

HOOD MUSEUM OF ART

DARTMOUTH
COLLEGE

Winter 2013

quarterly



Louise Bourgeois's *Crouching Spider* and Ellsworth Kelly's *Dartmouth Panels* on the Maffei Arts Plaza.

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 STATEMENT OF PURPOSE, 2012



Director Michael Taylor in front of Narputta Nangala Jugadai's *Murrjtja Kapi*, 2003, acrylic on canvas; promised gift of Will Owen and Harvey Wagner; EL.2011.60.42; on view in the exhibition *Crossing Cultures*. © 2012 Artists Rights Society (ARS), New York/VISCOPI, Australia.

LETTER FROM THE DIRECTOR

We have an exhilarating year ahead at the Hood Museum of Art, beginning this winter with the opportunity for our visitors to engage further with the important exhibition *Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art at the Hood Museum of Art*. In this issue of the *Hood Quarterly*, we feature an interview with Will Owen, donor with Harvey Wagner of the Owen and Wagner Collection of Contemporary Aboriginal Australian Art, which reveals the collectors' extraordinary dedication to and profound knowledge of the art of Aboriginal Australia. The opening of the exhibition this past September was an enormous success, and we continue to be thankful for Will Owen and Harvey Wagner's generosity and vision in donating this world-class collection to the Hood. We could not be more honored and privileged to accept this collection for the study and benefit of our museum visitors in perpetuity, and I urge you to visit the exhibition and attend some of the related programs that we have organized for the winter months.

Also in this issue we are pleased to introduce a new and exciting recurring feature titled *Alumni Voices*, in which Dartmouth graduates working in the arts share their perspectives and scholarship with our readers. To launch this series, we have invited Tricia Paik '91, a specialist on the art of Ellsworth Kelly and a curator at the Saint Louis Art Museum, to write about the artist's *Dartmouth Panels*, which are reproduced on the cover of this issue. In the next issue, Stacey Sell '85, Associate Curator of Old Master Prints and Drawings at the National Gallery of Art in Washington, D.C., will be writing about two important Old Master prints, one by Dürer and one by Rembrandt, that have been donated to the museum as a bequest from the Adolph Weil Jr. Collection.

Building, preserving, cataloguing, and exhibiting the collection is at the core of the Hood Museum of Art's mission to teach with original works of art. This goal is made possible through the extraordinary depth and quality of our holdings, which cover an ever-widening range of historical time periods and cultures. We carefully consider how potential new acquisitions will strengthen our teaching mission, and invite you to celebrate their selection with us by regularly featuring new acquisition highlights in the *Hood Quarterly*. In this issue, we are delighted to share with you our most recent acquisitions of works by the French seventeenth-century artist Jacques Bellange, the American modernist painter Marguerite Zorach, and Faith Ringgold and April Gornik, two of the most respected and influential artists working today.

We have received a tremendous response to the last issue of the *Hood Quarterly*, in which we began coverage of our ambitious plans for the museum's future by interviewing Tod Williams and Billie Tsien, the architects chosen by Dartmouth College to renovate and expand the museum's current facility, as well as the adjacent historic Wilson Hall. Planning for this project, which will see the museum double its gallery space and triple the number of its classrooms through the addition of a new Museum Learning Center, is well underway. I look forward to sharing Tod Williams and Billie Tsien's breathtaking and highly innovative designs for the expansion with you in an upcoming issue of the *Hood Quarterly*.

Whether you are a Dartmouth student or faculty member, a first-time or regular visitor from the Upper Valley or beyond, there has never been a better time to visit and get involved with the Hood, either by joining our membership program or attending our exhibitions and programs, which are free and open to all. I trust that your next visit to the museum will be an enjoyable one and look forward to keeping you informed about the imminent renovation and expansion of the Hood Museum of Art.

MICHAEL TAYLOR
Director

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HOOD MUSEUM OF ART

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SPECIAL

exhibitions

CROSSING CULTURES: THE OWEN AND WAGNER COLLECTION OF CONTEMPORARY ABORIGINAL AUSTRALIAN ART AT THE HOOD MUSEUM OF ART

Through March 10

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.



Peter Marralwanga, *Namanjwarre*, about 1981, ochres on stringybark. Promised gift of Will Owen and Harvey Wagner; EL.2011.60.14. Courtesy of the Family of Peter Marralwanga, Maningrida Arts and Culture. © 2012 Artists Rights Society (ARS), New York / VISCOPY, Australia



Destiny Deacon, *Ku Ku/Erub/Mer, Last Laughs*, 2004, light jet print from Polaroid original. Promised gift of Will Owen and Harvey Wagner; EL. 2011.60.65 © 2012 Artists Rights Society (ARS), New York/VISCOPY, Australia.

EVOLVING PERSPECTIVES: HIGHLIGHTS FROM THE AFRICAN ART COLLECTION AT THE HOOD MUSEUM OF ART

January 26–December 20

This installation will feature highlights from the Hood's longstanding African art collection. First established nearly two hundred years ago, the collection is diverse in artistic expression, media, and historical and anthropological value. The installation brings together significant objects dating from approximately 1300 BCE to the present, and presents both objects familiar to our returning visitors as well as works on public view for the first time.

Yombe peoples, Democratic Republic of Congo, memorial figure of a clan leader (*mfumu kanda*), nineteenth to twentieth century, wood, kaolin, glass, and brass tacks. Purchased through the Miriam and Sidney Stoneman Acquisition Fund; 998.4.30364.



New Ellsworth Kelly Commission Enlivens Arts District

This fall, Dartmouth College unveiled a monumental wall sculpture by leading American artist Ellsworth Kelly. Commissioned by Leon Black '73 and his wife, Debra Black, *Dartmouth Panels*, a multicolored, site-specific work, was conceived in conjunction with the new Black Family Visual Arts Center, also dedicated this fall and made possible by a \$48 million gift from the Blacks. The visual arts center, a 105,000-square-foot building designed by Machado and Silvetti Associates, now houses the departments of Studio Art and Film and Media Studies, as well as the nascent Digital Humanities Program. The addition of the visual arts center adjacent to the Hopkins Center for the Arts and the Hood Museum of Art inaugurates Dartmouth's new Arts District, which elevates the College's commitment to the visual and performing arts.

Installed on the rear (east) façade of the Hopkins Center's Spaulding Auditorium, the Kelly

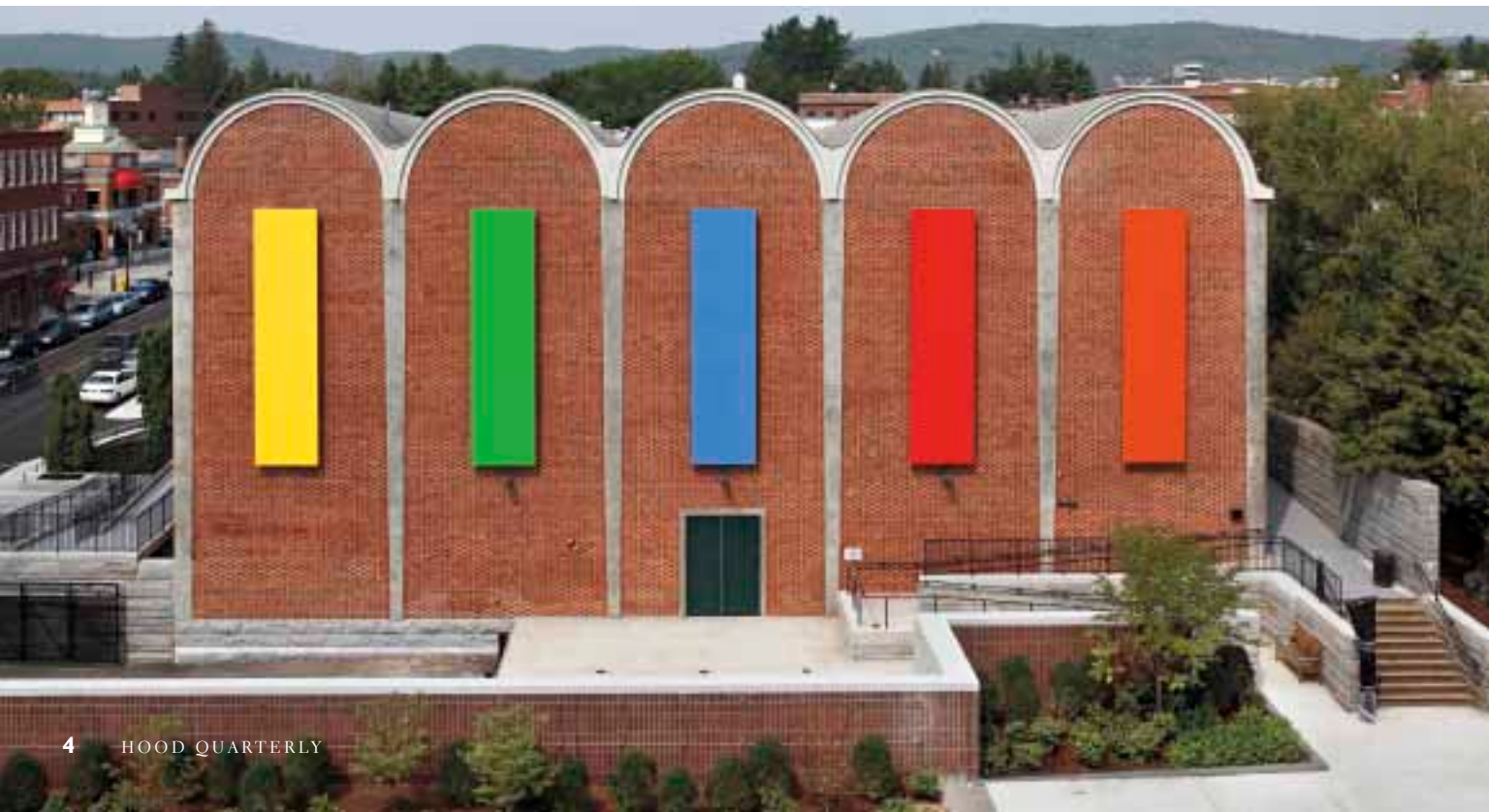
commission features five separate aluminum panels, each painted a single color—yellow, green, blue, red, and orange. The size and arrangement of the rectangular panels, each measuring 22.5 feet tall by 5.5 feet wide, successfully complement the scale and design of the building's brick façade and five-scalloped roofline. Kelly's signature boldly colored forms contrast with and enliven this red brick wall, adding visual interest and complexity to a surface that had remained unadorned since the Hopkins Center, designed by architect Wallace K. Harrison, opened in 1962.

As the design process for the visual arts center took shape, Leon Black, an avid arts enthusiast and collector, recognized the need to develop a strong focal point for this new Arts District. Black saw the rear Spaulding wall, which directly faces the entrance to the visual arts center, as an ideal site, observing, "If we could put a great

sculpture on those five towers, we could communicate that this is the creative spot on campus, a place focused on art." He then invited Ellsworth Kelly, a master of postwar American abstraction, to develop a concept for this façade. Admired for his steadfast exploration of abstract painting over the last sixty years, Kelly is also noted for his large-scale wall commissions, most recently for the U.S. Embassy in Beijing, the Pulitzer Foundation for the Arts in St. Louis, and the Paul-Löbe Haus parliament building in Berlin. Michael Taylor, Director of the Hood Museum of Art and Chair of the Public Art Committee, applauded the choice: "Public art of the caliber of an Ellsworth Kelly piece enriches the environment in which we live, work, and study, and it will play a vital role in exposing Dartmouth students and the wider community to a diverse range of works by contemporary artists."

Now eighty-nine years old, Kelly is among the last surviving

Ellsworth Kelly's *Dartmouth Panels* installed on the façade of the Hopkins Center for the Arts, facing the new Black Family Visual Arts Center.
Photo by Corinne Arndt Girouard.





Dartmouth's new Arts District comprised of (from left) the Hopkins Center for the Arts, the Hood Museum of Art, and the Black Family Visual Arts Center. Photo by Eli Burak '00.

members of a significant artistic generation that emerged in mid-1950s New York. Unlike his contemporaries Jasper Johns, Robert Rauschenberg, and Roy Lichtenstein, who incorporated recognizable subject matter into their work, Kelly committed his art to the realization of an abstract language, though one still informed by everyday visual experience, such as the shadow of a metal staircase or the shape of a woman's scarf. He also sought to accommodate the real world in his art, emphasizing the architectural wall on which his work would be hung. As Kelly explained in 1983, "The result was a painting whose interest was not only in itself, but also in its relation to things outside it."

While living in France from 1948 to 1954 on the G.I. Bill (the artist had served in a camouflage battalion during World War II), Kelly first developed the ideas that would become the foundation for his artistic practice: to make an anonymous abstract art concentrating on fragments and single forms combined with vivid color. Drawn to both medieval and modern architecture, he conceived a crucial corollary: to create art whose scale and form would function with modern architecture. Kelly shared his ideas with artistic mentors he met in France, including the composer John Cage, to whom he wrote the following in 1950: "I am not interested in painting as it has

been accepted for so long—to hang on the walls of houses as pictures. To hell with pictures—they should be the wall—even better—on the outside wall—of large buildings. Or stood up outside as billboards or a kind of modern icon."

In the years that followed his return to New York in 1954, Kelly received a number of commissions for "large buildings," such as his wall sculpture for the 1957 Transportation Building at Penn Center, Philadelphia (now housed at the Museum of Modern Art), a wall relief for Philip Johnson's New York State Pavilion at the 1964 World's Fair, New York (now installed at Harvard University), and a work for Buckminster Fuller's geodesic dome for the United States Pavilion at Expo 67, Montreal, and for the UNESCO building, Paris, in 1969.

What all of these works have in common, along with more recent commissions (except for the artist's freestanding sculptures), is Kelly's transformation of the architectural wall from a simple support to an active, integral part of the artwork. For the *Dartmouth Panels*, Kelly drew from his practice of serial multi-panel painting, which also dates back to his time in France in the early 1950s. The five segmented areas on the Spaulding wall led Kelly to conceive of separate panels installed in each vertical section. For the color scheme, Kelly turned to a combination he had not used before, carefully adjusting the

height and width of the final panel size until he felt he had arrived at "the right measure of color" for the wall. Highlighting the fundamentals of visual experience is Kelly's foremost goal—to make us aware of how we look at the world. He remarked, "You have to see [the installation] at different times of the day. The color becomes very strong with the sun directly on it and then it becomes a shadowed wall when the sun goes behind the building."

Kelly explained that it was a new experience to create a work for "older architecture" and not to develop the concept along with the architect. He laughed and joked, admittedly quite humbly for a modernist master, "It's a bit pushy of me to put the colors there—I'm moving in and taking residence on the wall!" During the installation of the *Dartmouth Panels* over the summer, Kelly recalled the reactions of some of the students in attendance: "One of the boys said, 'Okay, color, so what?'" He then turned to Kelly and asked, "Where did you get your ideas from?" Kelly's reply channeled the same answer given to him sixty years ago when he asked a similar question of an earlier modernist master, Alexander Calder: "You'll have to read a lot of books."

TRICIA Y. PAIK '91

Assistant Curator of Modern and Contemporary Art, Saint Louis Art Museum

Ellsworth Kelly and Leon Black in front of the new Black Family Visual Arts Center. Mark Washburn Photography.





The Hood Celebrates the Arrival of Louise Bourgeois's Celebrated Sculpture **CROUCHING SPIDER**

As part of the Year of the Arts initiative at Dartmouth during the 2012–13 academic year, *Crouching Spider* by French-born American artist Louise Bourgeois (1911–2010) has been installed on campus in the Maffei Arts Plaza, in front of the new Black Family Visual Arts Center.

For more than seven decades, Bourgeois pursued conflicting psychological and emotional impulses to create intensely autobiographical sculptures that also addressed universal themes, such as alienation, identity, sexuality, and death. Born in Paris on Christmas Day, Bourgeois studied mathematics at the Sorbonne, then switched to the study of art in 1932 following the death of her mother. She began her career as a painter but found her true medium after the famous French painter Fernand Léger looked at one of her drawings and presciently told her that she was a sculptor, not a painter. In 1938, Bourgeois married Robert Goldwater, a professor of art and art history at New York University's Institute of Fine Arts. They moved to New York where she completed her studies at the Art Students League. Over the next few decades, Bourgeois experimented in a wide variety of media, including wood,

plaster, bronze, latex, and marble, and in doing so developed a unique vocabulary of sculptural forms often related to her psychic demons and personal obsessions. By 1982, when the Museum of Modern Art in New York gave her a major retrospective exhibition, Bourgeois had become recognized as one of the most influential and innovative sculptors of the twentieth century. Her reputation as one of the world's leading contemporary artists was also cemented in 1997 when she received the National Medal of Arts from President Clinton.

In the late 1990s, she began creating a series of monumental spider sculptures that are among the most important works of public art to have been created in recent decades. *Crouching Spider*, which the artist made in 2003, was intended as an ode to her mother, who died when Bourgeois was twenty-one years old and just beginning her career as an artist. Bourgeois was first exposed to art as a young child when she helped her mother, Joséphine, dye fabrics and repair medieval tapestries in the family's textile restoration business in Paris. "She was my best friend," the artist later recalled. "Like a spider, my mother was a weaver. My family was in the business of tapestry restoration, and

my mother was in charge of the workshop. Like spiders, my mother was very clever. Spiders are friendly presences that eat mosquitoes. We know that mosquitoes spread diseases and are therefore unwanted. So, spiders are helpful and protective, just like my mother."

"*Crouching Spider* uses metaphors of spinning, weaving, nurture, and protection that are commonly associated with arachnids to allude to the strength, skill, intelligence, and kindness of her beloved mother," said Michael Taylor, Director of the Hood Museum of Art and Chair of the Public Art Committee at Dartmouth College. "According to Louise, it was her mother's tenacious spirit that inspired her uncompromising vision as a sculptor."

This immense sculpture in bronze and stainless steel has been placed on a year-long loan to Dartmouth from the Estate of Louise Bourgeois.

Louise Bourgeois, *Crouching Spider*, 2003, bronze, silver nitrate and polished patina, and stainless steel. Collection Louise Bourgeois Trust, courtesy Cheim & Read. © Louise Bourgeois Trust / Licensed by VAGA, New York

A GUIDE TO PUBLIC ART AT DARTMOUTH

1. Ellsworth Kelly, *Dartmouth Panels*, 2012
2. Louise Bourgeois, *Crouching Spider*, 2003
3. Joel Shapiro, *Untitled*, 1989–90
4. George Warren Rickey, *Two Lines Oblique Down, Variation VI*, 1976
5. Richard Serra, *Two-Plate Prop*, fabricated 1975–76
6. Peter Irniq, *Inuksuk*, 2007
7. Richard Nonas, *Telemark Shortline*, 1976/2009
8. Beverly Pepper, *Thel*, 1975–77
9. Charles O. Perry, *D2D*, 1973–75
10. Mark di Suvero, *X-Delta*, 1970
11. George Lundeen, *Robert Frost (1874–1963), Class of 1896*, 1996
12. Allan C. Houser, *Peaceful Serenity*, 1992



THE BEAUTY OF BRONZE

Selections from the Hood Museum of Art



Jacob Epstein, *Nan Seated*, 1911, bronze. Gift of Josephine Patterson Albright, Class of 1978 HW; S.984.47 © Tate, London 2012.

Most museum installations present works of art that reflect the achievements of a particular culture, a defined period of time, or a specific theme. In *The Beauty of Bronze*, an array of disparate objects produced over the course of more than a thousand years in a single medium highlight a range of utilitarian forms and artistic designs produced either as multiple casts or as unique pieces. These sculptures showcase the universal allure of bronze for daily use, for devotional purposes, or for purely aesthetic appeal.

Bronze, a combination of copper, tin, and small amounts of other metals, has long been prized for its preciousness, endurance, and ability to register fine details and reflect light. It is strong and durable, making it ideal for modeling expressive gestures, yet—in molten form—it is malleable enough to be suitable for creating intricate shapes. The term “bronze” is often used for other metals as well, including brass, which is an alloy of copper and zinc.

There are two basic methods of casting bronze in order to make multiple versions of the same design. Sand casting—developed in the early nineteenth

century in Europe—is a relatively simple and less expensive technique that relies upon disparate molds made of compacted fine-grained sand that allow for easy production and assembly. Traditional lost-wax casting uses wax models in two manners, or methods, both of which date from antiquity. In the “direct” method, the original wax model itself is used (and thereby destroyed); in the “indirect” method, reusable plaster molds are taken from the original wax model.

The medium’s intrinsic tensile strength and ability to render precise features and different surfaces have been applied to a variety of objects, including vessels, implements, portraits, animals, and figurines. The examples on display in this installation—from an ancient Chinese vessel to a thirteenth-century Indian sculpture, to eighteenth-century lost-wax models and the sculptures based on them, to the work of twentieth-century American artists—document the worldwide attraction to this remarkable material from antiquity to the early twentieth century.

calendar of events

JANUARY

9 January, Wednesday, 6:30–8:30 P.M.

ADULT WORKSHOP

Learning to Look: The Mural of José Clemente Orozco

From 1932 to 1934, Mexican artist José Clemente Orozco painted an ambitious mural in the brand-new Baker Library entitled *The Epic of American Civilization*. Come and explore this mural—widely considered to be the greatest in America—and learn techniques for interpreting and appreciating any work of art. The workshop will be discussion-based and participatory. Participation is limited. Call (603) 646-1469 by January 7 to register.

12 January, Saturday, 11:00 A.M.–12:30 P.M.

CHILDREN'S WORKSHOP

Painted Stories by Aboriginal Australian Artists

Discover how some Aboriginal Australian artists make paintings filled with symbols, lines, and vivid colors in order to tell stories that explain the creation of the universe. In the gallery, we will use discussion and writing exercises to think about ways Aboriginal Australians express their deep connections to the land through their art. Back in the studio, we will use fabric-painting techniques to explore our own connections to the land where we live. For children ages 8–12. Enrollment is limited. Call (603) 646-1469 by January 9 to register.

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

TOUR

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

16 January, Wednesday, 7:00 P.M.

Second-floor galleries

SPECIAL PROGRAM

Indigenous Australian Art and Music:

A Conversation with Composer Padma Newsome and Curator Stephen Gilchrist

Composer/musician Padma Newsome (The Clogs, Shady Gully, formerly of indie rock band The National) discusses and performs his compositions inspired by Albert Namatjira, one of Australia's most important artists, during a conversation with Stephen Gilchrist, Curator of Indigenous Australian Art at the Hood Museum of Art and curator of *Crossing Cultures*. Space is limited. Admission is on a first-come, first-served basis.

The string quartet Brooklyn Rider presents Newsome's new work on Friday, January 18, at 8 p.m. in the Hopkins Center. This "stunningly imaginative" quartet (Lucid Culture) premieres Brooklyn Almanac, in which jazz and indie rock greats Bill Frisell, Nik Bärtsch (Ronin), Padma Newsome, Ethan Iverson (The Bad Plus), and Greg Saunier (Deerhoof) compose works inspired by important artists of the past five decades. For more information, please visit their website at hop.dartmouth.edu.

23 and 30 January, Wednesdays, 6:30–8:00 P.M.

ADULT WORKSHOPS

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 January 21 to register. (This program is a repeat of the fall adult workshops.)

26 January, Saturday, 1:00 P.M.

Hood Museum of Art Auditorium

FILM SCREENINGS

In conjunction with *Crossing Cultures*, a mini film festival of award-winning movies will be screened on Australia Day. For film titles and times, please visit the Hood's website.

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

Hood Museum of Art Auditorium

LECTURE

"Everywhen: Manifesting the Past, Present, and Future in Aboriginal Art"

Stephen Gilchrist, Curator of Indigenous Australian Art and curator of the exhibition *Crossing Cultures*

FEBRUARY

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

TOUR

The Beauty of Bronze:

Selections from the Hood Museum of Art

6 February, Wednesday, 6:00 P.M.

Second-floor galleries

BOOK DISCUSSION AND SPOTLIGHT TOUR

Howe Library and the Hood Museum of Art partner to discuss Doris Pilkington's *Rabbit-Proof Fence*, a personal account of an Indigenous Australian family's experiences as members of the "Stolen Generation," when mixed-race children were forcibly removed from their families during the early twentieth century. Participants will engage in a spotlight tour of the exhibition *Crossing Cultures* with curator Stephen Gilchrist. Space is limited to 16 participants, and those interested should pre-register with Howe Library starting January 14 by calling (603) 643-4120. Copies of the book will be available at Howe Library by January.

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



10 February, Sunday, 12:00–5:00 P.M.

FAMILY DAY

Land and Stories in Aboriginal Art

Did you miss the Family Day celebrating Aboriginal Australian art in November? Join us on this second journey across the Australian continent. In the gallery, learn about rich and varied works of contemporary Indigenous art that draw upon ancient stories and symbols. Write and draw in a Family Guide that you take home. Experiment with in-gallery art activities, and then create your own art in the studio. We will use the Family Guide from November, but a few of the studio projects will be new. For children ages 6 to 12 and their adult companions. No pre-registration required. For more information, call (603) 646-1469.

13 February, Wednesday, 6:30 P.M.

Hood Museum of Art Auditorium

FILM SCREENING AND SPOTLIGHT TOUR

Rabbit-Proof Fence (2002) 94 min.

Join Curator of Indigenous Australian Art Stephen Gilchrist for a 15-minute spotlight tour of *Crossing Cultures* followed by a 7:00 p.m. screening of *Rabbit-Proof Fence*. In Western Australia, 1931, government policy directs taking half-caste children from their Aboriginal mothers and sending them a thousand miles away to what amounts to indentured servitude, “to save them from themselves.” Molly, Daisy, and Grace arrive at their Gulag and promptly escape. For days they walk north, following a fence that keeps rabbits from settlements, eluding pursuers who are blinded by Anglo-Christian certainty, evolutionary worldview, and conventional wisdom.

20 FEBRUARY, WEDNESDAY, 7:00 P.M.

Spaulding Auditorium, Hopkins Center

THE BLACK ARM BAND

The Black Arm Band, bringing together many of Australia’s premiere Aboriginal musicians, performs the U.S. premiere of *dirtsong*, a series of musical “conversations” in which the artists reflect on their country. Sung predominantly in Aboriginal languages against a backdrop of evocative film imagery, *dirtsong* is a deeply moving performance that conjures an emotional map of Australia’s heartland. For general admission tickets or more information, call the Hopkins Center Box Office at (603) 646-2422 or visit the Hop website at hop.dartmouth.edu. Presented by the Hopkins Center, with support from the Hood Museum of Art, Dickey Center for International Understanding, and Native American Studies.

Pre-performance tour of the *Crossing Cultures* exhibition with Curator of Indigenous Australian Art Stephen Gilchrist meets at 6:00 P.M. in the Hood galleries.

23 February, Saturday, 2:00 P.M.

TOUR

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

26 February, Tuesday, 12:30 P.M.

Second-floor galleries

LUNCHTIME GALLERY TALK

“Recent Developments in Aboriginal Art: Continuity and Change”

Kirk Endicott, Professor Emeritus, Department of Anthropology, Dartmouth College

MARCH

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

TOUR

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

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.





A COLLECTOR'S PERSPECTIVE

An interview with collector Will Owen, conducted during the recently opened *Crossing Cultures* exhibition, by Stephen Gilchrist, Curator of Indigenous Australian Art at the Hood Museum of Art and curator of the exhibition

Stephen Gilchrist (SG): Will, it was only two years after you and Harvey saw the significant 1988 exhibition *Dreamings: The Art of Aboriginal Australia* in New York that you decided to go to Australia. What were you looking for in Australia, and what did you find? What did this and subsequent trips to Australia teach you about Indigenous Art?

Will Owen (WO): Naturally, we were interested in seeing more Indigenous art, but we were also keen to see the country and the iconic natural wonders like the Great Barrier Reef and Uluru. What we hadn't anticipated was how hard it was to find Indigenous art in Australian museums in 1990. We also weren't truly prepared for the convergence of art and land that we learned was fundamental to Aboriginal art.

We arrived in Alice Springs on New Year's Eve and were fortunate to have found a guide on January 1 to take us out into the Western Macdonnell Ranges. We were even more fortunate that our guide was a knowledgeable Aussie who was both learned about and sympathetic to Indigenous issues. He explained the Dreaming to us in the context of the country we drove through that day and ignited our curiosity about culture with respect to art.

I remembered we looked in the window of Papunya Tula's shop in Alice, but because of the holidays, it was closed; and so it wasn't until our next trip, three years later, that we bought our first paintings from them. As I said, it was quite hard to find fine art on our early trips, and we were very naïve about the ethics of buying from community art centers. After all, in those days, many of the desert centers were only a few years old, and most galleries specializing in Aboriginal art in the cities were often geared more to the tourist market than to fine art. It took us the better part of four trips and eight years to become really informed collectors. Meeting Daphne Williams at Papunya Tula in 1996 was hugely important in that respect.

SG: How important was it for you to see the places the paintings depict and to meet the artists?

WO: For a long time I don't think we even realized that it was a possibility to meet artists or to travel to remote communities without prior permission. Again, it was Daphne Williams who first introduced us to an artist whose work we admired and had acquired, Long Jack Phillipus Tjakamarra. I remember being awed by his tall tranquil presence.

From left to right: Will Owen, collector; Michael Taylor, Director of the Hood Museum of Art; Carol Folt, President of Dartmouth College; Harvey Wagner, collector; Stephen Gilchrist, Curator of Indigenous Australian Art. In the background: (left) Shorty Jangala Robertson, *Ngapa Jukurrpa—Puyurru (Water Dreaming at Puyurru)*, 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. (right) Maggie Watson Napangardi, *Ngalyipi Jinta Punta Jukurrpa (Snake Vine Mushroom Dreaming)*, 1996, acrylic on canvas. Promised gift of Will Owen and Harvey Wagner; EL.2011.60.76. © 2012 Artists Rights Society (ARS), New York / VISCOPY, Australia.

Since those early days we've traveled to many communities and met many artists, but I can't pretend that being in country is as meaningful for us as it is to them. It is thrilling to share photographs of a painting hanging in our home with the artist who created it, and it never fails to delight the artists as well to know that their paintings have traveled all the way to North America. They always want to see more photos of work by their countrymen in our home.

SG: What have been some of the highlights from your trips to Australia?

WO: It's a very long list. Certainly the two weeks that I spent there in 2007 visiting 24 art centers from the Top End through the Central Desert and the Kimberley was the most amazing immersion into country and culture. The excitement of our first attendance at the NATSIA (National Aboriginal Torres Strait Islander Art Award, an annual Art Award that is now in its 29th year) is memorable, as was seeing the Maningrida garage band Nabarlek perform live on the Darwin

Esplanade. Sitting in the Buku-Larrnggay Mulka Centre in front of the Yirrkala Church Panels with Djambawa Marawili and listening to him explain the connections to country that they embody. Seeing Bangarra (an Indigenous dance theatre company) perform at the Sydney Opera House. Getting caught up in a protest march against the abolition of bilingual education in Alice Springs. Walking through Kata Tjuta or around the base of Uluru at dawn.

SG: What prompted you to gift more than five hundred works from your collection to the Hood Museum of Art?

WO: It was the enormous enthusiasm that we encountered for the art among the faculty, the students, and the community when we first visited the Dartmouth campus for the opening of the exhibition *Dreaming Their Way*, to which we had loaned a dozen works. Since we had tried to build a collection that was broadly representative of the many styles of Indigenous artistic creation, we hoped that the collection could be kept together somewhere, and that it would be in a place where it could be studied, used, and enjoyed. The Hood Museum's commitment to engagement with the classroom and with research seemed perfect. And the commitment that the museum staff has made to the collection, evidenced in many ways and most spectacularly in *Crossing Cultures* itself, has confirmed our wish.

SG: Have you met any of the students and faculty who have been studying and researching these works?

WO: Kirk Endicott and Deb Nichols have been great supporters and friends. At the symposium that was held in honor of Kirk's retirement from teaching in March 2011, a first-year undergraduate student bounded down the aisle of the auditorium to present me with a copy of a term paper for her Art History class. It was a study of a painting by Dorothy Napangardi that was on display in the student-curated *Space For Dialogue* in the museum that term. It was thrilling to see the excitement in her eyes as she described falling in love with that painting.

SG: I was lucky enough to be with you when you saw *Crossing Cultures* for the first time. Could you share some of these responses with our readers?

WO: I'd say that we were staggered by the sheer beauty of the presentation. Even though we have lived with all of these works, we felt like we were seeing them for the first time. At home we could never put six bark paintings from Maningrida or four canvases from the Tiwi Islands together where we could

encompass them all in one gaze. Seeing them hung together here lets us watch them talk to one another in new ways: it's been a startling education for us.

SG: Finally, you have been championing Indigenous Australian art in America for a number of years now. Do you think there is a noticeable difference in the appreciation and understanding of it since you first began collecting?

WO: We've been collecting Indigenous art from our base in America for over two decades, but I would like to think that we've been championing this art internationally. We have seen a noticeable difference worldwide in the appreciation of Aboriginal art since we first encountered it in 1988. Even in Australia, the scope of its presence in major art galleries and in the commercial marketplace has increased enormously. In London, we

acquired the painting by Naata Nungurrayi shown on the cover of the Fall 2012 issue of the *Hood Quarterly*. We stopped there on our way to Paris to attend the opening of the Musée du Quai Branly and the unveiling of the Australian Indigenous Art commission there. In the last nine months alone, visitors to my blog, *Aboriginal Art & Culture: an American eye*, have come from almost every country in the world, the only exceptions being Central Asia and Saharan and sub-Saharan Africa. We are thrilled to partner with the Hood Museum of Art in continuing to bring the vitality of Indigenous Australian art to the attention of the world, which *Crossing Cultures* has certainly done.

SG: Thank you for chatting to me, Will, and for your incredible gift to the Hood from you and Harvey.



(top) *Crossing Cultures* gallery.

(above) A visitor examines Wolpa (Daisy) Wanambi, *Wuyal*, 2005, ochres on stringy bark. Gift of Will Owen and Harvey Wagner; 2009.92.332. Courtesy of the artist.

the collections

RECENT ACQUISITIONS

Faith Ringgold, *People's Flag Show*, 1970, and *United States of Attica*, 1971–72

The Hood Museum of Art is delighted to add to its collection two important works on paper by the celebrated African American artist Faith Ringgold (Americian, born 1930). Ringgold is best known for her decades-long series of narrative quilts, in which she fuses her training in the fine arts with the quilt-making and storytelling traditions of her family and heritage. This important body of work was preceded by a series of posters and paintings Ringgold made in the 1960s and early 1970s that addressed issues of racism, censorship, and gender inequality. In 1970, Ringgold was arrested, along with fellow artists John Hendricks and Jean Tuche, for her participation in the “People’s Flag Show” exhibition at the Judson Memorial Church on Washington Square Park. The Judson Three, as they became known, had used their work to protest against repressive laws on the use and display of the American flag. The attorney general’s office charged the three artists with desecration of the flag and closed the exhibition, for which Ringgold designed this red and black poster. The Judson Three were subsequently acquitted of all charges on appeal, with the help of lawyers provided by the American Civil Liberties Union, in a case that highlighted the need for freedom of speech in the arts.

United States of Attica represents Ringgold’s tribute to the thirty-nine people who died in the police raid on Attica Correctional Facility in New York on September 13, 1971. Approximately one thousand prisoners protested the horrific living conditions at Attica by taking control of the prison and holding thirty-three staff members hostage. During four days of negotiations, authorities agreed to twenty-eight of the prisoners’ demands, but would not agree to a complete amnesty from criminal prosecution for the prison takeover. On the order of Governor Nelson Rockefeller, state police took back control of the prison by force, resulting in the bloodiest one-day encounter between Americans since the Civil War. In response to the Attica massacre, Ringgold diligently researched incidents of genocide and murder throughout American history and recorded them on a map of the United States. Indeed, the poster invites others to contribute further documentations of brutalities committed under the auspices of the United States government or from the time the colonies



Faith Ringgold, *People's Flag Show*, 1970, offset lithograph. Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2012.16. © Faith Ringgold 1970.

Faith Ringgold, *United States of Attica*, 1971–72, offset lithograph. Gift of the artist and ACA Galleries, New York; 2012.23. © Faith Ringgold 1971



were first settled. The poster's vibrant red and green colors reference Marcus Garvey's black nationalist flag, a symbol of black liberation in the Civil Rights era. Together, these works, the first by Ringgold to enter the collection, will be used for teaching across campus, including African and African American Studies, Art History, Government, Studio Art, and many other departments at Dartmouth.

Marguerite Thompson Zorach, *Mountain Stream*, about 1917

Marguerite Thompson Zorach (American, 1887–1968) began her career at the forefront of American modernism, having circulated in avant-garde circles from 1908 to 1911 in Paris and, following her return to the United States in 1912, in New York. She incorporated into her personal style aspects of cubism, fauvism, and German expressionism, with its emphasis on the spiritual in nature. Reflecting her deep connection to the outdoors, she often painted abstracted, Arcadian landscapes that emanate a timeless sense of the primordial. Following her 1912 marriage to fellow artist William Zorach, the New York-based couple agreed to spend summers in the country, where Marguerite felt most at home.

The Zorachs spent three of these summers in New Hampshire—first in Randolph in the White Mountains (1915) and then in Plainfield, in the Connecticut River Valley (1917, 1918). The steep slope and rushing water seen in *Mountain Stream* are more suggestive of New Hampshire's White Mountains than the pastoral terrain of Plainfield, but the almost total lack of surviving oil paintings from their 1915 summer in Randolph (owing to a flawed paint formula) makes it more likely that she painted this work in Plainfield in 1917, possibly based on recollections of the White Mountains. Here Zorach accentuates the force of the water as it spills, swirls, and eddies over and around the massive, rounded boulders. She gives a dynamic, modernist twist to this conventional landscape motif by flattening the picture plane, abstracting forms, and deploying unconventional colors such as pink and aqua throughout the composition. Zorach rendered the slender, bending trees and circling pools with thin veils of color, achieving a luminous effect that reminds us that she also worked in watercolor that summer. The translucent hues and arched forms evoke stained glass, reinforcing the sense of water and nature as sanctifying, life-sustaining forces.

This is the museum's first oil painting by Marguerite Zorach. It joins a 1922 New York City watercolor by her, and several works by her husband, William, including a 1915 watercolor and 1917 drawing, both done in New Hampshire.

Jacques Bellange, *The Raising of Lazarus*, about 1612–16

This intricate work, with its spot-lit figures against richly nuanced tones of grey, is thought to be possibly Jacques Bellange's last plate and exemplifies the artist's rich and sophisticated etching technique. The images shows the moment when Lazarus's burial clothes are removed and many present are turning their heads away or shielding their noses from the stench. The two most prominent female figures here are probably Martha and Mary, and the group on the right may represent the Holy Family with the infant Jesus. The naked youth, seated on the edge of the cliff, appears to draw the attention of the disparate constituents of the composition to the miracle before them and may be a portrayal of John the Baptist prophesying Christ's divinity and redemptive sacrifice.

Bellange (French, active about 1595–1616) was famous during his lifetime more for his paintings than for his etchings. During the first decades of the seventeenth century, he was court painter to the Dukes of Lorraine, an independent duchy near the border with Germany, now a part of France. Unfortunately, nearly all of Bellange's paintings, many of which decorated the walls of the ducal palace and other official buildings, have been lost. Gone too are his ephemeral designs for costumes and decorations for ducal processions, court festivals, the ballet, and carnivals. Surviving the centuries are forty-eight etchings and a few drawings, all of which identify him as a stunning artist. Today he is considered one of the greatest printmakers of the seventeenth century.



Marguerite Thompson Zorach, *Mountain Stream*, about 1917, oil on canvas. Purchased through the Katharine T. and Merrill G. Beede 1929 Fund and the Florence and Lansing Porter Moore 1937 Fund; 2012.42.

Jacques Bellange, *The Raising of Lazarus*, about 1612–16, etching and engraving, only state. Purchased through the Jean and Adolph Weil Jr. 1935 Fund, the Class of 1935 Memorial Fund, and the Olivia H. Parker and John O. Parker '58 Acquisition Fund; 2012.43.





April Gornik, *Untitled (Desert Vista)*, 1980

April Gornik (American, born 1953) is widely recognized as one of the most important and influential painters working today. She is best known for her monumental landscape paintings, which are fictional evocations of nature rather than imitations of the natural world. In a recent interview with Michael Taylor, Director of the Hood Museum of Art, Gornik described *Untitled (Desert Vista)* as “a seminal painting for me.” Growing up in Cleveland, she had never experienced a desert landscape before visiting Arizona with her husband and fellow artist, Eric Fischl, on a road trip in 1980. She was struck by “the mute beauty of the desert” and stunned by its epic grandeur. Until this point, Gornik had never attempted a painting on this scale and *Untitled (Desert Vista)* is now listed as the first work in the artist’s catalogue raisonné. The painting was made from photographs taken on the spot, as well as sketchbook drawings, and then completed in her New York studio. Gornik was struck by the “emerging clarity” and “paradisical nature” of the work as it began to take shape in her studio, where she reworked from memory the emptiness and vastness of the desert landscape. She recalled her struggle to convey the immensity and incredible natural beauty of the Arizona desert without falling into the Manifest Destiny narratives of earlier American landscape painting, wanting instead for her work to feel both contemporary and timeless at the same time. Painting for Gornik is “a wonderful artifice” and *Untitled (Desert Vista)* initiated a long series of luminous, mysterious, and profoundly expressive landscapes that cemented her reputation as one of the most highly regarded painters of her generation. The Hood Museum of Art has a number of large-scale paintings by modern and contemporary artists such as Mark Rothko, Ed Ruscha, Sean Scully, and Frank Stella. However, works on this scale by women artists are few and far between, so the gift of this important painting by an internationally-recognized woman artist represents a crucial addition to the permanent collection.

April Gornik, *Untitled (Desert Vista)*, 1980, oil on canvas. Gift of The Foundation, To-Life, Inc. © April Gornik

Welcome to the 2012–13 Hood Interns!

Each year the museum hires Dartmouth seniors to work as curatorial and programming interns. Pictured here, left to right, are the five interns hired for the 2012-2013 academic year: Gwendolyn Tetirick, Programming, The Kathryn Conroy Intern; Caroline Liegey, Programming, Levinson Intern; Jane Cavalier, Curatorial, Class of 1954 Intern; Katelyn Burgess, Curatorial, Homma Family Intern; Jason Curley, Mellon Special Project Curatorial Intern. These five talented students are majoring in four different areas: classical archaeology, art history, Native American studies, and history.

All of these interns will create *A Space for Dialogue* installation as part of their work at the museum. This is an extraordinary opportunity for undergraduate students to curate their own small exhibition that is displayed near the entrance to the museum. They are responsible for deciding on a topic, selecting works of art, conducting research and writing a brochure and labels, participating in the exhibition design, and giving a public gallery talk when their show is on view.

The first *A Space for Dialogue* by this year’s interns, by Katelyn Burgess, opens on January 12. Usually, these installations include only objects from the museum’s collections. Because Katelyn’s curatorial internship is focused on objects on loan to the Hood from the Yale University Art Gallery (as part of a collections-sharing initiative funded by the Andrew W. Mellon Foundation), however, her exhibition will feature four objects from Yale as she explores the theme of representations of ancient Greek women in art.

Bart Thurber Joins the Staff of the Princeton University Art Museum

After fourteen years as Curator of European Art, Bart Thurber left the Hood Museum of Art in December to become Associate Director for Collections and Exhibitions at the Princeton University Art Museum in



Bart Thurber in front of Jan Davidsz. de Heem, *A Still-Life with Grapes*, about 1660, oil on canvas. Purchased through the Mrs. Harvey P. Hood W’18 Fund and the Florence and Lansing Porter Moore 1937 Fund; 2006.11.



Princeton, New Jersey. During his time at the Hood, Bart made many important acquisitions, including *Virgin and Child with Saints* (about 1500) by Perugino and workshop, two portraits by Pompeo Batoni, including that of William Legge, second Earl of Dartmouth (1753–56), and Jan Davidsz. De Heem's *Still-Life with Grapes* (1660s), among others. He also curated a number of exhibitions, including most recently *European Art at Dartmouth: Highlights from the Collection of the Hood Museum of Art* (2008) and *"The Artful Disposition of Shades": The Golden Age of English Mezzotints* (2010). We wish Bart the very best of success in his new career at Princeton.

Evie Kaiser: In Memoriam



The Hood Museum of Art lost one of its most devoted advocates, Evelyn Mae Kaiser, on September 11, 2012.

Evie volunteered on Thursdays for nearly twenty-six years in the Hood Museum Shop, cultivating customers who returned again and again to make their purchases with an engaged, knowledgeable salesperson. Evie brought orderliness, helpfulness, loyalty, and a mathematically precise artistry to the job. Customers would seldom conclude their transactions without an introduction and usually a rejoinder about someone they might know in common. Evie also passed along her enthusiasm for Dartmouth College to the museum shop visitors. In 2002, Evie received the "Volunteer of the Year" award from the Hood Museum of Art.

In addition to her success at the shop, she was a committed volunteer to other organizations as well. Another major effort over the course of four decades was chief-consultant responsibilities with the Psi Upsilon fraternity at Dartmouth College. Along with her husband, she counseled, hosted, mentored, and advised generations of undergraduates, working tirelessly to promote the growth of these young men.

Evie was always quick to help when needed, both at the Hood and well beyond it. She will be remembered for her insight and intelligence but also for her wit, kindness, and delight in laughter.

COMMUNITY OF LEARNERS

Every year, thousands of regional schoolchildren visit the Hood to learn about the art and cultures of diverse historical periods and regions of the world. Since teachers arrange these visits, they are a vital constituency for the museum and we offer a range of professional development opportunities and resources for educators. In the fall, we offered a daylong teacher workshop in conjunction with *Crossing Cultures: The Owen and Wagner Collection of Contemporary Aboriginal Australian Art* that was attended by twenty-two teachers.

To help us understand teachers' level of familiarity with Aboriginal Australian art, and so that we could tailor the workshop to their needs, we asked registrants to tell us whether they had taught with similar works of art before and if so, what aspects of Aboriginal Australian art or culture they focus on, what resources they need to help them integrate the exhibition into their courses, and how this exhibition or type of art fits into the school curriculum overall. The teacher workshop included an introduction to the exhibition by Stephen Gilchrist, Curator of Indigenous Australian Art at the Hood, a demonstration by museum educators Rebecca Karp and Vivian Ladd of the interactive teaching strategies that our docents use to help students learn about the art while they are at the museum, and an art-making activity related to the exhibition led by museum educator Neely McNulty. Teachers left the workshop with a packet of resources that provided all of the information they



needed to connect the exhibition to the school curriculum.

The Hood provides online resources related to this exhibition for all teachers through the "Schools" link on our website. These resources include a PowerPoint overview of the exhibition and a "Learn More" pdf that provides an extensive bibliography of books, films, and websites on Aboriginal Australian art and culture. Over the course of the fall, hundreds of regional schoolchildren visited the museum for free tours of the *Crossing Cultures* exhibition, and we look forward to welcoming hundreds more students to the exhibition this winter.

Direct from Australia

These pillow cushions are adapted from the powerful images created by Indigenous artists in the northwest corner of South Australia. Anangu artists are senior women, custodians of the stories and lore that have sustained their people for generations. Find these one-of-a-kind works in the Hood Museum Shop.



Membership Matters!

Join the museum today and support the Hood's many educational programs for all audiences, like those featured in this issue, as well as free admission to these programs and to the museum for everyone, everyday. Enjoy special member benefits as our thanks to you. For more information, visit our website or email or call our membership coordinator, Julie Ann Otis, at hoodmembership@dartmouth.edu or (603) 646-0414.

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 website at www.hoodmuseum.dartmouth.edu.



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**CROSSING CULTURES:
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