

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

Summer 2014



Ruth Miller, *Blue Table Still Life*, 1997, oil on canvas.
Purchased under the auspices of the Henry Ward
Ranger Fund; EL.P.2001.37. © Ruth Miller



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

LETTER FROM THE DIRECTOR

In the spring issue of the *Hood Quarterly*, we highlighted various ways that Dartmouth faculty utilize the Hood's vast collections to engage their students in experiential learning from original works of art. The Hood staff's dedication to creating an ideal learning environment reaches into the community as well. This summer, I am delighted to share with you a special focus on teaching and learning with our K–12 audiences, who, as you will see on a map in the news section of this issue, travel from near and far to take advantage of the museum's collections and our unique approach to teaching with them. I invite you to read these pages and think about the important outcomes for students of all ages and backgrounds, including developing visual literacy and competencies for the twenty-first-century global citizen.

All visitors to the Hood Museum of Art this summer will be treated to a number of new exhibitions and installations and an opportunity for one last visit to the popular *In Residence: Contemporary Artists at Dartmouth*, which closes on July 6. After a thoughtful and moving opening ceremony in conjunction with the Dartmouth Pow-wow, *Allan Houser: A Centennial Exhibition* remains on view throughout the year, and summer is the perfect time to visit the five sculptures by the artist that we've located in front of the museum on Wheelock Street and in the Maffei Arts Plaza by the Lebanon Street entrance. We also invite you to take a walk around campus this summer to visit other important public artworks, including those by Mark di Suvero, Peter Irnig, Ellsworth Kelly, Richard Nonas, Beverly Pepper, and the recently installed sculpture by Clement Meadmore.

Also on view this summer is *The Art of Weapons*, the first public installation of the Hood's fine collection of African arms and armaments, as well as a redesign of the museum's Kim Gallery to include contemporary artist Daniel Heyman's monumental work *When Photographers Are Blinded, Eagles' Wings Are Clipped* (2009–10), which has been placed in unique dialogue with the iconic Assyrian reliefs in that space. Finally, we present, for a few weeks only, *Burning as It Were a Lamp*, the most recent work by Enrique Martínez Celaya, a Miami-based Cuban-American artist and summer Montgomery Fellow at Dartmouth. We hope that you will visit all of these exhibits and participate in the many free public programs we are offering this summer, which include lectures, artist panel discussions and gallery talks, hands-on workshops, and films. We are also launching some new programs—a book group, meditation classes, a performance by Opera North, and a trivia contest—that we hope you will enjoy.

The "Alumni Voices" feature in this issue of the *Hood Quarterly* is by recent Dartmouth graduate Crishuana Williams, Class of 2012, who has been researching and writing a history of Florian Jenkins's 1972 commission by Dartmouth College to paint *The Life of Malcolm X*, a mural in the Afro-American Society's Cutter-Shabazz House. A longer version of Williams's contribution will be published in a multi-authored brochure about the mural this fall in conjunction with the major exhibition *Witness: Art and Civil Rights in the Sixties*.

The exhibitions and programs that we present reflect the Hood's profound commitment to engaging all of our visitors with the joy of discovery and inspiration that comes from looking, learning, and interacting with exciting works of art. I look forward to seeing you at the museum this summer and hope that your visit will be an enjoyable one.

MICHAEL TAYLOR
Director

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HOOD MUSEUM OF ART

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Edited by Nils Nadeau

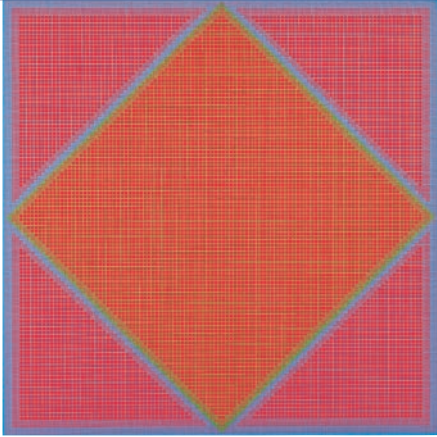
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SPECIAL exhibitions



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, Walker Evans, Louise Fishman, Donald Judd, Magdalene Odundo, José Clemente Orozco, Alison Saar, Paul Sample, and Frank Stella. The Artist-in-Residence Program has also had a significant impact on the careers of many visiting artists, including Richard Anuszkiewicz, who was best known for paintings of optical illusions, such as *Lunar*, which uses intense fluorescent colors and a grid-based geometric design to make reference to the total lunar eclipse that took place on April 24, 1967.

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.

Richard Joseph Anuszkiewicz, *Lunar*, 1967, Liquitex on canvas. Purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964H; P.967.103.
Art © Richard Anuszkiewicz/Licensed by VAGA, New York, NY

THE ART OF WEAPONS: SELECTIONS FROM THE AFRICAN COLLECTION

Ongoing

This exhibition considers the significance of weapons as purveyors of artistic traditions, sociocultural organization, and identity in traditional African societies. The selected objects, most of which were collected during the era of Western colonization in Africa, are of impeccable craftsmanship and elegance. Displayed together for the first time, these offensive (swords, spears, throwing sticks) and defensive (shields, medicine bundles) weapons represent the legacy of traditional creative practices from nearly forty cultural groups spread across the African continent. Through the installation design and didactic emphasis, the exhibition considers cultural interpretations of masculinity and warriorhood as embodied in African weapons as well as in Western display practices.

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

Baganda people, Uganda, Royal "sword," 19th–early 20th century, brass wire. Museum purchase; 39.64.6889.



ALLAN HOUSER: A CENTENNIAL EXHIBITION

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 in making sculptures that depicted 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 celebrates the centennial of his birth with an installation of five major sculptural works in the Maffei Arts Plaza and Hood Museum of Art 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, Class of 1949; Carol Fishberg and Franklin Z. Davidson, Class of 1955, in memory of Gerald D. Kleinman, Class of 1955, and Lewis R. Weintraub, 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.

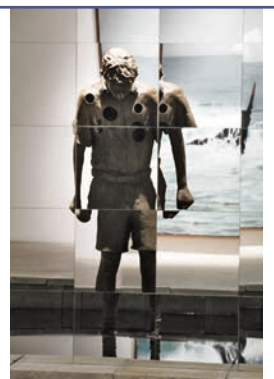
ENRIQUE MARTÍNEZ CELAYA: BURNING AS IT WERE A LAMP

July 12–August 10, 2014

On view for just five weeks this summer, the Hood's installation of *Burning as It Were a Lamp* (2013) introduces Miami-based artist Enrique Martínez Celaya to the community. This immersive installation consists of two paintings, a weeping bronze boy, and mirrors. The work only fully reveals itself when the viewer enters—and is reflected in—the mirrored space. Martínez Celaya is in residence at Dartmouth for the month of July and will present both a public lecture and a gallery talk in conjunction with his visit.

This exhibition was organized by the Hood Museum of Art and generously supported by the Harrington Gallery Fund.

Installation detail of *Burning as It Were a Lamp*. Courtesy of the artist.



NEW INSTALLATION IN KIM GALLERY

This summer, we invite you to encounter an exciting installation in the Hood's Kim Gallery—usually reserved for the exhibition of ancient art—that sparks a compelling dialogue between past and present. Daniel Heyman's *When Photographers Are Blinded, Eagles' Wings Are Clipped* (2010) monumentalizes complex relationships between the artistic subject as victim, the artist as witness, and the viewer as consumer of information. Unfolding across the plywood surface of the work is an account of the violence of war and the silencing power of censorship.

The work's repeating motif of boot-clad feet, some indicating mutilation at the hands of a combatant, allows the viewer to begin to decode the work's unsettling narrative. The motif also recalls the structure of the Assyrian reliefs in this gallery, which were created in the ninth century BCE in what is now Iraq, the subject of Heyman's present work. The artist, a 1985 graduate of Dartmouth College, writes that these reliefs "have been on my mind since I first saw them in Carpenter Hall [now home to the Art History department] in the early '80s. . . . I have spent hours

in front of them." In his own work Heyman translates the reliefs' program of "absolute political loyalty" to a context freshly rife with acts of war and terror.

Divided into roughly three sections, the work revolves around a central scene of obvious chaos, movement, and pain. A tower of images—many testifying to the achievements of an ordered and creative society—topples like a house of cards under the weight of forces of violence. Witness to it all is a blindfolded man on the left—the photographer of the work's title. He is compromised by his inability to see, yet his raised camera demonstrates his commitment to recording what unfolds before him. Heyman's inspiration for this figure is three-time Pulitzer Prize nominee Michael Kamber, a photojournalist who was embedded in Iraq multiple times over the course of six years. Kamber referred to himself as a "blinded photographer" because of the censorship that his work faced at the hands of the United States military, which forbade him from showing images of wounded or dead American soldiers. Kamber's experience, so effectively captured by



Hood preparator Matt Zayatz installs Daniel Heyman, *When Photographers Are Blinded, Eagles' Wings Are Clipped*, 2010, sixty-five etching and drypoint panels on plywood. Purchased through the Mrs. Harvey P. Hood W'18 Fund, the Florence and Lansing Porter Moore 1937 Fund, and the Adelbert Ames Jr. 1919 Fund; 2014.11.

Heyman in this work, questions the ability of photojournalists to convey the truth of what they witness. The multiple eyes on the chest of the upside-down man on the right may indicate all the things this victim has been witness to, but is powerless to recount, and counterbalance the blinded photographer.

Although the Hood's Assyrian reliefs and this work by Daniel Heyman are separated by culture, intention, and more than a thousand years, placing them side by side in a teaching museum allows the opportunity for conversation that might otherwise never take place, generating new ways of looking at the world around us and asking new questions of ourselves and others. Don't miss this opportunity to experience a remarkable new addition to the museum's collection and to see the Kim Gallery in a new light.

JULIETTE BIANCO
Deputy Director





Installation of *Burning as It Were a Lamp* at Fred Snitzer Gallery, Miami, November 23, 2013–January 16, 2014.

A SNEAK PEAK AT A SPECIAL SUMMER EXHIBITION

Enrique Martínez Celaya *Burning as It Were a Lamp*

July 12–August 10

We are delighted to introduce Miami-based artist Enrique Martínez Celaya to the Dartmouth and local communities with the exhibition of his most recent work, *Burning as It Were a Lamp* (2013), on view for just five weeks this summer. Martínez Celaya will be in residence for the month of July as a Montgomery Fellow. In addition to two public engagements, he will spend his time on campus meeting and talking with faculty and students, and beginning work on a major site-specific commission for the Hood Museum of Art.

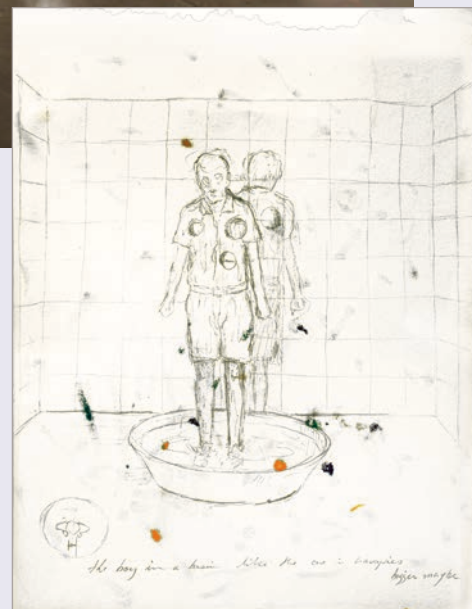
Burning as it Were a Lamp is an experiential environment consisting of a few simple elements—two paintings, a bronze boy who cries into the basin in which he stands, and several mirrors. The nature of the work unfolds as the viewer enters the gallery space and is only fully revealed when he or she is surrounded by the installation’s mirrored walls. Martínez Celaya cites as inspiration for his nearly life-long fascination with the mirror a passage from Friedrich Nietzsche’s philosophical novel *Also Spoke Zarathustra* (1883–85), which he read while in middle school:

Why did I startle in my dream, so that I awoke? Did not a child come to me, carrying a mirror?

“O Zarathustra”—said the child unto me—“look at thyself in the mirror!” But when I looked into the mirror, I shrieked, and my heart throbbed: for not myself did I see therein, but a devil’s grimace and derision.

The theme of the mirror, and the self-reflection it provokes, recurs throughout Martínez Celaya’s work, and in this case is embodied not only in the physical mirror but also in the pool of tears at the boy’s feet. The artist writes of his created world in *Burning as It Were a Lamp* that its use of “repeated, intertwined, anachronistic images announces our uncertainty as well as our fragile and limited apprehension of ourselves and the world in which we believe ourselves to be. The reflected burnt angel [in one painting] and crying bronze boy are phantom consciences whose existence echo[es] ours, and so as we interact with this reflected world our own dissolves.”

Enrique Martínez Celaya draws strongly from his life story—he moved from Cuba to Spain, to Puerto Rico, and finally to the United States—in his work, which often involves the individual’s relationship to place. Martínez Celaya, who works as a painter, installation artist, filmmaker, and writer, did not begin his young adult life in the



Enrique Martínez Celaya, conceptual drawing for *Burning as It Were a Lamp*. Courtesy of the artist.

arts, but in the sciences. He majored in applied physics at Cornell University and pursued a Ph.D. in quantum electronics at the University of California, Berkeley, with a fellowship from the Brookhaven National Laboratory. Just before completing his degree, he turned back to something that he had started while living in Puerto Rico—painting—and he has been creating ever since.

JULIETTE BIANCO
Deputy Director

Join us on July 15 for Enrique Martínez Celaya’s Montgomery Endowment Lecture, and on July 22 when the artist will present a gallery talk in the exhibition. Details for both events are located in the Calendar of Events.

FLORIAN JENKINS AND THE LIFE OF MALCOLM X (1972) AT DARTMOUTH COLLEGE

Crishuana Williams, Class of 2012, sat down with artist Florian Jenkins to discuss the mural titled *The Life of Malcolm X* (1972), forty years after he painted the panels in Cutter-Shabazz Hall at Dartmouth College. Below is a condensed account of the mural commission, based on Williams's forthcoming essay in the Hood Museum of Art's multi-author brochure on the work and its history, to be published in fall 2014.

I felt the need for us, as a body, to create and to unite. [The mural] was created to set up a demand within the community to move towards racial consciousness. The consciousness of El Hajj Malik Shabazz Temple is a burning spirit. The man [Florian Jenkins] did exactly what he wanted to do. May the spirit live on forever.

—Cleveland Webb, Class of 1971 and chairman of Dartmouth's Afro-American Society, in the press release for the community unveiling of *The Life of Malcolm X*

In 1972, when Florian Jenkins was commissioned to create a mural at Dartmouth College, the modest and relatively young artist was both director of his own commercial gallery, Mid-Block Art Service in East Orange, New Jersey, and an established muralist. He was also proficient in portraiture, design and commercial printing procedures, photography, easel painting, and the artist lecture circuit. *The Life of Malcolm X* would become one of his better-known works, perhaps because it reflected both his talent and his sense of purpose. Nelson Armstrong, Class of 1971, recalled his initial reaction

to Jenkins's arrival on campus: "His work was bold and impressionistic. Yet I remembered him as small and soft-spoken. He made his presence felt by giving his time when students bothered him. El Hajj Malik El Shabazz Temple was a testament to his life."¹

As a member of the community art tradition, Jenkins understood Webb's exhortation in the press release quoted above. This mural was rooted in self-pride and self-sacrifice and presented a means for the black students on campus to see themselves on Dartmouth's actual walls and to renew the commitments they had

Florian Jenkins, *The Life of Malcolm X*, June 15–October 15, 1972, acrylic on cotton canvas and linen canvas. Commissioned by the Afro-American Society, Dartmouth College; P.972.231.



made to their home communities. Though the first black student at Dartmouth, Edward Mitchell, graduated in 1828, there were never more than five black students per class until 1965, when the College's admissions department and the Tucker Foundation backed current black students in the recruitment of others from inner-city schools throughout the country (known as the Dartmouth Bridge Project, it would become the loose foundation of the A Better Chance program). In the late 1960s, the ninety or so black students then on campus formed the Afro-American Society, and in 1972 the society commissioned Florian Jenkins to paint *The Life of Malcolm X* on the walls of their dormitory. These students who had concerned themselves intellectually with all aspects of blackness sought to do the same visually. Dartmouth's cozy isolation would not serve as either excuse or political refuge from the larger issues of their communities.

In an artistic dialogue with the black arts movement of the 1960s and 1970s, the murals were intended to be "reflective of the thinking of Black students on campus," proclaimed Afro-American Society Chairman Ronald Copeland, Class of 1972. Jenkins arrived on campus and worked with students through informal meetings, interviews, and group discussions to determine ways of connecting Malcolm X and the Dartmouth community, and the mural, which took five months to complete, came to represent a form of collective memory building and engagement as well as a vehicle for his own artistic interpretations. Jenkins literally incorporated the students as well, painting the faces of those around him in the lounge as he worked.²

In the panels overall, Jenkins presented his vision of a strong young core of blacks dedicated to "the struggle" for social/economic equality and self-determination, in the tradition of Malcolm X. In his artist statement, he wrote, "The images serve to reflect the nature of the struggle they have identified and are committed to." He attempted to reflect the experiences and ambitions of the students for whom he made the mural: "I was really impressed with them and their sense of adulthood, their sense of purpose. Up here, so far away from their centers and urban areas that they had come from, but to be so dedicated, to be so focused in terms of where they wanted to go."³

To understand the mural forty years later, one must understand both Jenkins's passionate idealism and his pessimism—he sought to frame a relationship between the experiences of these



Florian Jenkins, *The Life of Malcolm X*, June 15–October 15, 1972, acrylic on cotton canvas and linen canvas. Commissioned by the Afro-American Society, Dartmouth College; P.972.231.



Rev. O. Florian Jenkins working on the "Tribes" panel, about 1972. Courtesy of the artist.

students at Dartmouth, the experiences of Malcolm X, and the experiences of blacks globally, in a Pan-Africanist sense. In 2012, he reflected, "I just look at them for what they are and they stand for what they are. They really speak for themselves. Art has to speak for itself. You can't stand there and explain it. If it doesn't say what you intended it to say, then you've failed. So if it communicates the idea to the viewer, then the artist has succeeded."⁴

NOTES

1. H. Elden Hodges, unpublished manuscript titled *The Temple Murals*, 1988.
2. Hodges, 1988.
3. Crishuana Williams, unpublished interview with Rev. O. Florian Jenkins titled "The Shabazz Temple Muralist: 40th Anniversary Interview," 2012.
4. Williams, 2012.

calendar of events

JUNE

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

Second-floor galleries

LUNCHTIME GALLERY TALK

“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, Hood Museum of Art

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 sculptures as well as a special exhibition of works by Native American artist Allan Houser. We will consider not only what these works communicate but also how they activate the outdoor spaces they occupy. Back in the studio, we will experiment with a variety of materials to make small sculptures to take home. Enrollment for this workshop is limited. Pre-registration is required by calling (603) 646-1469 by June 9.

25 June, Wednesday, 7:00 P.M.

First-floor galleries

BOOK DISCUSSION AND SPOTLIGHT DISCUSSION

Pictures at an Exhibition

Katherine Hart, Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming at the Hood Museum of Art, will present a talk about issues involving the provenance of works of art. After the talk, Heather Backman from Howe Library will lead a discussion of *Pictures at an Exhibition* by Sara Houghteling, which focuses on a son’s quest to recover his family’s lost masterpieces, looted by the Nazis. Light refreshments will be provided. Space for this event is limited. People who wish to register should call Howe Library starting May 15 at (603) 643-4120. Any participant can check out a copy at that time, whether a library card holder or not.

26 June, Thursday, 4:30 P.M.

Hood Museum of Art Auditorium

SPECIAL EVENT: PANEL DISCUSSION

“Art and a Sense of Place”

Moderated by Michael Taylor, Director, Hood Museum of Art, this panel discussion will bring back to campus three distinguished former artists-in-residence, Varujan Boghosian, Rebecca Purdum, and James McGarrell, who will talk about their experiences as artists living and working in New Hampshire and Vermont. A reception will follow in Kim Gallery.

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

TOUR

In Residence: Contemporary Artists at Dartmouth

JULY

1 July, Tuesday, 12:30 P.M.

First-floor galleries

LUNCHTIME GALLERY TALK

“The Art of Weapons: Selections from the African Collection”

Ugochukwu-Smooth Nzewi, Curator of African Art

Wednesdays, 5:30 P.M.

July 9 and 30, August 20 and 27

Museum galleries

MINDFULNESS IN THE MUSEUM

The Hood is partnering with the Shambala Center in White River Junction, Vermont, to offer time for guided reflection in the museum while meditating on art. Led by Donna Williams and Raven Fennell, participants will work with the experience of being mindful and present while opening up their senses and experiencing the full richness of the galleries and the art presented there. No prior experience or registration is necessary.

15 July, Tuesday, 4:30 P.M.

Hood Museum of Art Auditorium

MONTGOMERY ENDOWMENT LECTURE

“Five Projects since Schneebett”

Enrique Martínez Celaya, artist and physicist

Enrique will address his last five major projects as a basis for discussion about his work and his practice. The *New York Times* writes, “The questions [Enrique Martínez Celaya] explores in painting (and in his related writings) belong to religion and philosophy: the meaning of life and death, the purpose of consciousness, and what it means to be good or do good.”

A reception will follow in Kim Gallery.

18 July, Friday, 3:00 P.M.

SPECIAL EVENT

Opera Inspired by Art

The Hood partners with Opera North in pairing works from around the world with some of the most beloved songs and arias in the repertoire. Join us for this unique performance featuring Hood Museum of Art curators and talented young artists from Opera North in exploring ancient Assyrian reliefs through the great American landscape of the nineteenth century while enjoying the music of Mozart, Verdi, Schubert, and more. There is no charge, but space is limited to 25 people. To register, email events@operanorth.org.

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

TOUR

The Art of Weapons: Selections from the African Collection

22 July, Tuesday, 12:30 P.M.

Second-floor galleries

LUNCHTIME GALLERY TALK

“Enrique Martínez Celaya: *Burning as It Were a Lamp*”

Artist Enrique Martínez Celaya, the Montgomery Fellow at Dartmouth this summer, will talk about his most recent installation, which is on view in the museum’s Harrington Gallery.



The Art of Weapons: Selections from the African Collection, on view in the Hood's Gutman Gallery.

30 July, Wednesday, 6:30–8:00 P.M.

ADULT WORKSHOP

Political Art: On War and Censorship

A recently acquired work of art by Daniel Heyman entitled *When Photographers Are Blinded, Eagles' Wings Are Clipped* (2009–10) is the focus of this discussion-based workshop. Complex and compelling, this eleven-by-fifteen-foot work creates a powerful narrative of the effects of both war and censorship. We will use the Assyrian reliefs as a point of comparison to investigate how these two monumental works of art, created 3,000 years apart, communicate different points of view about related themes. Enrollment for this workshop is limited. Pre-registration is required by calling (603) 646-1469 by July 28.

AUGUST

6 August, Wednesday, 7:00 P.M.

TRIVIA NIGHT

Join your friends at the Hood Museum of Art for a fun evening of trivia—art history degree not required! Bring a group (up to six people per team) or come alone, and enjoy snacks, sangria (21+ with ID), and prizes. \$10.00 cover. Seating is limited, so reservations are required. For tickets, call (603) 646-9660 or email Sharon.Reed@dartmouth.edu.

14 August, Thursday, 6:00 P.M.

Hood Museum of Art Auditorium

ART AND A MOVIE

Ellsworth Kelly: Fragments (2007) 65 min.

Michael Taylor, Director, will introduce this documentary by Checkerboard Films that illustrates the true complexity of the artist's work. Following Kelly as he revisits the Paris of his early twenties, the film uncovers early influences that became leit-motifs that he would return to, reiterate, refine, and rework for decades to come. A spotlight tour of Kelly's panels in the Maffei Plaza will follow.

16 August, Saturday, 2:00 P.M.

TOUR

Outdoor Sculpture at Dartmouth

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.

An activity that incorporates colored pieces of felt, string, and glass globs allows a student to explore some of the same compositional decision-making around shape, color, pattern, line, organization, and balance as the Aboriginal Australian artists whose work this student learned about in the galleries. Photo by Tom McNeill.

Learning through Active Engagement

For the more than five thousand school children who visit the Hood Museum of Art each year, engaging with original works of art is an active process that not only teaches them about art, but helps them develop important life skills such as observation, analysis, reflection, and creative and critical thinking. Our teaching practice is based on two fundamental principles: that people learn best through active engagement (direct experience), and that we are trying to help audiences not only to learn about the art they are viewing at the moment, but to develop the skills required to interpret any work of art they encounter throughout their lives.

Because many people learn best through active engagement, the role of gallery instructors is to create optimal conditions for learning—to develop exercises, questions, reflection prompts, and other techniques that get participants looking, talking, and engaging directly with the art in a range of ways as soon as possible. We often use the term *facilitator* for gallery instructors; if we are doing our job well, the students are talking more than we are, and we are simply guiding their exploration and providing relevant background information when and where it is most helpful to the learning process. Thus gallery sessions are highly interactive

Experiential Learning through the Visual Arts: Developing Essential Knowledge for Life



Sketching and writing activities enhance learning by diversifying the rhythm of a tour and providing an opportunity for individual learning and reflection. The body language of these students is an indicator of a positive learning environment; studies have shown that people cannot engage in optimal higher order thinking if they don't feel safe and comfortable. Photo by Rob Strong.

conversations full of questions, observations, and often debate as students form hypotheses and share opinions about the art they are studying. Most tours include a combination of large and small group discussions as well as opportunities for individual reflection and exploration.

Developing Visual Literacy

The highly successful *Learning to Look* method is the cornerstone of our teaching practice. This five-step approach to exploring works of art is designed to empower visitors to observe carefully and think critically about any work of art they encounter. It helps them develop visual literacy skills—the ability to construct meaning from all that they see. However, if we were to repeat the same looking sequence over and over again with a group, it would very quickly become monotonous and less instructive. For this reason, the museum's education staff creates a wide range of teaching strategies for any given exhibition that engage students in the same observation, analysis, research, interpretation, and critical response processes, while taking into account different ages, interests, and learning styles among visitors. Whenever possible, we also try to forge connections between the school curriculum and other aspects of people's lives, because this reinforces how people make meaning, or learn.

Transforming Scholarship into Learning Experiences for Visitors

In developing teaching strategies and resources, we take the available

scholarship about works of art and combine it with knowledge of audience needs to create methods of engagement that transform the information into learning experiences for visitors. Thus in learning about Picasso's cubist still life *Guitar on a Table*, schoolchildren might explore concepts and engage in problem-solving with puzzle pieces made from an image of a guitar. To better understand how scholars learn about ancient art, a lesson on our Assyrian reliefs might begin with a discussion of archaeology that includes passing around actual tools used by archaeologists and showing photographs from excavation sites. Writing poetry and prose in response to works of art fosters careful observation and helps develop language and vocabulary to describe visual information—as well as supporting the emphasis on literacy in the school curriculum. For a recent exhibition of contemporary Aboriginal Australian art, the education team developed eleven different teaching strategies for working with school groups. These included contextual maps and photos, laminated animal detail looking cards that provided an opportunity to view and compare multiple works of art, drawing activities that required close observation, a felt activity that allowed students to explore the elements and challenges associated

Careful looking and questioning, coupled with selected background information provided by docent Margie Cook when the group is ready for it, helps students understand the ideas and innovation embodied in a cubist sculpture. Photo by Rob Strong.

with creating successful compositions, and symbol cards that students used to “vote” on works of art based on their preferences and questions.

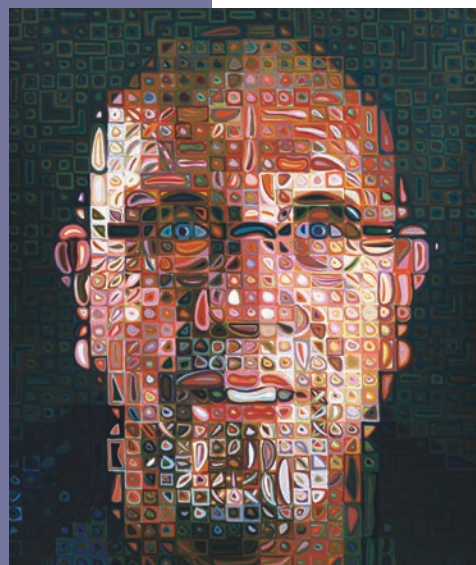
Developing Competencies for Twenty-First-Century Global Citizens

All of these exercises put students in the role of active learner as they investigate, communicate, collaborate, reflect, and evaluate. As they engage in direct examination of works of art, students are able to explore other cultures and time periods, marvel at human ingenuity and creativity, or open a dialogue on a world of issues and ideas central to the human experience. This type of experiential learning from original works of art also helps students develop observational and analytical skills that are essential not only for interpreting art, but for living as successful global citizens in the twenty-first century.

LESLEY WELLMAN
Hood Foundation Curator of Education



the collections



Chuck Close, *Self-Portrait Screenprint* 2012, 2012, silk-screen in 246 colors. Edition of 80. Published by Pace Editions, Inc. Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2014.12. © Chuck Close, courtesy Pace Gallery. Photograph courtesy Pace Prints.

RECENT ACQUISITIONS

Chuck Close, *Self-Portrait Screenprint* 2012, 2012

The mammoth heads that have been the exclusive subject of Chuck Close's paintings and prints since the 1960s have redefined portraiture during the second half of the twentieth century. Close's subjects are his family, his friends, himself, and fellow artists, whose faces are shown close-up and rendered through his distinct, meticulous marks. The artist begins by taking black-and-white or color Polaroid photographs of his subjects, which are carefully covered with a grid pattern that allows him to transfer the image to paper or canvas of monumental size. Close then builds his images by applying one careful stroke after another in multi-colors or gray scale. This has been Close's working method since he graduated from the Yale School of Art and began working in an exacting photorealist manner that was also informed by minimalism, conceptual art, and other movements of the 1960s. His more recent works are generally larger than life and highly focused, with the faces appearing as if behind glass or hovering on the edge of abstraction. For Close it is the process of description that renders meaning, rather than the subject itself.

The subject of this iconic, full-face portrait is Close himself. When seen at close range, the self-portrait dissolves into a buoyant sea of mosaic-like color blobs, resembling anything from teardrops and doughnuts to the pixels that make up digital imagery. Occasionally these shapes break out of their designated grids, which are arranged diagonally in a diamond-patterned network, leading to further dissolution of the image. However, when the viewer slowly backs away from the print, the glimmering surface coalesces into a cohesive image of the artist's famous visage. This is one of Chuck Close's most memorable and satisfying self-portraits and the first in which he is shown smiling.

Owusu-Ankomah, *Starkid*, 2007

Owusu-Ankomah (born 1956) is a Ghanaian-born artist based in Bremen, Germany, who is well known for his excellent draughtsmanship, command of form, and understanding of color—attributes evident in *Starkid*, a recent acquisition by the Hood. This vivid acrylic-on-canvas work features three muscular male figures, along with a cluster of *Adinkra* and symbols invented by the artist. The three figures are painted in a light blue tone that complements the deeper blue of the patchwork of signs on their bodies. Their commanding presence dominates the left side of the picture plane, which contrasts boldly with the navy blue background that is suffused with the same symbols but painted in varying hues of blue, white, and black. One remarkable aspect of the painting is the artist's attempt to create harmony and contrast. For example, the eyebrows and eyes of the men are painted in black and white. Ankomah outlines their strapping bodies, especially the back, parts of the thighs, buttocks, back of the head, and arms, with thin black marks to create volume and depth, and to distinguish the foreground. At the same time, he softly blends the other parts of their bodies into the background to orchestrate perspective and distance.

Among the Akan people of Ghana, *Adinkra* symbols, an autochthonous graphic communication system, are printed on traditional clothes worn during funerals. They embody the depth of human experience, past and present. On *Starkid's* male figures, they look like massive tattoos and can thus be read as maps of human experience with which the men navigate the corporeal and immaterial worlds. Their gestures equally lend credence to this assertion. They appear to be in flight; their upturned faces gaze quizzically into space as they point at an unusual sign: a schematized human form surrounded by white stars, the star kid. With *Starkid*, Ankomah succeeds in broadening his creative vocabulary and interests in myths of origin, belief systems, historical memory, extraterrestrial connections, and the human relationship with the universe. The painting also marks the end of *Movement*, a series of black-and-white works in which Ankomah explored the essence of rhythms and motion, while signaling the beginning of his ongoing series entitled *Microcron*.



Owusu-Ankomah, *Starkid*, 2007, acrylic on canvas. Purchased through the Mrs. Harvey P. Hood W'18 Fund, the William B. Jaffe and Evelyn A. Jaffe Hall Fund, and the Alvin and Mary Bert Gutman '40 Acquisition Fund; 2014.14.

Vietnam Photographs

Last year, the Associated Press in association with Abrams published a book that looks back at the remarkable photographs taken by AP photographers during the Vietnam War. Titled *Vietnam: The Real War*, this compilation of photographs from the 1950s through the escalation of American involvement until the fall of Saigon in 1975 includes some of the most searing and memorable images of this or any other war. During this conflict, reporters and photographers had almost immediate access to the action. Al Greenspon, for instance, tells the story of how he jumped on an ammunition supply helicopter at the last minute to get to an area that was seeing intermittent engagement with the North Vietnamese Army (NVA) near Hue in April 1968. A photograph he took of the 101st Airborne evacuating their wounded after heavy action became the cover of the book (see below).

In conjunction with this publication, the Associated Press has also authorized a new edition the Vietnam photographs, including works by Eddie Adams, Malcolm Browne, Horst Faas, Art Greenspon, Henri Huet, Nick Ut, Sal Veder, and Hugh Van Es. The Hood has acquired eleven of these photographs for the collection—four of them Pulitzer Prize winners and one that was published on the cover of *Life* magazine—which it plans to use for teaching and exhibition. The museum was aided in its selection by James Nachtwey, the renowned photojournalist and Dartmouth graduate, Class of 1970. Dartmouth associate professor of history Edward Miller has written an article of one of the Hood photographs, Malcolm Browne's image of the immolation of the Buddhist monk Thich Quang Duc on a Saigon street to protest persecution of Buddhists by the South Vietnamese government in June 1963, and plans to use this and the other works in his popular course on the Vietnam War. In addition, the Hood collection has works that complement this new acquisition, including two Vietnam war photographs by Dartmouth graduate Dick Durrance, Class of 1965, given by Jeffrey Hinman, Class of 1968; the entire sets of prints in Francisco Goya's *Disasters of War* series (1810–20) and Jacques Callot's *Miseries of War* (1633); prints by Otto Dix about World War I; photographs of more recent conflicts by Nachtwey, Susan Meiselas, and Stephen DuPont; and Alfredo Jaar's signature work of the Rwandan genocide, *The Eyes of Gutete Emerita*. All of these works and this new acquisition will be helpful in teaching on such issues as representations of conflict and the nature of war images' impact as well as the history and art of photography.



Art Greenspon, *As Fellow Troopers Aid Wounded Comrades, a Paratrooper of A Company, 101st Airborne Division, Guides a Medevac Helicopter through the Jungle Foliage to Pick Up Casualties Suffered during a Five-Day Patrol near Hue, April 1968*, negative April 1968; print 2013, gelatin silver print. Purchased through the Mrs. Harvey P. Hood W'18 Fund and the Miriam and Sidney Stoneman Acquisition Fund; 2014.10.5.

Art and a Sense of Place

A panel discussion organized in conjunction with *In Residence: Contemporary Artists at Dartmouth*

A memorable aspect of the exhibition *In Residence: Contemporary Artists at Dartmouth* has been the related public programming, which has proved to be extremely popular with our visitors. We have had a wonderful series of lunchtime gallery talks by studio art faculty and Hood staff members that have drawn substantial crowds, as well as equally well-attended panel discussions involving former artists-in-residence that were planned to take place in the winter, spring, and summer terms. In the first of these panel discussions, which took place on January 28, Louise Fishman, Linda Matalon, and John Newman discussed their experiences as visiting artists at Dartmouth and reflected on the history and legacy of the College's internationally recognized Artist-in-Residence Program. On April 24, another trio of former artists-in-residence, Subhankar Banerjee, Daniel Heyman, and Sana Musasama, addressed the important theme of "Art and Activism" in a panel discussion that was deeply moving and highly inspirational.



Gerald Auten, Director of Exhibitions and the Artist-in-Residence Program, Studio Art Department, Dartmouth College, giving a gallery talk. Left: Ruth Miller, *Blue Table Still Life*, 1997, oil on canvas. Purchased under the auspices of the Henry Ward Ranger Fund; EL.P.2001.37. © Ruth Miller. Right: Rosemarie Beck, *House of Venus*, 1994, oil on linen. Partial gift from the Rosemarie Beck Foundation and partial purchase through the Claire and Richard P. Morse 1953 Fund; P.2004.29. © Rosemarie Beck

Our third and final panel discussion, which is scheduled to take place on June 26, takes as its theme "Art and a Sense of Place." The three former artists-in-residence who will participate—Varujan Boghosian, James McGarrell, and Rebecca Purdum—all live and work in rural New Hampshire or Vermont. They will discuss the impact that the natural beauty and distinctive character of the local region has had on their work and artistic practice over the years.

Rebecca Purdum, who was artist-in-residence in the fall of 2009, is represented in the *In Residence: Contemporary Artists at Dartmouth* exhibition with a monumental painting entitled *Ripton 76 (Yellow)* that was named for the town in Vermont where she lives and works. This luminous 2007 painting can be understood as the artist's profound meditation on color and natural phenomena, as she transforms the Vermont landscape that surrounds her into an abstract painting that is hauntingly reminiscent of Claude Monet's series of *Water Lilies* paintings, which were inspired by his flower garden in Giverny, France. While James McGarrell was here as artist-in-residence in the spring of 1993, he and his wife, the writer and translator Ann McGarrell, purchased

an early-nineteenth-century house in Newbury, Vermont. This property included a large mansard attic that the artist transformed into a light-filled painting studio. The work that McGarrell has made in this studio over the past two decades also engages with nature and the unique light and colors of the Vermont countryside. Finally, Varujan Boghosian, who was invited to Dartmouth as artist-in-residence in the summer of 1968 and stayed to become a professor in the studio art department, where he taught until his retirement in 1996, has lived and worked in the Upper Valley for more than forty-five years. His box constructions, assemblages, and collages have incorporated materials, such as toys, mannequins, prints, and advertisements, that he has accumulated over the years from local antique shops, estate sales, and flea markets. Like an alchemist, Boghosian recombines and assembles his materials to create new associations and meanings for these objects in works that take the form of visual poetry.

Join us on Thursday, June 26, at 4:30 p.m. for this fascinating panel discussion and learn more about the work and ideas of these distinguished artists and their relationship to the local area.



Rebecca Purdum, *Ripton 76 (Yellow)*, 2007, oil on canvas. Purchased through the Virginia and Preston T. Kelsey '58 Fund; 2010.6.

MUSEUM news

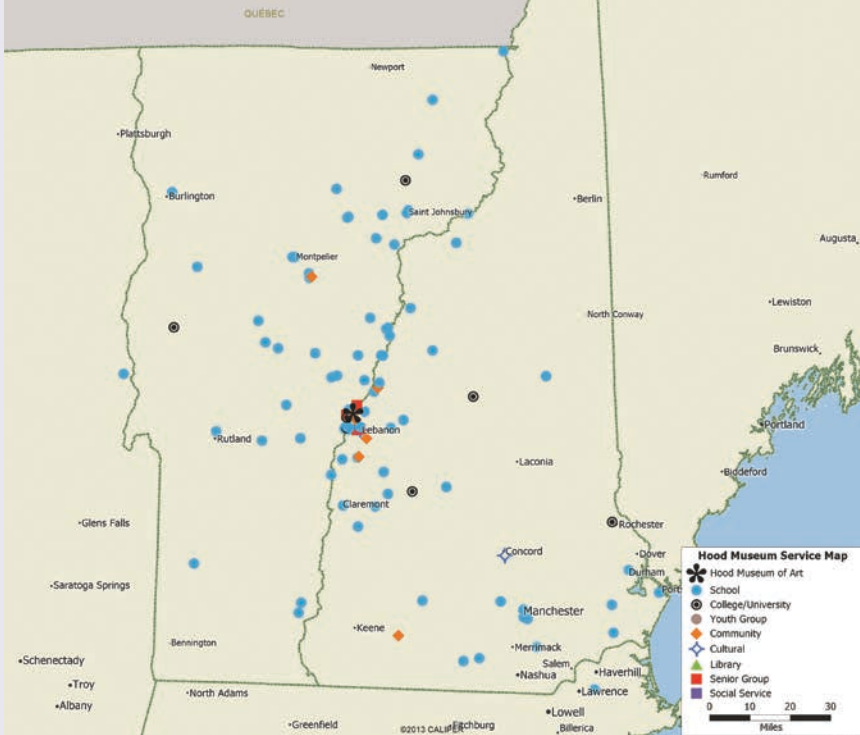
Philip H. Greene, In Memoriam

The staff of the Hood Museum of Art mourn the loss of Philip H. Greene (1925–2014), a generous friend and patron of the museum who spent his last years in Hanover. A native of California, he and his wife, the former Marjorie Ann Burns, built a significant collection of “California-style” watercolors over a span of forty years. In 2007 Mr. Greene donated thirteen of these works to the museum in memory of his wife. These large, bold yet representational images of typical California subjects became the foundation for the museum’s 2008 exhibition and accompanying catalogue *Coastline to Skyline: The Philip H. Greene Gift of California Watercolors, 1930–1960*.

Mr. Greene was born in Pasadena and graduated from Pomona College. He served as a naval officer during World War II and in Korea, and was both a former director of the Southwest Water Company and vice president of a member firm of the New York Stock Exchange. For many years he served as editor of the *California Citirograph* magazine. Beyond his professional interests, he was a great lover of sailing, music, literature, and poetry, which he both read and composed. Most of all, he was passionate about art. One of the Hood’s most devoted supporters, he not only donated his watercolor collection to the museum but left a generous bequest.



Rex Brandt, *California Coast*, 1936, transparent watercolor over graphite indications on wove paper. Gift of Philip H. Greene, in memory of his wife and co-collector, Marjorie B. Greene; 2007.6.1.



COMMUNITY OF LEARNERS

The Hood has a longstanding commitment to serving regional school and community audiences as well as Dartmouth students, faculty, alumni, and staff. As described on pages 10 and 11, each year more than five thousand regional schoolchildren visit the museum to participate in tours and our multiple-visit programs. This map, produced as part of the Community Partners Mapping Project of the Association of Art Museum Directors (AAMD) in collaboration with the National Endowment for the Arts (NEA), illustrates the extent of the museum’s outreach in Vermont and New Hampshire. It is based on the 126 community partners the museum worked with during the 2012–2013 academic year, including 86 K–12 schools (represented by blue dots), 18 colleges/universities (double black dots), 5 community organizations (orange diamonds), 4 senior groups (red squares), 4 cultural organizations (blue outlined diamonds), and 9 other organizations ranging from social service agencies to libraries (purple squares and green triangles). (Not all of the community partners were located in the bi-state area.) Note the blue dot located near the Canadian border; many schools transport their students significant distances and many hours by bus to visit the museum. With all the pressure schools face to fulfill curricular requirements, this signals how highly they value the opportunity for students to learn from original works of art.

This summer, the museum’s reach is extending even further—all the way to Washington, D.C.—as part of another AAMD initiative called *pARTners in Learn-*

ing, an exhibition of student artwork at the Department of Education that highlights the results of museum programs in partnership with local schools. Sixteen college and university-based museums from across the country are exhibiting artworks made by Kindergarten through college students who participated in programs at their institutions. Designed to showcase the power of the arts in multi-generational, cross-curricular, and interdisciplinary museum programs implemented across the nation, the exhibition will be on display from July 1 through August 29.



HOOD MUSEUM SHOP Artist-in-Residence Poster

One of many posters now available for purchase from the Hood Museum Shop, (603) 646-2317 or hood.museum@dartmouth.edu.

GENERAL INFORMATION

Museum and Shop Hours

Tuesday–Saturday: 10 A.M.–5 P.M.

Sunday: 12 noon–5 P.M.

Wednesday evening to 9 P.M.

Guided Group Tours

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



Assistive listening devices are available for all events. The museum, including the 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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Coming Soon!

WITNESS: ART AND CIVIL RIGHTS IN THE SIXTIES

This major exhibition, on loan from the Brooklyn Museum, will be on view from August 30 to December 14. Look for details in the autumn 2014 issue of the *Hood Quarterly*.

Barkley L. Hendricks, *Lawdy Mama*, 1969, oil and gold leaf on canvas. The Studio Museum in Harlem, Gift of Stuart Liebman, in memory of Joseph B. Liebman, 83.25. © Barkley L. Hendricks. Photo: Courtesy of the artist and Jack Shainman Gallery, New York

HOOD MUSEUM OF ART

quarterly

Summer 2014

DARTMOUTH COLLEGE