

HOOD MUSEUM OF ART

# quarterly

DARTMOUTH COLLEGE

*Spring 2014*







This spring at the Hood Museum of Art, we are delighted to present two dynamic exhibitions that celebrate the distinguished history and continued vitality of Dartmouth's Artist-in-Residence Program. The tradition of inviting practicing artists to Dartmouth College—to make works of art, to interact with students, faculty, and the local community, and to exhibit their work on campus—is a long-standing one. The program was established in 1931 when the Guatemalan painter Carlos Sánchez,

Dartmouth Class of 1923, returned to campus for a yearlong fellowship. As a young Dartmouth graduate who had assisted Diego Rivera on two public mural projects in Mexico, Sánchez was the perfect choice to be the first artist-in-residence at the College. His selection also spoke to Lathrop's aspiration to bring artists from around the world to campus, a desire that continues to this day.

*In Residence: Contemporary Artists at Dartmouth* showcases the work of more than eighty artists who have participated in this program since its inception, including Daniel Heyman, Dartmouth Class of 1985, who returned as artist-in-residence in the fall of 2013. The *Alumni Voices* feature in this issue consists of a lively interview with Heyman and the Hood's Deputy Director, Juliette Bianco, Dartmouth Class of 1994, which discusses his work and ideas, as well as his recent experiences on campus. Another important former artist-in-residence whose work is presented in the exhibition is Allan Houser (1914–1994), one of the most significant Native American artists of the twentieth century, who came to campus in the spring of 1979. The Hood is one of several art museums across the country that will honor the centennial of the artist's birth. In addition to his work in the *In Residence* exhibition, as well as the permanent installation of his sculpture *Peaceful Serenity* (1992) at the Sherman House, home of the Native American Studies Program at Dartmouth College, Houser's work and legacy will be celebrated with a yearlong display in the Maffei Arts Plaza of five of the artist's greatest sculptures, on loan from the Houser Foundation, Inc.

Finally, this spring, we introduce you to a Hood collection area that has never before been exhibited or published. *The Art of Weapons: Selections from the African Collection* is a special installation of dozens of weapons—including knives, clubs, axes, swords, and shields—made for a variety of cultural and social purposes across the African continent. This exhibition highlights these objects for the first time, exploring them as works of art and objects of powerful significance, to their creators and to the collectors who later donated them to the College.

The staff of the Hood Museum of Art is dedicated to cultivating experiential learning methods that all of our visitors can use to interact with the breadth of human imagination and creativity through the works of art in the collection. This is best demonstrated through the dozens of programs that we present free of charge each year to everyone, the multi-visit programs and tours that our education department prepares with regional schools in support of their curricula, and the endlessly creative ways in which the Dartmouth faculty use the collections for teaching and scholarship. This issue of the *Hood Quarterly* includes a special focus on how members of the Dartmouth faculty integrate experiential learning into their pedagogical practice by making close looking and direct engagement with art objects an integral part of student coursework. The summer issue of the *Hood Quarterly* will feature a similar look at experiential learning for K–12 teachers and students. It is this passionate commitment to the museum's teaching mission that guides the planning for the Hood's upcoming expansion. An important goal of this project is to create an ideal learning environment for all of our visitors with state-of-the-art galleries for important areas of the collection not currently on view, as well as new classrooms equipped with smart technology to meet the increased curricular demand. 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 the expansion with you in future issues of the *Hood Quarterly*. In the meantime, I hope to see you at the museum this spring and trust that your visit will be an enjoyable one.

MICHAEL TAYLOR  
Director

(above) Director Michael Taylor in front of Pablo Picasso, *Portrait of Vollard I* (*Portrait de Vollard, I*), from the *Vollard Suite*, March 4, 1937, sugar-lift aquatint on Montval laid paper. Purchased through the Julia L. Whittier Fund; PR.966.136. © 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

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HOOD  
MUSEUM OF ART

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# SPECIAL exhibitions



## IN RESIDENCE: CONTEMPORARY ARTISTS AT DARTMOUTH

Through July 6, 2014

Organized in collaboration with the Studio Art Department, this exhibition celebrates the important history and legacy of the Artist-in-Residence Program at Dartmouth College. The exhibition showcases the work of more than eighty artists who have participated in this acclaimed international program since it began in 1931, including Pat Adams, Subhankar Banerjee, Charles Burwell, Susanna Coffey, Walker Evans, Louise Fishman, Donald Judd, Magdalene Odundo, José Clemente Orozco, Alison Saar, Paul Sample, Carlos Sánchez, and Frank Stella. These visiting artists have shared their vision with the Dartmouth community, and their presence on campus has undoubtedly enhanced the vitality of the arts in the Upper Valley. The Artist-in-Residence Program has, in turn, had a significant impact on the lives and careers of many visiting artists, including Robert Rauschenberg, who was artist-in-

residence at Dartmouth during the winter of 1963. During his time on campus, Rauschenberg created *Junction*, whose title alludes to the local town of White River Junction, Vermont. *Junction* was one of his first paintings to use the commercial technique of the silkscreen, in which photographic images are transferred onto canvas and metal by pushing ink through specially prepared fine mesh screens or wooden stretchers.

*This exhibition and catalogue were organized by the Hood Museum of Art. The catalogue was supported by Jonathan Dorfman and Melissa Kaish, Class of 1983, in honor of her parents, Morton and Luise Kaish, and the exhibition was made possible by Constance and Walter Burke, Class of 1944, as well as the Philip Fowler 1927 Memorial Fund and the George O. Southwick 1957 Memorial Fund.*

*The Artist-in-Residence Program is generously supported by the Nathan W. Pearson '32 and Sons Fund, the William B. Jaffe Memorial Fund, the Matthew Wysocki Memorial Fund, and the Arthur J. Cohen '03 and Nellie Z. Cohen Fund.*

Robert Rauschenberg, *Junction*, 1963, oil and silkscreen ink on canvas and metal. Collection of Christopher Rauschenberg. Art © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY

## THE ART OF WEAPONS: SELECTIONS FROM THE AFRICAN COLLECTION

Opens April 26, 2014

This exhibition explores the Hood Museum of Art's extraordinary collection of African weapons for the first time. It focuses on the aesthetic quality of the objects, and on the ways in which they reflect notions of masculinity, warriorhood, and ideal male beauty in traditional African societies. Because the weapons are in a Western museum's collection, the exhibition also considers Western notions of masculinity, as represented in the collecting practices of those Christian missionaries, colonial administrators, military officers, big game hunters, and explorers who acquired most of these weapons in the late nineteenth and first half of the twentieth centuries. Although the exhibition draws from several cultures in the five sub-regions of Africa, it is not a broad survey of African weapons. Instead, it presents exemplary highlights from the Hood's extensive collection, categorized as "offensive" and "defensive" weapons.

*This exhibition was organized by the Hood Museum of Art and generously supported by the William B. Jaffe and Evelyn A. Hall Fund.*

Unknown artist, Nuer peoples, Sudan, Eastern Africa, hippopotamus hide shield, collected 1946-48, hide and wood. Museum purchase; 48.66.11043.



## ALLAN HOUSER: A CENTENNIAL EXHIBITION

May 11, 2014, through May 10, 2015

Allan Houser (1914–1994) was a noted American sculptor, painter, and draftsman and one of the major figures in Native American art of the twentieth century. He often drew on his Chiricahua Apache heritage when making sculptures that depict the Native American people of the Southwest. A versatile artist, he also created modernist abstract sculptures and worked in a variety of media including bronze, stone, and steel. Dartmouth College and the Hood Museum of Art celebrate the centennial of his birth with an installation of five major sculptural works in the Maffei Arts Plaza and Hood gateway, as well as a fall 2014 exhibition of drawings in the Strauss Gallery, Hopkins Center.

*This exhibition was organized by the Hood Museum of Art and generously supported by Mary Alice Kean Reynolds and David R.W. Reynolds, Dartmouth Class of 1949, Carol Fishberg and Franklin Z. Davidson, Dartmouth Class of 1955, in memory of Gerald D. Kleinman, Dartmouth Class of 1955, and Lewis R. Weintraub, Dartmouth Class of 1955, and the William B. Jaffe and Evelyn A. Hall Fund.*

Allan Houser, *Watercarrier*, 1986, bronze edition of 8. © Chiinde LLC, exhibition loan courtesy of Allan Houser, Inc.

# ALLAN HOUSER: A *Centennial Exhibition*

*I could never turn away from my history . . .  
That's the part of me that made me what I am now.  
That strength that I have is my pride in who I am.  
My heritage.*

—ALLAN HOUSER



This May, the Hood Museum of Art installs five sculptures by Native American artist Allan Houser (1914–1994) in the Maffei Arts Plaza, adjacent to the museum and the Black Family Visual Arts Center. These sculptures represent a cross-section of this renowned artist's large three-dimensional work from the years 1986 to 1992. There will also be two sculptures by Houser on view in the museum this spring—one in the downstairs galleries, and the other in the exhibition *In Residence: Contemporary Artists at Dartmouth*, which is devoted to the long and exemplary history of the Artist-in-Residence Program at the college. Houser was artist-in-residence in 1979, and the Hood collection includes several sculptures by him, two donated by Harry Lewis, Class of 1955, a third by the Class of 1962, and a fourth by May and Dave Raynolds, Class of 1949, who are also major funders of Dartmouth's centenary tribute to Houser. The sculpture given by the Raynoldses, titled *Peaceful Serenity*, is permanently on view on the lawn of north campus's Sherman House, home of the Native American Studies Department. Lastly, in September of this year, the Studio Art Exhibition Program and the Hood will present an exhibition of Houser's drawings and smaller sculpture in Strauss Gallery at the Hopkins Center, curated by Gerald Auten, director of the exhibition program for the Studio Art Department and a senior lecturer there. *Allan Houser: A Centennial Exhibition* is a tribute to the artist that was first suggested to the museum by Dave Raynolds, who has long been a champion of Houser's work. The outdoor sculpture and drawings from the artist's estate are lent to the museum by the Houser Foundation, Inc., under the guidance of Dave Rettig, Class of 1975, who is the curator of collections at the foundation.

Allan Houser, *Abstract Crown Dancer I*, 1992, bronze edition of 8. © Chiinde LLC, exhibition loan courtesy of Allan Houser, Inc.



Allan Houser, one of the best-known Native American artists of the twentieth century, continues to be an influential figure in the field of Southwestern sculpture in the United States. He was a member of the Chiricahua Apache, a group that was imprisoned for twenty-seven years after the surrender of Geronimo. Houser was the first child born out of captivity after they were released; his mother had been born while the group was still incarcerated. He enrolled in painting school at the Santa Fe Indian School as a young man and began his career as a mural painter at the end of the Depression. His first marble carving was a monument to the Native Americans from the Haskell School in Lawrence, Kansas, who died in World War II. In the early 1950s, he began teaching art at the Inter-Mountain Indian School in Brigham City, Utah. Eleven years later, he became a professor at the Institute of American Indian Arts in Santa Fe, where he primarily taught sculpture, finally retiring in 1975 to pursue his artistic career. As a sculptor, he worked in stone and bronze and, occasionally, wood.

The five sculptures in this exhibition demonstrate Houser's distinctive achievements in the genre. While he is well known for his Native American subjects, such as *Abstract Crown Dancer I* (1992) (left) and *Morning Solitude* (1989), he is less associated with abstract modernism—this despite the fact that he was equally invested, particularly in his later career, in the creation of simpler forms. In both modes of expression, he sought a sense of the enduring spirit and centered being. He related his work to music: “I put this rhythm into it, the beautiful rhythms of song my dad used to sing and stories he told about. This way, the feelings I have are getting across, I hope—the sympathy I have for the Indians, and the dignity I see in them.” This is as true for his elegant abstractions as for his sculptures that depicted Native American subjects.

It is a lesser-known fact that Houser had great facility as a draftsman. He experimented with ideas for sculptural works in his sketchbooks, as will be clear from the drawings that will be on view in the fall. One such drawing (see image) demonstrates his expressive range—the biomorphic sculpture at the top right reveals his engagement with modernism and is directly reflected in the sculpture *Watercarrier* (1986), which will be on display this spring. Houser



Allan Houser, *Options*, 1992, bronze edition of 6. © Chiinde LLC, exhibition loan courtesy of Allan Houser, Inc.



Allan Houser, *Three Non-Objective Forms, Abstracted Face, Horse and Rider, Ga'an Dancer*, undated, felt-tip pen, pencil. © Chiinde LLC, exhibition loan courtesy of Allan Houser, Inc.

also created many images inspired by Native American and Southwestern life, and his skill, coupled with the joy he took in working through his ideas on paper, is abundantly apparent.

It is fitting that Dartmouth College joins tributes across the nation to a remarkable creative spirit who gave so much to the students he mentored and left behind an artistic legacy of work that is recognized internationally by art historians and museum curators of modern and contemporary American art.

KATHERINE HART  
Senior Curator of Collections and  
Barbara C. and Harvey P. Hood Curator  
of Academic Programming

The installation on the Maffei Arts Plaza is on view from May 11, 2014, to May 10, 2015. The Strauss Gallery exhibition will run from September 23 to November 23, 2014. This article draws from W. Jackson Rushing III's 2004 book *Allan Houser: An American Master* (Chiricahua Apache, 1914–1994). Rushing, who is Eugene B. Adkins Presidential Professor of Art History and Mary Lou Milner Carver Chair in Native American Art at the School of Art and Art History at the University of Oklahoma, will deliver the Dr. Allen W. Root Contemporary Art Distinguished Lecture on Houser's work and legacy on October 10.

This exhibition was organized by the Hood Museum of Art and was generously supported by Mary Alice Kean Reynolds and David R. W. Reynolds, Dartmouth Class of 1949, Carol Fishberg and Franklin Z. Davidson, Dartmouth Class of 1955, in memory of Gerald D. Kleinman, Dartmouth Class of 1955, and Lewis R. Weintraub, Dartmouth Class of 1955, and the William B. Jaffe and Evelyn A. Hall Fund.

## AN INTERVIEW WITH ARTIST-IN-RESIDENCE DANIEL HEYMAN DARTMOUTH CLASS OF 1985

In fall 2013, Daniel Heyman, Dartmouth Class of 1985, was artist-in-residence at the College. A print from the Hood Museum of Art's 2007 purchase of his powerful *Amman* series from the *Abu Ghraib Project* (2006) is featured in the current exhibition *In Residence: Contemporary Artists at Dartmouth*, on view through July 6. Hood Deputy Director Juliette Bianco, Dartmouth Class of 1994, caught up with Heyman in the final weeks of his residency.

**JULIETTE BIANCO (JB):** You're back on campus for the longest period of time since you graduated—what's changed?

**DANIEL HEYMAN (DH):** The facilities are incredible—the campus has grown, it seems, twice in size since I was here, but the student population has not grown. The Hood went up the year that I graduated, and it still looks incredible, especially with the new view from the plaza. So much postmodern architecture was insincere, but this one feels really sincere. The other great building is the Hop; it is outrageously of its own time. And now you have the Visual Arts Center—it is an art school, with the potential to be a great art school. They should have three hundred majors!

**JB:** What have been some highlights of your time as artist-in-residence?

**DH:** I've had a lot of interactions with students. I met with a couple of different studio art classes and with students who run the student art gallery, and I did individual critiques with students about their work. I also met with Hood Director Michael Taylor's seminar class in my show in the Hopkins Center, and then we talked in the Hood's show, *Picasso: The Vollard Suite*. I find the students are polite almost to a fault—I remember that I was like that too, when I was here. They are incredibly bright and full of energy and very verbal. It's interesting to learn what they see and how they describe that. Teaching is so natural to me, and I've enjoyed it and hope they got something out of it.

**JB:** How have you used the Hood and other areas on campus as a resource?

**DH:** I've been to the Hood about twenty times! It didn't exist when I was a student. The way it is being used now is a really positive note on this campus. This kind of integration, of the Hood, the library—I took two classes to Rauner to look at artist's books—and the visual arts, is really nice. I went to the Hood's Bernstein Study-Storage Center with the intention of looking at Orozco's drawings, and then I learned that Munakata Shik was on campus for a year in the mid-1960s—he's an incredible favorite of mine—and that the Hood has a bunch

Daniel Heyman at work in the Artist-in-Residence Studio, Black Family Visual Arts Center, October 2013. Photo by Eli Burakian.

of his work. So instead I spent time with those and then went back another day to look at the Orozco drawings (figure 1).

**JB:** I can see from your work in the studio that you've been looking at Orozco's *The Epic of American Civilization*. What is your interest in the mural and how are you responding to it?

**DH:** I'm doing gouache studies from the murals. The *Gods of the Modern World* panel has been particularly interesting to me. I am kind of intrigued with how they influenced me when I was a student here, because I know that they did. They are really narrative based and they are not contemporary, but they are twentieth century. When I left Dartmouth, I went to Europe and started interviewing people about their memories in World War II on a Reynolds Grant, and I started thinking about painting as a way to tell stories. Then I got to grad school, and they said, "No, contemporary painting doesn't tell stories. You have to get all that out of your work." Maybe the storytelling comes from the Orozco mural. Also, my back's been hurting this term, and so I am paying special attention to the skeleton and exploring that.



**JB:** Orozco did ingeniously intertwine personal narrative, historical narrative, and invention.

**DH:** Yes, and the mural is so radical and still so relevant today. It is radical that Dartmouth had this guy come and make these anti-capitalist murals. He did not promote a different system but rather analyzed where they were at that time. It connects to what we were talking about earlier with the architecture on campus. These murals also show the courage of that time. We need to do that again—we can't be timid.

**JB:** How does that notion connect to your approach to your work now?

**DH:** I feel like I should only spend time on things that need to be said. Being an artist is such a great gift, to be able to observe your own time and then do something about it. If you are not going to take that opportunity, then why be an artist in the first place? There was a great line in the movie *Le Mystère Picasso* where the artist said, while observing an unfinished work, "Let's push it and see where it can go." That's the point of being an artist.

**JB:** Orozco questioned how artists, as observers, could—or whether they should—respond to partisan politics in their work. What are your thoughts?

**DH:** If you're political, you can't take ten years over your work like I do. Obamacare's rollout is going to be gone in six months. But the bigger issue about, say, how the government will be involved with people who have so little, or are we as a country more individualist or collectivist—those are the bigger issues that will last. For me, as a visual artist engaged in the incredibly slow process of thinking about an idea, making prints about it, and getting the work out there, you can't be partisan in that way.

**JB:** Your work demonstrates a genuine interest in individual narratives as well as the big stories, and you've talked a lot about the importance of bearing witness. What is your relationship with your subject as one who witnesses and records?

**DH:** We are all individual people, and so we relate to big stories through little stories. I've always felt that the best way to tell a big story is through a personal one. We hopefully all relate to the emotions of being afraid or the emotions of being in love, for example. I was really upset that the United States could use torture as a tool of policy. That's the point I wanted to address in my work (figure 2). You can address that in an essay or through trying to convey what it would feel like if you were at the receiving end of that policy.

**JB:** What do you get out of your work?

**DH:** The engagement and the ability to move my thoughts forward are what I get out of it. I read recently that the commission of Ghiberti's *Gates of Paradise* in Florence lasted twenty-seven years. Can you imagine working on something for that long, and really having the time to figure out what you want to say? I learn as I go along, thinking on so many levels about how some aspects of my work relate to other aspects, and to the work of others. There are so many rich, interconnected questions.

**JB:** What else are you working on while you are at Dartmouth?

**DH:** I have become increasingly interested in the resonance between humans

and primates. I saw a gorilla at the Philadelphia Zoo this summer. There was one male gorilla that kept charging into the glass wall between us, and it got me thinking about them and us, and about some books I've been reading on evolution. I am also doing a work about the Ellsworth Kelly and the [Louise Bourgeois] spider down on the plaza. It's actually going to be hard to leave; I feel like I'm just getting going!

**JB:** It has been a pleasure having you here on campus, Daniel. Thank you very much.

*Join us on Thursday, April 24, at 4:30 P.M. for a special panel discussion on art and activism with former artists-in-residence Daniel Heyman, Sana Musasama, and Subhankar Banerjee.*



Figure 1. (above) Daniel Heyman looking at works on paper by José Clemente Orozco with Amelia Kahl, Coordinator of Academic Programming, in the Hood's Bernstein Study-Storage Center. Photo by Alison Palizzolo.



Figure 2. Daniel Heyman, *Disco Mosul*, from the *Amman* series of the *Abu Ghraib Project*, March 2006, drypoint on Rives BFK paper. Purchased through the Anonymous Fund #144; 2007.66.3 © Daniel Heyman

# calendar of events

## APRIL

**1 April, Tuesday, 4:30 P.M.**

Hood Museum of Art Auditorium

### STUDIO ART LECTURE

**Ruth Root, Artist-In-Residence, Dartmouth College**

The artist—one of the most admired abstract painters of her generation—will discuss her work and ideas. A reception will follow in Kim Gallery.

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

### LUNCHTIME GALLERY TALK:

#### ARTIST-IN-RESIDENCE SERIES

**“Paul Sample: New England Regionalist”**

Barbara MacAdam, Jonathan L. Cohen Curator of American Art

**11 April, Friday, 4:00 P.M.**

Hood Museum of Art Auditorium

### THE MANTON FOUNDATION ANNUAL

#### OROZCO LECTURE

**“Orozco and the Aztecs in *The Epic of American Civilization*”**

Barbara E. Mundy, Ph.D., Associate Professor, Art History, Fordham University

A specialist in pre-Columbian and colonial Latin America, Professor Mundy will discuss Orozco's engagement with the artistic and literary legacy of the Aztecs in his depiction of the golden age of pre-Columbian Mexico. A reception will follow in the Baker-Berry Library corridor in celebration of the National Landmark status of the murals.

**12 April, Saturday**

### SLOW ART DAY

Slow Art Day is a global event with a simple mission: to help more people discover for themselves the joy of looking at and loving art. You are invited to visit the museum to use self-guiding resources and/or to participate in the following events.

**2:00 P.M.**

**TOUR: New Hampshire and Vermont Connections**

*In Residence: Contemporary Artists at Dartmouth*

**3:00 P.M.**

### GALLERY SESSION: Learning to Look

This participatory session will lead you through an approach to exploring works of art designed to empower visitors to observe carefully and think critically about any work of art.

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

### LUNCHTIME GALLERY TALK:

#### ARTIST-IN-RESIDENCE SERIES

**“From Minimalist to Contemporary Sculpture in the 1970s”**

Soo Sunny Park, Associate Professor of Studio Art, Dartmouth College

**23 April, Wednesday, 6:30–8:00 P.M.**

### ADULT WORKSHOP

***In Residence: Contemporary Artists at Dartmouth***

In this discussion-based workshop, we will explore works from the exhibition *In Residence*, as well as individual creativity and artistic processes. We will begin with our own responses to works of art, as a means of learning more about the art and ourselves. Enrollment is limited. Pre-registration is required by calling (603) 646-1469 by April 21.

**24 April, Thursday, 4:30 P.M.**

Hood Museum of Art Auditorium

### SPECIAL EVENT: PANEL DISCUSSION

**“Art and Activism”**

Moderated by Hood Director Michael Taylor, this panel discussion brings back to campus three former artists-in-residence—Subhanker Banerjee, Daniel Heyman, and Sana Musasama—who have all dedicated their lives and careers to art and activism. A reception will follow in Kim Gallery.

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

**TOUR: Sense of Place**

*In Residence: Contemporary Artists at Dartmouth*

**27 April, Sunday, 12:00 noon–5:00 P.M.**

### FAMILY DAY

#### All About Process

Sculpture made from car fenders, rat traps, Plexiglas boxes, and doll heads? Shaped canvas paintings, linocuts, and film? Come explore the exhibition *In Residence: Contemporary Artists at Dartmouth*. Experiment and play with in-gallery art materials, then create your own art to take home. Join us for a special performance at 2:00 P.M. by the award-winning children's book author and illustrator Ashley Bryan, whose art is featured in the exhibition. Mr. Bryan will read some of his beloved stories and perform African American spirituals that inspired his art. For children ages 6 to 12 with their adult companions. No pre-registration required. For more information, call (603) 646-1469.

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

### LUNCHTIME GALLERY TALK:

#### ARTIST-IN-RESIDENCE SERIES

**“A Photographic Journey:**

**From Walker Evans to Luke Fowler”**

Virginia Beahan, Senior Lecturer of Studio Art, Dartmouth College

## MAY

**2 May, Friday, 7:00 P.M.**

Loew Auditorium, BVAC

### FILM SCREENING AND CURATORIAL

#### DISCUSSION

***Tim's Vermeer* (80 minutes)**

After reading hypotheses about Dutch master Johannes Vermeer's alleged use of optics, Texas tinkerer Tim Jenison built his own camera obscura and decided that there was one missing component. This entertaining real-life detective story will have you puzzling out questions of invention, creativity, science, and talent. Post-film discussion with Senior Curator of Collections and Barbara C. and Harvey P. Hood Curator of Academic Programming Katherine Hart. Tickets through the Hopkins Center; general admission \$8, Dartmouth IDs \$5.

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

### LUNCHTIME GALLERY TALK:

#### ARTIST-IN-RESIDENCE SERIES

**“Printmaking and Process in the *In Residence: Contemporary Artists at Dartmouth Exhibition*”**

Louise Hamlin, George Frederick Jewett Professor in Art, Dartmouth College





Enjoying the opening party for *In Residence* on January 24, 2014. Photo by Alison Palizzolo.

**11 May, Sunday**

Maffei Arts Plaza

**SPECIAL OPENING EVENT**

**Allan Houser: A Centennial Exhibition**

The opening of a yearlong installation of five sculptures by the late Allan Houser (1914–1994) will be celebrated by participants of and visitors to the 2014 Dartmouth Powwow. Houser was an artist-in-residence at Dartmouth in 1979. Details at [www.hoodmuseum.dartmouth.edu](http://www.hoodmuseum.dartmouth.edu).

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

**LUNCHTIME GALLERY TALK:  
ARTIST-IN-RESIDENCE SERIES**

**“Heads and Hands: The Role of Dramatic Gesture in José Clemente Orozco’s *The Epic of American Civilization*”**

Sarah Powers, Assistant Curator for Special Projects

**15 May, Thursday, 5:30 P.M.**

Maffei Arts Plaza, in front of the Black Family Visual Arts Center

**SPOTLIGHT TOUR AND FILM SCREENING**

***Unconquered: Allan Houser and the Legacy of One Apache Family***

(2008, directed by Bryan Beasley, with Val Kilmer, 32 minutes)  
Enjoy a tour of the outdoor Allan Houser sculpture installation with Katherine Hart, Senior Curator of Collections and Harvey P. and Barbara C. Hood 1918 Curator of Academic Programming, followed by the film screening in the Hood Auditorium.

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

**TOUR**

***The Art of Weapons: Selections from the African Collection***

**19 May, Monday, 5:00 P.M.**

**MEMBER EXCLUSIVE**

**Conversation (and Champagne) with a Curator**

Join Smooth Nzewi, Curator of African Art, for a special viewing of the exhibition *The Art of Weapons* and go behind the scenes to explore recent African art acquisitions and learn about Nzewi’s work on the Dak’Art Biennale in Senegal. A champagne reception will follow in Kim Gallery. Open to Patron-level members and above; call 603-646-9660 or email [hood.membership@dartmouth.edu](mailto:hood.membership@dartmouth.edu) to sign up, or for information about joining the Hood’s membership program.

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

**LUNCHTIME GALLERY TALK:  
ARTIST-IN-RESIDENCE SERIES**

**“Looking Around: Sculpture by Former Artists-in-Residence”**

Brenda Garand, Professor of Studio Art, Dartmouth College

**21 May, Wednesday, 6:30–8:00 P.M.**

**ADULT WORKSHOP**

**The Art of African Weaponry**

When is a weapon more than a weapon? Join this discussion-based workshop to explore weapons from diverse cultures across Africa. Through careful looking, we will consider weapons as aesthetic objects and learn about the social values they express in relation to male beauty, power, and warriorhood. Enrollment is limited. Pre-registration is required by calling (603) 646-1469 by May 19.

**22 May, Thursday, 5:30 P.M.**

Hood Museum of Art Auditorium

**FILM SCREENING**

***All Divided Selves* (2011, directed by Luke Fowler, 93 minutes)**

Introduced by Michael Taylor, Director, Hood Museum of Art  
This haunting, feature-length visual biography explores the life and work of the controversial Scottish psychiatrist R. D. Laing, a charismatic figure in the anti-psychiatry movement of the 1960s. The critically acclaimed film was made by Luke Fowler, who was artist-in-residence at Dartmouth in the spring of 2013; it was recently acquired by the Hood. Cosponsored by Film and Media Studies, Dartmouth College.

**JUNE**

**3 June, Tuesday, 12:30 P.M.**

**LUNCHTIME GALLERY TALK:  
ARTIST-IN-RESIDENCE SERIES**

**“Photography and the American Scene”**

Brian Miller, Senior Lecturer of Studio Art, Dartmouth College

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

**SPECIAL TOUR**

***In Residence: Contemporary Artists at Dartmouth***

Michael Taylor, Director

**11 June, Wednesday, 6:30–8:30 P.M.**

**ADULT WORKSHOP**

**Outdoor Sculpture Walk**

In this workshop, we will explore some of Dartmouth’s permanent campus sculptures, as well as a special exhibition of works by Native American artist Allan Houser. Back in the studio, we will experiment with a variety of materials to make small sculptures to take home. Enrollment is limited. Pre-registration is required by calling (603) 646-1469 by June 9.

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.



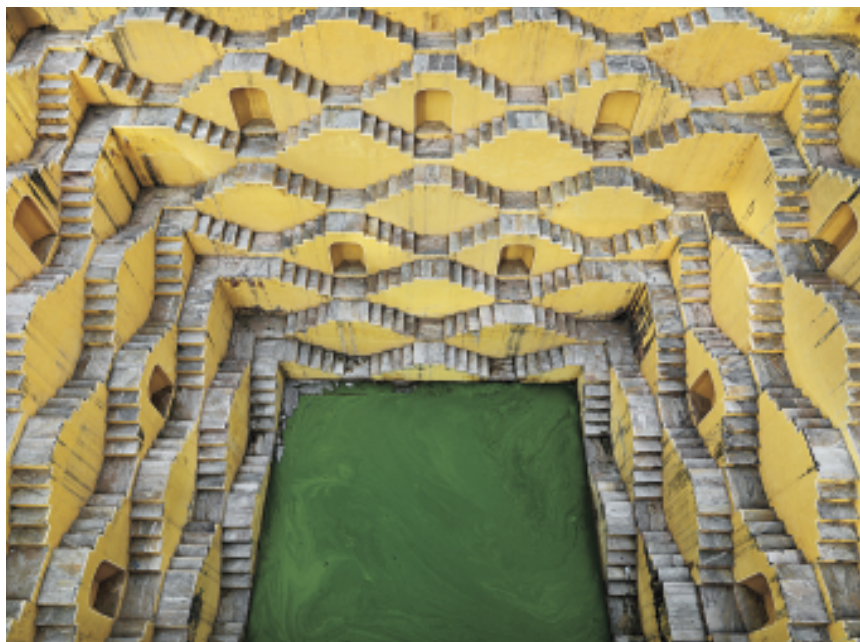
Assistive listening devices are available for all events.



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

Edward Burtynsky, *Stepwell #2, Panna Meena, Amber Rajasthan, India, 2010*, digital chromogenic color print. Purchased through a gift from the Dau Family Foundation; Barbara Dau, Dartmouth Class of 1978, Elizabeth Hoffman, Dartmouth Class of 2013, and Katherine Conway, Dartmouth Class of 2013; 2014.9. Courtesy Howard Greenberg Gallery, and Bryce Wolkowitz Gallery, New York / Nicholas Metivier Gallery, Toronto



## RECENT ACQUISITIONS

### *Edward Burtynsky, Stepwell #2, Panna Meena, Amber Rajasthan, India, 2010*

The tension between visual punch and global industrial “documentation” is a signature of photographer Edward Burtynsky’s work, and the Hood’s recent acquisition is a stunning example of this. In this photograph, Burtynsky explores the interconnectedness between industrial progress, geological history, and social human history through images of the marks we leave upon the Earth as a result of all three.

The *Panna Meena* stepwell was possibly built in the sixteenth or seventeenth century as a place for community members to both obtain water and gather to socialize on its maze-like network of steps, shielded from the sun by the well’s steep walls. Stepwells were a common part of a system to provide groundwater to people in areas with annually fluctuating water supplies. The architectural splendor of the stepwell points up the deep cultural relationship between people and water in India. Although the water is no longer potable, Panna Meena remains an important community gathering place.

*Stepwell #2* is part of Burtynsky’s largest and furthest-reaching project—titled *Water*—to date. Starting in 2008, he traveled to nine countries in pursuit of the idea of the human need for water, and what we will do to get it, employing techniques that were new to him, including aerial work from helicopters and the use of digital camera equipment. In the 2013 book published alongside these photographs, Burtynsky states, “While trying to accommodate the growing needs of an expanding, and very thirsty, civilization, we are reshaping the Earth in colossal ways . . . My hope is that these pictures will stimulate a process of thinking about something essential to our survival, something we often take for granted—until it’s gone.”

### *Jennifer Bartlett, Fire Table I, 1989*

The influential and visionary painter Jennifer Bartlett first entered onto the contemporary art scene in the early 1970s with installations of small steel plates coated with white baked enamel, painted with fastidious configurations of dots, and then arranged in grids. Such plate compositions as *Rhapsody*, first shown in 1976, launched her career but certainly have not come to define it. Throughout the 1970s and 1980s, Bartlett’s work evolved away from the obsessive control that was so central to these early installations to embrace a painterly depiction of nature. And while her minimalist grids had emphasized the flatness of the wall, Bartlett also began to include sculptural elements that created a much different three-dimensional experience for viewers.



In 1989, Bartlett presented a show at the Paula Cooper Gallery in New York titled *Fire Paintings*. The works on display featured painted canvases with objects on the floor before them. Throughout the series, a bright orange fire rages that energizes the natural world around it. As seen in *Fire Table I*, Bartlett depicted clean and simple manmade objects within her compositions, in opposition to the overheated wildness of the fire. Here, there is an orange hexagonal table, one of the items depicted throughout the *Fire Paintings* series. In addition, a simulacrum of the same orange table stands in front of the canvas in three-dimensional form, scaled and positioned to directly correspond to its painted version. This extends the scene into the viewer's space, creating a jarring disjunction between the quiet peacefulness of the gallery that the sculpture inhabits and the apocalyptic vision represented in the canvas, which situates the painted table against the moonlit night sky behind the flames. The Hood is thrilled to add this important work to the collection through a generous donation by longtime supporters of the museum, Sondra Gilman and Celso M. Gonzalez-Falla.

#### Clement Meadmore, *Perdido*, 1978

The Australian-born artist Clement Meadmore (1929–2005) is best known for large-scale outdoor sculptures that transform hulking lengths of COR-TEN steel into abstract artworks of arresting fluidity and lightness. In the 1940s, Meadmore studied aeronautical engineering and industrial design at the Royal Melbourne Institute of Technology in Australia and initially pursued a career as a furniture designer. In 1953, he decided to become a sculptor and moved to Sydney to pursue his passion for creating abstract, three-dimensional forms out of welded steel. Ten years later, he moved to New York, where he was greatly influenced by minimalism, an artistic movement that attempted to avoid references to anything other than pure form, but he diverged from the minimalist tradition through the dynamic sense of physical movement with which he imbued his sculptures. The artist also insisted his work differed from minimalism because he created it intuitively, without a preconceived form.

Meadmore's sculpture is also characterized by its monumental scale and seemingly weightless gracefulness, as seen in *Perdido*, a complex, abstract composition made from COR-TEN steel, which was the artist's preferred medium, due to its natural, rusted exterior and resemblance to industrial beams. Meadmore created a balanced, organic arrangement in *Perdido* using three enormous steel beams and a concrete base, from which the central form projects powerfully into space, while the other two structures curve gracefully away from one another, thus lending a sense of symmetry and movement to the work. Meadmore was deeply influenced by the improvisation and syncopated rhythms of jazz, which inspired the title for this work, named for a musical composition by Juan Tizol that was recorded by Duke Ellington in 1941. This magnificent sculpture was generously donated by Jay and Suzette Schochet and was recently installed on the corner of East Wheelock Street and Observatory Road, near Bartlett Hall, where it can be enjoyed and appreciated by students, faculty, and passersby as part of Dartmouth's ongoing commitment to bringing important works of public art to campus.



Jennifer Bartlett, *Fire Table I*, 1989, oil on canvas and enamel on wood. Gift of Sondra Gilman and Celso M. Gonzalez-Falla; P.990.3B and S.990.3A © Jennifer Losch Bartlett



Clement Meadmore, *Perdido*, 1978, COR-TEN steel. Gift of Suzette and Jay R. Schochet, Dartmouth Class of 1952; 2013.55. Art © Meadmore Sculptures, LLC / Licensed by VAGA, New York, NY. Photo by Eli Burakian.

# Experiential Learning from Classroom to Exhibition

## Faculty and Students in the Hood Museum of Art

### Religion 1, Patterns of Religious Experience

*It is this type of hands-on assistance and involvement that makes the Hood an ideal resource for professors such as myself, whose visions for educational sessions require grounding in the details of the actual museum holdings and familiarity with the best techniques to encourage student engagement.*

—Elizabeth Perez, Assistant Professor of Religion

Elizabeth Perez is a historian of religions who specializes in African-influenced traditions of the Caribbean and Latin America, such as Haitian Vodou and Brazilian Candomblé. For her students' visit to the Hood, Perez primarily chose objects related to devotional practice that represented a broad range of cultures and societies. When her students arrived in Bernstein Study-Storage, they were confronted with twenty of these objects, about which they were given no information, including a Native American mask used in hunting ceremonies, a Russian icon used for individual worship, and a Haitian ritual jar or *govi*.

The students were each given three cards, representing "favorite," "most questions," and "most challenging," and asked to place the cards in front of the objects that evoked those reactions, which led to a discussion about each object and its cultural contexts. Students were able to critically reflect on their knowledge and assumptions, and to relate the objects to themes and readings from class. For example, they could see patterns of wear on a bronze Renaissance plaquette decorated with a Christian scene, indicating it to be a handheld object used during the practice of religious observance.

### Anthropology 50, College Course 2, HIV/AIDS through a Biosocial Lens: 30 Years of a Modern Plague

*In my course on the anthropology of health and illness, students are asked to consider the affective meaning of illness by considering a range of objects spanning vast time periods, media, and cultural geographies. The Hood has been a space in which my role as a scholar-teacher and my commitment to service to the institution and the greater Upper Valley community have most seamlessly come together.*

—Sienna Craig, Associate Professor and Chair of Anthropology

Sienna Craig brought four classes to the Hood in 2013, including Anthropology of Health and Illness (described above) and HIV/AIDS through a Biosocial Lens,



Religion 1, Patterns of Religious Experience. Photo by Amelia Kahl.

*The Hood is an amazing resource that moves students from the traditional classroom into a new, open, and challenging space for creative thinking. It stands out as a "place" that defines the best of Dartmouth's approach to liberal education, reaching from the sciences to the arts.*

—Ross Virginia, Myers Family Professor of Environmental Science, Director, Institute of Arctic Studies

*Dartmouth is the first place I have ever encountered where faculty members have this resource and where it is administered so well. It has fundamentally changed my teaching. It has allowed me to develop a more experimental and hands-on approach to teaching and has allowed me to teach students by having them "do" rather than merely "listen."*

—Mary Coffey, Professor of Art History

Walking through the Hood Museum of Art's galleries, you may come across a Dartmouth professor talking about a work of art to a class. Yet the depth of faculty engagement when teaching at the museum goes far beyond what is visible in the galleries, with many classes taking place behind the scenes in our Bernstein Study-Storage Center.

The Hood's goal for faculty engagement is to offer professors opportunities to integrate experiential learning into their practice. The objects they share with their classes are presented in collaboration and discussion with the museum's academic curators, curators, and educators. The resulting engagement with groups of related art objects is often transformative and deeply enriches students' imaginations and critical thinking while honing their skills in visual analysis.

We recently asked professors to comment on how visiting the Hood impacts their teaching. Following are some of their responses, which demonstrate a variety of approaches to integrating the study of works of art into the curriculum.



co-taught with Timothy Lahey. Professor Craig planned her Hood visits during her Mellon residency, a two-week period in which she explored the collection in relation to her teaching needs and interests. Regarding HIV/AIDS and its metaphors, she chose twenty-seven works of art that not only dealt explicitly with HIV but also touched on other themes, including images of the invalid, relationships between the living and the dead, meditations on mortality, the role of family in illness experience and caring for the sick, marks of illness and stigma, medicine, miracles, and ideas of hope between religion and science, and self and identity during illness.

Since the class of forty was too large to be accommodated in the Bernstein Study-Storage Center, they were split into two groups that each attended a 50-minute session. The session began with a close-looking exercise, after which students were divided into groups that responded to written questions about several objects. Each group then reported back to the class on what they had observed and learned.

**Geography 11, Qualitative Methods and the Research Process in Geography**

*Although my courses are largely in the social sciences, I have found this connection [with the Hood’s collection] a valuable one, which helps students to make cross-curricular connections in the classroom and beyond.*

—Jennifer Fluri, Associate Professor of Geography, Chair of Women and Gender Studies

Fluri’s teaching session in the Bernstein Study-Storage Center focused on environmental photography, which has been one of the museum’s collecting priorities over the last five years. Students were presented with eighteen photographs, and each student had a unique question to answer, such as which work shows the greatest human impact? Which place seems most familiar to you? Students then discussed the meanings and messages inherent in various photographs, including a view of Quito, Ecuador, by Sze Tsung Leong, a family in front of their flooded home from Gideon Mendel’s *Drowning World* portfolio, and an arctic landscape by Subhankar Banerjee.

**Native American Studies 8, Introduction to Native American Studies**

*There is no pedagogical moment more personal and indelible than when a student discovers an abstract idea, an emotion, or*



Anthropology 50, College Course 2, HIV/AIDS through a Biosocial Lens. Photo by Katherine Hart.



Geography 11, Qualitative Methods and the Research Process in Geography. Photo by Amelia Kahl.

*an historical narrative made palpable in the unique work of an artist’s creative vision. This is why the Hood is one of my most valued teaching tools.*

—Vera Palmer, Senior Lecturer in Native American Studies

This spring, visitors can see for themselves how the museum works with faculty through an installation of Native American art in the Albright Gallery that was selected by Vera Palmer for students enrolled in Introduction to Native American Studies. By exhibiting the museum’s collection for teaching, she offers a tangible and primary source for Native American cultures and histories as well as a glimpse into the museum’s teaching practice.

Over the 2012–13 academic year, twenty-seven academic departments at Dartmouth held classes in the museum. That includes 91 courses that made 124 visits to the Bernstein Study-Storage Center, totaling 5,160 Dartmouth student visits. The Hood is committed to making the museum’s collections accessible and relevant to teaching and scholarship for all faculty members at Dartmouth. For more information, visit the museum’s website and click on the “Education” link.

KATHERINE HART, Senior Curator of Collections and Barbara C. and Harvey P. Hood Curator of Academic Programming

AMELIA KAHL, Dartmouth Class of 2001, Coordinator of Academic Programming

# THE ART OF WEAPONS

## *Selections from the African Collection*

Unknown artist, Songe peoples, Democratic Republic of Congo, Central Africa, ceremonial axe, insignia of rank, wood, iron, and copper. Gift of Claire E. and Dr. Frederick R. Mebel, Class of 1935; 991.48.29012.

cultural and ethnic groups. They also reflected cross-cultural appropriations and shared aesthetic concepts among neighboring ethnic groups. In this pre-colonial past, skilled craftsmen enjoyed the patronage of neighboring cultures and even those that were farther afield as a result of their superlative talent and fame. There were also itinerant craftsmen who moved among different social and cultural groups. Symbolically, weapons conveyed authority, political leadership, strength, identity, divine power, life, and death. Some were part of the insignia of royalty and were displayed in imperial courts. Because of the high value attached to certain weapons, they were used as currency for trade and commerce in several cultures in this era.

With this focus on arms and armament, *The Art of Weapons* presents a less familiar albeit important aspect of the broader field of the classical canon in African art. It moves beyond masks and votive figures, which the viewing public often encounters in museums. In the exhibition's display, the objects are classified under the rubrics of offensive and defensive weapons. They comprise various types, including axes, swords, spears, knives, throwing clubs, quivers and arrows, and shields. The exhibition explores the narratives possessed by these weapons as extensions of cultural ideas of masculinity, warriorhood, and ideal male beauty in traditional African societies. They transmitted gallantry, vitality, and military conquest, and they embodied a warrior complex in which male members of the community valorized their strength and the beauty of their bodies.

The exhibition also presents an important context within which to consider Western ideas of masculinity and self-presentation as conveyed by the collection of these objects by European military officers, colonial administrators, explorers, Christian missionaries, and big-game hunters in the late nineteenth and first half of the

twentieth centuries. Although the various vocations of the different collectors shaped their aesthetic and ethnographic choices, the enlightenment notions of masculine authority, worldliness, imperial ambitions, and triumphalism framed the general interest in African weapons and were critical to the standard collecting practices of the turn of the century, when these objects began to leave Africa in increasing numbers. These notions were apparent in the early ethnographic displays of African weapons as trophies in elite Western homes and museum settings and are revisited in the exhibition.

UGOCHUKWU-SMOOTH NZEWI  
Curator of African Art

*This exhibition was organized by the Hood Museum of Art, Dartmouth College, and was generously supported by the William B. Jaffe and Evelyn A. Hall Fund.*



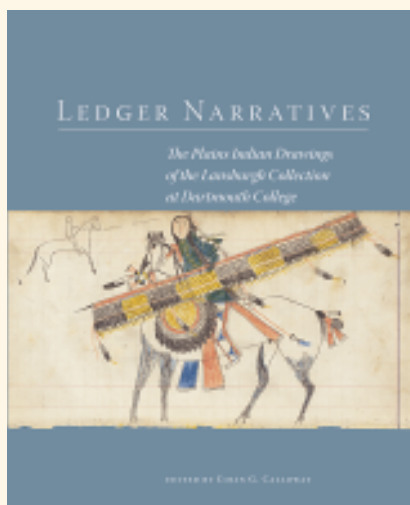
(above) Unknown artist, Teke peoples, Ngala peoples, Democratic Republic of Congo, Central Africa, executioner's sword, metal. Museum purchase; 39.64.6954.

**T**he *Art of Weapons* draws attention to the Hood Museum of Art's rich and extensive collection of exceptional examples of African weapons. It marks the first time that the objects are presented together in an exhibition. Fashioned from iron, metal, brass, copper, bronze, animal hide, wood, and plant materials such as raffia, the weapons are of impeccable craft, beauty, and elegance. Several of them show intricate designs and geometric and linear patterns embellished on their surfaces. While some of the weapons command attention with their spiral forms, curves, and multiple thrusting edges, others have beautifully carved anthropomorphic or zoomorphic handles. Altogether, the objects represent artistic traditions from East, West, Central, North, and Southern African sub-regions. They encompass a breadth of cultural groups: Tiv (Nigeria), Fon (Benin Republic), Shilluk and Nuer (Sudan), Kuba, Luba, Ngala, Mangbetu, and Azande (DRC), Zulu (South Africa), Baganda (Uganda), Oromo (Ethiopia), Fang (Gabon), and Masaai (Kenya), among several others in the exhibition.

Prior to colonialism in Africa, weapons served important purposes in multiple and at times overlapping contexts, including combat, hunting, ceremonial, prestige, and parade activity. They reflected the histories, worldviews, design traditions, and idiosyncratic styles of different



# MUSEUM news



*Ledger Narratives: The Plains Indian Drawings of the Lansburgh Collection at Dartmouth College*

## Mark Lansburgh, In Memoriam

One of the great donors of works of art and incunabula (books printed before 1501) to the Hood Museum of Art and Rauner Special Collections at the Dartmouth College Library was Mark Lansburgh Jr., who died this past summer in Santa Fe, New Mexico, where he had lived for many years. An art historian and long-time collector, he was a lecturer in art at Colorado College and visiting lecturer at various campuses, including Dartmouth, Stanford, and New York University. He served in the army in World War II from 1943 to 1945 as an air force flight lieutenant and attended Dartmouth in the post-war years, graduating in 1949. He was the donor of over fifty manuscripts, several important printed texts, and a collection of handprinted broadsides to the library, and a number of Islamic and ancient works of art to the Hood. He was also responsible for the major purchase and gift to the College of over 130 Native American ledger drawings, which were recently published in the 2012 volume *Ledger Narratives: The Plains Indian Drawings of the Lansburgh Collection at Dartmouth College*, edited by Native American Studies professor and historian Colin Calloway and published by the University of Oklahoma Press in collaboration with the Hood Museum of Art. Dartmouth faculty members Melanie Benson Taylor and Vera Palmer also wrote for this volume, which featured an ex-

tensive appendix compiled by the Hood's collections cataloguer, Deborah Haynes. This volume was accompanied by a Hood exhibition about the ledger drawings and was runner-up for the College Art Association's prestigious Barr Award for Smaller Museums, Libraries, or Collections.

## COMMUNITY OF LEARNERS

Since winter 2004, the Hood has been offering a diverse range of adult workshops. Designed to complement the museum's rich series of lectures and gallery talks, these workshops provide experiential learning for adults. Some involve creative or descriptive writing in response to art; others include a hands-on studio project that requires participants to engage in the same sorts of creative problem solving as the artists whose work is on view in the galleries. A third type of workshop features a method called Learning to Look, a five-step approach to exploring works of art developed by educators at the Hood that is designed to empower visitors to observe carefully and think critically about any work of art they encounter. All of the adult workshops are participatory in nature, and discussion-based.

These workshops feature teaching techniques that are distinct to the Hood and provide community audiences with the types of experiential learning opportunities that the museum regularly offers to Dartmouth students. They are designed to help participants develop skills for looking at and interpreting art as well as learning about the art itself. Originally, they were offered in response to requests from adult community members who were aware of the museum's teaching techniques with younger audiences and wanted a similar hands-on experience. Over the past ten years, adult workshops have been very popular, sometimes with so many people wanting to enroll that the same workshop is offered twice to satisfy the demand.

Comments from participants provide insights into what people value about these experiential learning opportunities: "Having a hands-on part after the talk helps solidify concepts" and "I enjoyed the [studio art] project—it sparked my interest in being more creative." After a Learning to Look workshop: "I now have a framework for appreciating/interpreting a work of art." Finally, at the end of an art and writing workshop, a participant commented: "Although I have gone to museums all my life, visited most of the great museums in Europe, tonight was the first time I ever really SAW a work of art!"

This spring, the museum is offering three adult workshops, designed to help visitors explore contemporary art based on personal responses, gain a greater understanding of the social values conveyed by African weaponry, and engage with outdoor sculpture and then make a small sculpture of your own. We invite you to sign up for one, two, or all three!

## MEMBERSHIP MATTERS

Thank you to all of our members for the vital support you give to the museum, which provides free entrance to everyone, every day, a wide range of free educational programming, and acquisitions of works of art.

## Member Exclusive

Enjoy conversation and champagne on May 19 with Ugochukwu-Smooth Nzewi, the Hood's Curator of African Art. As part of an exclusive viewing of his first exhibition at the Hood, *The Art of Weapons: Selections from the African Collections*, Smooth will give you an insider's peek into the museum's African art collection and share details of his work on the upcoming 2014 Dak'Art Biennial in Dakar, Senegal. A champagne reception will follow in Kim Gallery. Open to Patron-level members and above. Please call 603-646-9660 to sign up today.



Participants in an adult workshop learn about European prints.

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



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## This Spring at the Hood

### IN RESIDENCE: CONTEMPORARY ARTISTS AT DARTMOUTH

Through July 6, 2014

### THE ART OF WEAPONS: SELECTIONS FROM THE AFRICAN COLLECTION

Opens April 26, 2014

### ALLAN HOUSER: A CENTENNIAL EXHIBITION

May 11, 2014, through May 10, 2015

Susanna Coffey, *Intake*, 2008, oil on panel. Purchased through the Contemporary Art Fund; 2013.24. © Susanna Coffey

Front cover: *In Residence: Contemporary Artists at Dartmouth* in the Hood's Lathrop Gallery. Photo by Alison Palizzolo. L to R: Charles Burwell, *Reflection*, 2012. Purchased through a gift from Dennis Alter and the Hood Museum of Art Acquisitions Fund; 2012.67. © Charles Burwell; John Newman, *Blue Light Holds the Distance*, 2013. Purchased through a gift of Mr. and Mrs. Joseph H. Hazen, by exchange, and the Kira Fournier and Benjamin Schore Contemporary Sculpture Fund; 2013.21. © John Newman; Judy Pfaff, *Meloné*, 1987. Gift of Susan R. Malloy in memory of her husband, Edwin A. Malloy, Class of 1983P; PR.2001.12.1. Art © Judy Pfaff / Licensed by VAGA, New York, NY

HOOD MUSEUM OF ART

# quarterly

Spring 2014

DARTMOUTH COLLEGE