas, mounted on fiberboard. The Museum of Modern Art, New York: Enid A. Haupt Fund. © 2012 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

example, shows a white skeletal figure engulfed in vibrant orange, yellow, and red licks of fire, recalling in turn the fiery background of "Gods of the Modern World." In *Circle*, Pollock painted a flame-colored spiral surrounding abstracted serpent-like and reptilian beings. These examples demonstrate the predominance of this theme in Pollock's work from this period, but flames and fire, either referenced in some abstracted form through color or brushstroke, or more directly stated in the subject matter of the work, exist in many of the works assembled in this exhibition.

Ultimately, both Orozco and Pollock, as Promethean artists, turned their critical eyes to the traumas of the modern world to conjure imagery that would endure as a marker of a period of global economic depression and war.

*Men of Fire* also presents the museum with the opportunity to inaugurate new lighting for the Orozco mural in Baker Library, devised by lighting designer Anita Jorgenson, which will give future generations of Dartmouth students the chance to experience the mural under state-of-the-art conditions. The Manton Foundation provided the funds for the lighting project, and as always, we owe them a huge debt of gratitude for their ongoing support of the preservation and maintenance of the Orozco mural as well as scholarly endeavors involving it.

SARAH G. POWERS

Assistant Curator for Special Projects and guest curator of the exhibition

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# NATURE TRANSFORMED

## *Edward Burtynsky's Vermont Quarry Photographs in Context*

**N**ature Transformed takes as its starting point a remarkable series of photographs by internationally celebrated artist Edward Burtynsky (fig. 1). His now signature pursuit of conceptual subjects—from oil extraction in the United States and in Azerbaijan to shipbreaking in Bangladesh, electronics factories and immense wire recycling yards in China, and nickel and uranium mine tailings in Canada—started just fifty miles north of the Hood Museum of Art in the granite quarries of Barre, Vermont. Hope Cemetery in Barre (fig. 2) is an extraordinary place to discover the little-known history of one of Vermont's most extensive and profitable industries—stone quarrying. The monuments therein attest to the creativity and skill of many generations of local carvers: a couple holding hands in bed, a propeller plane ready for takeoff, an

armchair, a replica of Michelangelo's iconic *Pietà*. Many of these stone-workers emigrated to Barre in the late nineteenth and early twentieth centuries primarily from the ancient quarrying town of Carrara, Italy, as artists and artisans to contribute their expertise to an industry in the throes of expansion. They brought along with them a love for opera (fig. 3), political activism, and strong values that made their assimilation into American society relatively easy. In fact, their impact on life and culture in parts of Vermont is still acutely felt today.

The exhibition reconsiders a selection of Burtynsky's monumental photographs—seven of which Burtynsky is showing here for the first time, including two he took in the little-known but extensive underground quarries in Danby, Vermont—within the context of Vermont's social and cultural history

as well as the much longer history of the geological formation of northern New England and its marble and granite deposits. Interestingly, Burtynsky made the reverse journey of those Italian immigrants with his *Quarries* project—first he discovered the quarries in Vermont and then he was pointed toward Carrara by a quarry owner. This was in turn the artist's first international trip for his work and represents the genesis of the global exploration of nature and industry for which he is renowned today. *Nature Transformed* showcases several of his photographs from Carrara as well, signaling the geographical aspect of this story of human migration (fig. 4).

(above) 1. Edward Burtynsky, *Rock of Ages #7, Active Section, Wells-Lamson Quarry, Barre, Vermont*, 1991. Photograph courtesy Howard Greenberg & Bryce Wolkowitz, New York / Nicholas Metivier, Toronto



The interdisciplinary approach of this exhibition is consistent with the purpose of the Hood Museum of Art as a teaching museum, and Burtynsky's powerful artistic vision of the interaction between humans and the environment is the force behind its conception. In the exhibition catalogue, co-curator Pieter Broucke writes, "Burtynsky subtly combines his instinctive appreciation for the powerful formal aspects of the quarries with his growing subjective awareness of the devastation that large-scale industrial quarrying has wrought on the landscape. The detritus of abandoned equipment, derricks, sheds, stairs, cables, tanks, discarded blocks and stones, and other litter becomes increasingly prominent in the photographs. The artist's initial impression of the monumental voids as formal presences inserted within the landscape gradually includes recognition of the quarries as ecological wounds inflicted upon the landscape."

Searching out these monumental voids was indeed the idea that drove Burtynsky to Vermont in the first place, after he had spent time photographing ore mines. In an interview for the exhibition catalogue, he recalls, "I thought of our cities, which are made from stone that is kept intact . . . The type of excavation that resulted from dimensional stone seemed to indicate that there had to be a more orderly removal of the materials than at an ore mine. The idea I had was that I might be able to find the reverse of a skyscraper somewhere, an inverted pyramid where the blocks were being removed. So I pursued that."

The resulting images on display in *Nature Transformed* are often breathtaking in their scale and visual power. We invite you to visit *Nature Transformed* this spring and to participate in the programs offered, including a lecture by artist Edward Burtynsky on May 11.

JULIETTE BIANCO  
Assistant Director and co-curator  
of the exhibition

*This exhibition was organized by the Hood Museum of Art and generously supported by Raphael and Jane Bernstein / Parnassus Foundation, Laurie Jean Weil D.V.M. in honor of her parents, Jean and Bucks Weil, Dartmouth Class of 1935, the Marie-Louise and Samuel R. Rosenthal Fund, and the Ray Winfield Smith 1918 Fund.*



2. Hope Cemetery, Barre, Vermont.



3. Photographer unknown, *Il Fornaretto di Venezia (The Baker of Venice)* cast from the production by La Vecchia Filodrammatica Society at the Barre Opera House, 1902, photographic copy from negative. Courtesy of the Aldrich Public Library, Barre, Vermont.



4. Edward Burtynsky, *Carrara Marble Quarries #25, Carrara, Italy*, 1993, chromogenic color print. Lent by Daniel Bernstein and Claire Foerster. Photograph courtesy Howard Greenberg & Bryce Wolkowitz, New York / Nicholas Metivier, Toronto

# calendar of events

## MARCH

**28 March, Wednesday, 5:30 P.M.**

Arthur M. Loew Auditorium

### LECTURE

**“Causing Their Names to Live: Collectors, Scholars, Dealers, and the Hood’s Egyptian Objects”**  
**Christine Lilyquist, The Metropolitan Museum of Art’s former head of the Department of Egyptian Art and Lila Acheson Wallace Research Curator in Egyptology, and recent advisor and Andrew W. Mellon Foundation Visiting Scholar at the Hood**

Following upon her lecture last September on the Egyptian objects now on display in the Hood, curator Christine Lilyquist speaks about modern people who have helped bring life to those objects and the Egyptians who made them.

## APRIL

**3 April, Tuesday, 6:00 P.M.**

Arthur M. Loew Auditorium

### SPECIAL PRESENTATION

**“Have a Beer with the Pharaohs: A Special Presentation and Beer Tasting”**

**Horst Dornbusch, international brew industry consultant and award-winning author/brewer, and Tod Mott, Head Brewer, Portsmouth Brewery, and winner of several Great American Beer Fest gold medals**

Enjoy a lively presentation on the production and social importance of beer in ancient Egypt, followed by a tasting of Osiris Ale, an authentic Pharaonic beer replica from the Egyptian dynastic period created and brewed exclusively for this event. Members \$30; nonmembers \$40. Space is limited. To register, please call (603) 646-9660 or email [sharon.reed@dartmouth.edu](mailto:sharon.reed@dartmouth.edu).

**4 April, Wednesday, 5:30 P.M.**

Arthur M. Loew Auditorium

### LECTURE

**“Marcel Duchamp: The Box in a Valise”**

**Michael Taylor, Director**

In celebration of the museum’s recent acquisition of Marcel Duchamp’s *Box in a Valise*, one of the most influential works of art of the twentieth century, the Hood’s director will explore the complex ideas behind this portable museum, in which miniature reproductions of the artist’s most significant works are cleverly arranged inside a red valise. A reception will follow in Kim Gallery.

**10 April, Tuesday, 7:00 P.M.**

Arthur M. Loew Auditorium

### FILM SCREENING AND DISCUSSION

**Green**

**Moderator: James Igoe, Associate Professor of Anthropology**

Green, a female orangutan, is a victim of deforestation and resource exploitation in Indonesia. This hard-hitting portrayal of environmental disruption contains no narrative or dialogue yet helps the viewer to understand complex commodity chains. Winner of the most prestigious prizes in environmental filmmaking. Professor Igoe was among the university professors involved in responding to the film. Offered in conjunction with the upcoming exhibition *Looking Back at Earth*. Running time: 48 min.

**13 April, Friday, 5:00 P.M.**

Kim Gallery

### OPENING RECEPTION

***Men of Fire: José Clemente Orozco and Jackson Pollock***

Join us for a reception in Kim Gallery and be among the first to visit the exhibition. Enjoy live jazz standards by the trio Green Room.

**14 April, Saturday, 1:30–3:00 P.M.**

### CHILDREN’S WORKSHOP

**Drawing on the Grid**

Ever copy a picture using a grid? Many artists have drawn inspiration from this simple framework for drawing and painting. Come and explore the work of several great artists and then compose your own work of art using a grid in the studio. For children ages 9–12. Space is limited. Call (603) 646-1469 by April 10 to register.

**18 April, Wednesday, 6:30–8:30 P.M.**

Second-floor galleries

### ADULT WORKSHOP

**Art in a Box: Marcel Duchamp and the Expanding Grid**

In this discussion-based workshop, we’ll explore two exhibitions of contemporary art. One focuses on Marcel Duchamp’s *Boîte-en-valise*, a “portable museum” that allowed him to carry around his life’s work in a traveling box. The other explores the legacy of cubism and other forms of grid-based abstraction. In the studio, we’ll experiment with grids and boxes as a compositional structure for art making. No previous art experience necessary. Space is limited. Please call (603) 646-1469 by April 16 to register.

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

Second-floor galleries

### TOUR

***Men of Fire: José Clemente Orozco and Jackson Pollock***

**24 April, Tuesday, 12:30 P.M.**

Second-floor galleries

### LUNCHTIME GALLERY TALK

**“Below the Surface: A Conversation about Edward Burtynsky’s Quarry Photographs”**

**Juliette Bianco, Assistant Director, Hood Museum of Art, and Virginia Beahan, Senior Lecturer in Studio Art, Dartmouth College**

**25 April, Wednesday, 7:00 P.M.**

Arthur M. Loew Auditorium

### FILM SCREENING AND DISCUSSION

***Quetzalcoatl***

**Mary Coffey, Associate Professor of Art History**

In 2010, Dartmouth College Library was awarded a grant from the National Film Preservation Foundation to preserve the twenty-two-minute film *Quetzalcoatl* (1961). The film interprets Orozco’s mural *The Epic of American Civilization* with commentary and a commissioned music score. It was written, produced, and directed by Robert Canton, Dartmouth Class of 1958. This will be the film’s first public debut since its restoration. Co-sponsored by Hood Museum of Art and Dartmouth College Library in conjunction with Preservation Week.

**28 April, Saturday, 2:00 P.M.**

Second-floor galleries

### SPECIAL TOUR

***Marcel Duchamp: The Box in a Valise***

**Michael Taylor, Director**

## MAY

**2 and 9 May, Wednesdays, 6:30–8:00 P.M.**

Second-floor galleries

### ADULT WORKSHOP

**José Clemente Orozco and Jackson Pollock**

In this two-part adult workshop, we’ll spend one evening getting to know Orozco’s mural *The Epic of American Civilization*. The following week, we’ll examine its impact on the young Jackson Pollock in the exhibition *Men of Fire*. These workshops will be informal, discussion based, and participatory. Space is limited. Call (603) 646-1469 by April 30 to register.



**4 May, Friday, 7:00 P.M. (6:30 Tour)**

Arthur M. Loew Auditorium

**FILM SCREENING AND SPOTLIGHT TOUR  
Pollock**

Directed by Ed Harris, 2000

In conjunction with the Dartmouth Film Society and *Men of Fire: José Clemente Orozco and Jackson Pollock*, the museum will offer a free, fifteen-minute spotlight tour by Sarah Powers, Guest Curator, at 6:30 P.M. The film begins at 7:00 P.M.

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

**TOUR**

***Nature Transformed: Edward Burtynsky's Vermont Quarry Photographs in Context***

**8 May, Tuesday, 12:30 P.M.**

Second-floor galleries

**LUNCHTIME GALLERY TALK**

**"Jackson Pollock's Encounter with the Work of José Clemente Orozco at Dartmouth College"**  
**Sarah Powers, Guest Curator of *Men of Fire***

**11 May, Friday, 5:30 P.M.**

Arthur M. Loew Auditorium

**ARTIST LECTURE**

**Edward Burtynsky**

The world-renowned photographer will talk about his work that explores the impact of human consumption on the earth. A reception will follow in Kim Gallery.

**12 May, Saturday, 2:00 P.M.**

Front entryway, Baker Library (beneath the clock tower)

**TOUR**

***The Epic of American Civilization***

**16 May, Wednesday, 4:30 P.M.**

Kim Gallery

**PANEL DISCUSSION**

**"Investigations into the Ancient Mediterranean: Spotlight on Teaching with Objects"**

Dartmouth professors teaching courses on ancient Greek and Roman culture will discuss their work with objects on loan from Yale University Art Gallery over the past year. Roberta Stewart, Paul Christesen, Kathleen Corrigan, Jeremy Rutter, and Roger Ulrich will talk about introducing students to the issues that stem from the close investigation of objects. The session will include a preview of a documentary film about the project. A reception will follow.

**18 May, Friday, 5:30 P.M.**

Arthur M. Loew Auditorium

**LECTURE**

**"Pollock after Orozco/Orozco after Pollock"**

**Michael Leja, Professor of American Art, University of Pennsylvania**

Dr. Leja will consider how Orozco influenced Pollock and how we see Orozco differently as a result of Pollock's work. Leja wrote the introductory essay for the recently published volume of Jackson Pollock's correspondence, titled *American Letters: 1927–1947* (2011). This event is made possible through the generous support of the Members of the Hood Museum of Art.

**19 May, Saturday, 2:00 P.M.**

**TOUR**

***Nature Transformed: Edward Burtynsky's Vermont Quarry Photographs in Context***

**23 May, Wednesday, 6:30–8:30 P.M.**

**ADULT WORKSHOP**

**Art and Creative Writing**

Get inspired at the museum as you try your hand at creative writing in this workshop! 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. Space is limited. Call (603) 646-1469 by May 21 to register.

**23 May, Wednesday, 5:30–7:00 P.M.**

Arthur M. Loew Auditorium

**CONFERENCE PANEL**

**Icons, Charts, and Talismanic Scripts: Daoist Visual Culture**

Panelists: Mark Meulenbeld, University of Wisconsin-Madison, "Dancing with the Gods: Village Daoists in China"; Maggie Wan, Department of Fine Arts, The Chinese University of Hong Kong, "Images and Power: Visual Representations of Gods in Daoist Scriptures"; David Molina, University of North Carolina, Charlotte, "The Life of a Ritual Artisan in Today's China"

Moderator: Gil Raz, Associate Professor of Religion, Dartmouth College, and conference organizer

Reception to follow in Kim Gallery. Co-sponsored by the Leslie Center for the Humanities, the Dickey Center for International Understanding, the Department of Religion, the Asian and Middle Eastern Studies Program, and the Hood Museum of Art.

**JUNE**

**1 June, Friday, 9:00 A.M.**

**DAY TRIP**

**Hope Cemetery and Rock of Ages Quarry, Barre, Vermont**

Join us for a day trip to Barre, Vermont, and explore the quarries that inspired Edward Burtynsky's photographs. This trip—led by Dr. Robert McGrath, Professor Emeritus of Art History, Dartmouth College—includes a tour of the world-famous Hope Cemetery. Fees are \$50 members/\$60 non-members, lunch not included. Brown-bag lunch is available at an extra charge. Space is limited. Please call (603) 646-9660 or email [sharon.reed@dartmouth.edu](mailto:sharon.reed@dartmouth.edu) to register.

**9 June, Saturday, 2:00 P.M.**

Front entryway, Baker Library (beneath the clock tower)

**SPECIAL TOUR**

***The Epic of American Civilization and Men of Fire:***

**José Clemente Orozco and Jackson Pollock**

**Sarah Powers, Guest Curator of *Men of Fire***

This tour will explore the Orozco mural and make connections between Orozco's themes and imagery and the work of Jackson Pollock. The group will then cross the Green to visit the *Men of Fire* exhibition.

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](mailto:access.hood@dartmouth.edu).

# the collections



Marcel Duchamp, *Box in a Valise* (*Boîte-en-valise, Series F*), 1966, mixed-media assemblage: red leather box containing miniature replicas, photographs, and color reproductions of eighty works by Marcel Duchamp. Purchased through the Mrs. Harvey P. Hood W<sup>18</sup> Fund, the Florence and Lansing Porter Moore 1937 Fund, the Miriam and Sidney Stoneman Acquisitions Fund, and the William S. Rubin Fund; 2011.49.  
© 2012 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp

## ACQUISITION IN FOCUS: MARCEL DUCHAMP'S BOX IN A VALISE

The Hood Museum of Art is delighted to announce the acquisition of Marcel Duchamp's *Boîte-en-valise* (*Box in a Valise*), one of the most important and influential works of art of the twentieth century. Arguably modern art's greatest iconoclast, Marcel Duchamp (American, born France, 1887–1968) devoted his entire career to debunking pre-existing ideas about art, which he believed should appeal to the intellect rather than the senses. This can be seen in the *Box in a Valise*, which the artist described as a "portable museum" that would allow him to carry around his life's work in a traveling box. The artist spent five years, between 1935 and 1940, recreating his oeuvre in miniature through photographs, hand-colored reproductions, and diminutive models. These facsimiles of his major paintings, drawings, and sculptures provided the source material for an edition of 320 boxes, which he would spend the rest of his life assembling. The first edition of the work, which was issued in 1941 in a series of twenty deluxe valises, consisted of a wooden box fitted inside a leather-covered suitcase with a carrying handle. Each valise contained an original work of art, usually mounted on the inside of the lid, in addition to the sixty-eight standard reproductions of Duchamp's most significant works.

Duchamp produced six further editions, each slightly different from the other, which make up the standard edition of three hundred boxes that the artist periodically distributed in small batches during the last three decades of his life. Eventually Duchamp grew tired of the repetitive and time-consuming nature of the project and hired assistants to help him complete the set. Among them was the young American artist Joseph Cornell, who would later become famous for his own dreamlike box constructions. For the Hood version, which was completed in 1966, Duchamp added twelve new items to what would be the final edition of the *Box in a Valise*. These additional reproductions were printed in Paris between 1963 and 1965 and mounted on loose black folders. Housed in a red linen-lined box the size of an attaché case, this edition is the most sought after by museums because it represents Duchamp's final statement on the theme of the portable museum.

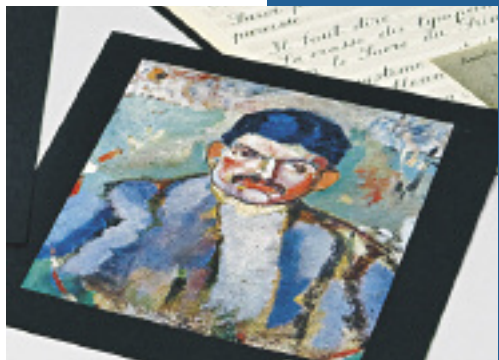
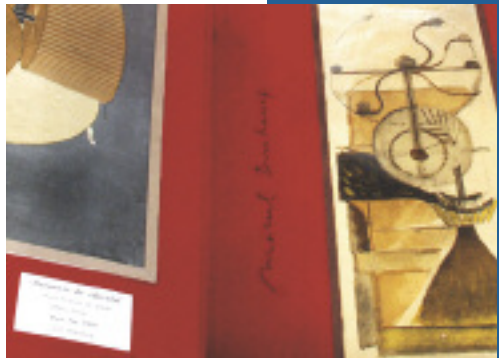


In a television interview with James Johnson Sweeney that aired on NBC in 1956, Duchamp explained his reasons for making a comprehensive anthology of his own works: “It was a new form of expression for me. Instead of painting something the idea was to reproduce the paintings that I loved so much in miniature. I didn’t know how to do it. I thought of a book, but I didn’t like that idea. Then I thought of the idea of the box in which all my works would be mounted like in a small museum . . . and here it is in this valise.” At a time when no museum would honor Duchamp with a retrospective, the artist decided in effect to be his own curator, organizing a self-contained traveling exhibition of his life’s work that could be changed at will, simply by rearranging the contents of the box. The obsessive attention to detail that one finds in the production of the boxes also suggests a concern to preserve the past, while simultaneously keeping his ideas alive for new generations of artists.

In the *Box in a Valise*, Duchamp’s works are cleverly arranged inside the box like a traveling salesman’s wares. Open the lid and you find a treasure trove of art objects all reproduced on a Lilliputian scale. The centerpiece of the display, once the lid is opened, is the artist’s magnum opus *The Bride Stripped Bare by Her Bachelors, Even*, otherwise known as *The Large Glass*. Duchamp used transparent celluloid to re-create this huge painting on glass, which is flanked to the left by three tiny replicas of his readymades, which hang one above the other in a narrow vertical space. These items—the notorious urinal he christened *Fountain*, an Underwood typewriter cover, and a chemist’s glass ampoule filled with *Air de Paris*—were selected by Duchamp as “readymade” works of art in a gesture that would redefine art making in his era. Below them, mounted on the lid, is an early painting entitled *Sonata*, which depicted his three sisters playing music under the attentive gaze of their mother, who was tone deaf yet claimed to hear the vibrations of the music.

Why the artist should want to faithfully reproduce the highlights of his artistic career in miniature and pack them into a small suitcase has been the subject of great discussion since the first valise appeared in 1941. One hypothesis is that Duchamp was humorously commenting on his meager artistic output. Unlike many of his contemporaries, including Pablo Picasso, Fernand Léger, and Henri Matisse, who by this time had all created a prodigious number of paintings, Duchamp had deliberately limited his artistic production to a handful of key works, believing that he could thus avoid repeating himself, which he argued had been the sad fate of many successful painters in the modern era. The *Box in a Valise* can thus be seen as a self-deprecating joke, with an undertone of criticism for the excesses of his fellow artists, which allowed Duchamp to proudly claim that his own oeuvre was so modest that he could fit all of his art objects in a small suitcase. Duchamp’s willingness to reproduce his works in miniature may also have stemmed from his belief that there was nothing inherently sacred about a work of art and that the idea behind an art object was more important than the object itself. Duchamp’s use of replication and appropriation to undercut accepted notions of originality and authenticity was hugely important to subsequent generations of artists, including the Fluxus group, which responded enthusiastically to the ideas behind the *Box in a Valise* in their Fluxkits, many of which are in the collection of the Hood Museum of Art as well.

MICHAEL TAYLOR  
Director





Frank Weston Benson, *Wooster Farm, North Haven, Maine, 1924*, watercolor over graphite on wove paper. Gift of the artist's granddaughter, Corinne Benson Johnson; 2011.58.

### RECENT ACQUISITIONS

#### Frank Weston Benson, *Wooster Farm, North Haven, Maine, 1924*

Frank Weston Benson (1862–1951) was midway through his artistic career when he took up watercolor in 1921, but he adapted to the medium quickly and went on to create a large body of work that won him critical favor and swift sales. In this virtuosic example he captures the shimmering effects of dappled sunlight on his beloved summer home, Wooster Farm, on the island of North Haven in Penobscot Bay, Maine. Benson purchased the property and its large, late-eighteenth-century house in 1901. He had by then established himself as an influential instructor at Boston’s Museum School and as a leading figure in the so-called Boston school—an informal circle of painters known for their images of genteel women set in elegantly appointed rooms. Summer holidays in Maine offered him a welcome opportunity to paint outdoors—in both watercolor and oil—in a freer, more spontaneous manner than he typically adopted for his interiors.

In this work Benson first lightly indicated essential outlines in graphite, then applied both thin swaths and thick dabs of watercolor to further convey form, color, and the flickering effects of light and shadow. Reserves of the bright white paper provide the composition’s brilliant highlights. Using a low vantage point, he cropped the top portion of the house, thereby accentuating the broadly handled foreground and giving the image a greater sense of immediacy. Passed down through the artist’s family, this watercolor is imbued with rich personal associations. Benson frequently painted family members seated on the garden bench visible near the doorway and, according to his grandchildren, he dubbed the tree in the left foreground the “banana tree.” He would attach newly purchased, green bananas to its branches, to be “picked” when ripe.



Man Ray, *Mathematical Object, 1934–36*, vintage gelatin silver print. Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; 2012.4

#### Man Ray, *Mathematical Object, 1934–36*

Man Ray (1890–1976), a pioneering American modernist associated with dada and surrealism, captured this image as part of a photographic series he made beginning in 1934 of “mathematical objects”—old plaster models of algebraic formulae that he encountered on display in dusty cases in Paris’s Institut Henri Poincaré, named for the highly influential mathematician who popularized principles of relativity and non-Euclidian geometry (the geometry of curved planes). Man Ray appropriated these seemingly sterile objects based on logic and, through aesthetic choices, animated them and made them his own.

Here he enlivens the sculptural form and gives it a monumental presence through dramatic lighting and close cropping. The deep shadows and brilliant highlights reflected on its spiraling planes and arcing projections heighten the model’s evocation of a sensual, androgynous figure, capable of movement. Man Ray asserted that “the formulas accompanying [these models] meant nothing to me, but the forms themselves were as varied and authentic as any in nature.” He was no doubt drawn to their conical, ovoid, and spiraling shapes, which echoed the geometric underpinnings of cubism and the biomorphic forms favored by Man Ray and other surrealists. The unadorned plaster construction of these models likely also appealed to him and his artistic cohorts, who favored that inexpensive, white medium for their sculptures and surrealist objects. In this example we see Man Ray recognizing the aesthetic, intellectual, and mysterious qualities of a non-art object born of logic and, through appropriation and aesthetic choices, presenting it as his own, sensuous work, rich with visual and intellectual associations.





### A New Addition to the Hood's Fluxus Collection

The Hood Museum of Art is home to the George Maciunas Memorial Collection, established upon Maciunas's death in 1978 to honor the Lithuanian-born founder of the international movement Fluxus. This radical and influential cultural phenomenon emerged in the early 1960s as part of a global cultural impulse to blur the boundaries between art and life. The George Maciunas Memorial Collection, which grew to just over five hundred objects over the span of a decade, remained more or less shelved for twenty years, until founding Hood director Jacquelynn Baas suggested that the museum organize a traveling exhibition and publication focused upon it. *Fluxus and the Essential Questions of Life* was on view at the Hood Museum of Art from April 16 to August 7, 2011, then traveled to the Grey Art Gallery at New York University from September 9 through December 3. It is currently on view at the University of Michigan Museum of Art through May 20.

The renewed interest in and scholarship on the collection has revitalized its pedagogical use at Dartmouth College and has led to the first significant purchase in recent years, *Black and White Piece*. This series of ten photographs by Hollis Melton (born 1944) commemorates a performance presented as part of a cabaret in celebration of George and Billie Maciunas's FluxWedding on February 25, 1978. In it, they exchanged clothing, and the photographs follow the transformation of groom to bride and bride to groom, unveiling the intimacy and symbolism of their relationship. This, Maciunas's last public performance before his death from inoperable cancer just months later, carries the poignancy of his final days, and Melton's one-of-a-kind accordion-style album is signed by the artist and was acquired by the museum from Billie Maciunas. The museum will make the work available for study to faculty and students in the disciplines of, among others, art history, studio art, women's and gender studies, philosophy, history, film and media studies, and theater.

In an email to Juliette Bianco, the Hood's Assistant Director, Billie Maciunas reflected on this first Flux event she had ever participated in: "It was black and white for symbolic reasons for George, not least of which is that he was colorblind. The clothes were basically cheap things we picked up at the Salvation Army. Since George was a transvestite, he collected a lot of shabby elegant women's clothing this way. The dress I wore, and which at the end of the piece George wore, was just such an item that came from the Salvation Army, along with the cheap fake pearls."

*Black and White Piece* is a rare document of a Fluxus event and example of the interaction between performance and photography. It also records one of Maciunas's most autobiographical works and is an important addition to the museum's Fluxus collection.

Hollis Melton, *Black and White Piece* (Photographs depicting "Black and White" performance by George and Billie Maciunas at the Flux Wedding and Cabaret, February 25, 1978), 12 gelatin silver prints in an accordion fold. Purchased through the Olivia H. Parker and John O. Parker '58 Acquisition Fund and the Hood Museum of Art Acquisitions Fund; 2011.52. Reproduced with permission of the artist.

# BEHIND THE SCENES

## Spotlight on Teaching with Objects: *Investigations into the Ancient Mediterranean*

May 5 through June 24



This spring term the Hood Museum of Art is presenting a special teaching exhibition in Harrington Gallery featuring long-term loan objects from the Yale University Art Gallery. This installation, titled *Investigations into the Ancient Mediterranean*, is part of an innovative collection-sharing program created to highlight the importance of teaching with original works of art as part of the college curriculum. Funded by a generous grant from the Andrew W. Mellon Foundation, this program enabled Yale University Art Gallery to lend forty-seven ancient Mediterranean objects to the Hood for a two-year period beginning in December 2010. The materials range

from Greek terracotta to Roman marbles and span a time period of three millennia, from the Neolithic period to late antiquity. Highlights include a magnificent Athenian red-figure column krater from the classical period and a Roman marble statuette of the Greek god Dionysos from the second to third century CE, as well as a striking mummy portrait of a youth from Roman Egypt from the second century CE.

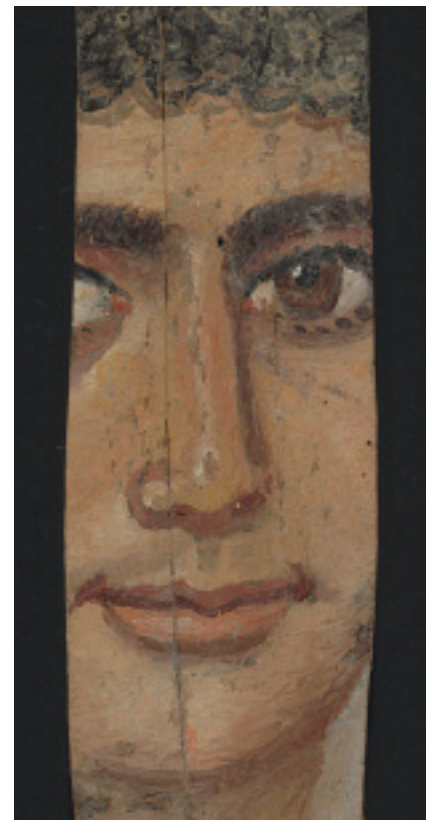
Over the course of this past year and a half, Dartmouth faculty and students from a range of disciplines including art history, classics, religion, and history have used both the Yale loans and works from the Hood collection to explore current

discourses on such topics as gender systems, representation and identity, and center and periphery in the Roman Empire. By working closely with faculty and students to document these projects, the Hood wishes to highlight this major part of its daily activities as a teaching museum and make visible its work with undergraduate students, most of which happens “behind the scenes” in Bernstein Study-Storage Center. In addition to the exhibition, the project will entail a related website and a documentary film highlighting student and faculty research related to the loans. These projects will also be prominently featured in the installation.

The faculty and student work featured in the show will offer insights into the study of ancient cultures and introduce the various methodologies used by scholars in different fields who are interested in visual and material culture. The intention of the installation is to explore how the close observation of works of art can reveal connections to wider cultural, religious, political, and social themes in the ancient Mediterranean world.

ESSI RÖNKKÖ

Assistant Curator for Special Projects



(top left) Professor Ada Cohen teaching a senior seminar on art historical theory and method in the Hood's Bernstein Study-Storage Center.

(bottom left) Professor Roger Ulrich teaching Classical Studies 11: Greek and Roman Engineering and Technology in the Bernstein Study-Storage Center. Photo by Kasia Vincunas '11.

(above) Portrait of a youth, 2nd century CE, encaustic on wood. Yale University Art Gallery: Gift of the Associates in Fine Arts 1939; 1939.263.





2011-12 Hood Museum of Art Interns, left to right: Claire Hunter, Emma Routhier, Hannah Jeton, Frances Middleton, Chanon (Kenji) Praepipatmongkol, Karysa Norris, Kayla Gilbert, Amanda Manker.

### Our 2011–2012 Senior Interns!

The Hood staff is very excited about the diverse and accomplished group of individuals who have been contributing to the museum's efforts this year. The internship program provides opportunities for Dartmouth seniors from all majors to engage with museum work in various professional capacities.

Senior internships are offered in three main fields: curatorial, programming, and public relations. Curatorial interns research objects, write labels and brochures, and assist with all other aspects of exhibition development. The five curatorial interns are Claire Hunter (Mellon Special Project Intern), Frances Middleton (Homma Family Intern), Chanon (Kenji) Praepipatmongkol (Mellon Special Project Intern), Karysa Norris (Class of 1954 Intern), and Amanda Manker (Mellon Special Project Intern, Yale University Art Gallery Collection-Sharing Initiative).

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 Emma Routhier (Levinson Intern) and Kayla Gilbert (Homma Family Intern).

The public relations intern works with communications staff to promote museum events and activities, particularly with its campus audiences. The public relations intern is Hannah Jeton (Kathryn Conroy Intern).

In addition to working within their respective departments, most Hood interns create their own art installation; now in its tenth year, *A Space for Dialogue: Fresh Perspectives on the Permanent Collection from Dartmouth's Students* affords them the opportunity to curate a small exhibition from the museum's 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. This year's

intern exhibitions have incorporated objects as disparate as Bill Viola's video work and a Kandinsky color woodcut to an ancient Egyptian sepulchral stele, with other interesting forays into the collection on the way. *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.

### COMMUNITY OF LEARNERS



### Sybil Williamson Named President of National Docent Association

Sybil Williamson, who has been a docent at the Hood since 1992, is playing a national leadership role in the museum education community. In October she became president of the National Docent Symposium Council (NDSC) for a two-year term beginning in 2011. Sybil's engagement with the NDSC began in 2001, when she agreed to serve as a regional representative. Because of her great strengths as a leader and spokesperson, she was continually asked to assume additional responsibilities and subsequently served as secretary and then vice-president. Her appointment to the highest position in the organization is a great tribute to Sybil's talents as well as an honor for the Hood, and we are proud to claim her as one of our own. Following her term, she will serve as past-president until 2015. The NDSC provides docent education and the exchange of ideas through a National Docent Symposium, held every two years, and by publishing a docent handbook and website.



### VITAL SUPPORT: MEMBERSHIP

Become a member of the Hood at any joining level and help us to provide:

- Free entrance to the museum to everyone, every day
- Free education and outreach programs for adults, schoolchildren, and families
- Acquisition of works of art

The Hood Museum of Art plays a vital role in the cultural life of New Hampshire and Vermont. As a member, you join a community that is active, interested, and engaged in the museum. In gratitude, we offer the following at all levels of membership:

- Subscription to the Hood *Quarterly*
- 15% discount at the Museum Shop
- Invitation to exclusive member-only events and advance/discounted notice to special events
- Free admission or discounts at museums nationwide through the North American Reciprocal Museums (NARM) program.

Higher levels of membership include invitations to national or international trips, art postcards and Hood publications, sneak previews of exhibitions, and more!

### Please join or renew TODAY!

To sign up, please email [hoodmembership@dartmouth.edu](mailto:hoodmembership@dartmouth.edu) or call Julie Ann Otis at (603) 646-0414. For more information, visit [www.hoodmuseum.dartmouth.edu](http://www.hoodmuseum.dartmouth.edu).



## GENERAL INFORMATION

### Museum and Shop Hours

Tuesday–Saturday: 10 A.M.–5 P.M.

Sunday: 12 noon–5 P.M.

Wednesday evening to 9 P.M.

### Guided Group Tours

Available 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 at [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.

Hood Museum of Art  
Dartmouth College  
Hanover, NH 03755

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Edward Burtynsky, *Marble Quarries #001, Rutland, Vermont, 1991*, chromogenic color print. Lent by Dennis Sughrue. Photograph courtesy Howard Greenberg & Bryce Wolkowitz, New York / Nicholas Metivier, Toronto

This spring at the Hood:

### MEN OF FIRE: JOSÉ CLEMENTE OROZCO AND JACKSON POLLOCK

April 7–June 17, 2012

### NATURE TRANSFORMED: EDWARD BURTYNSKY'S VERMONT QUARRY PHOTOGRAPHS IN CONTEXT

April 21–August 19, 2012

### MODERN AND CONTEMPORARY ART: TWO INSTALLATIONS

April 7–August 26, 2012

### EGYPTIAN ANTIQUITIES AT DARTMOUTH: HIGHLIGHTS FROM THE HOOD MUSEUM OF ART

Ongoing

HOOD MUSEUM OF ART

# quarterly

DARTMOUTH COLLEGE

Spring 2012