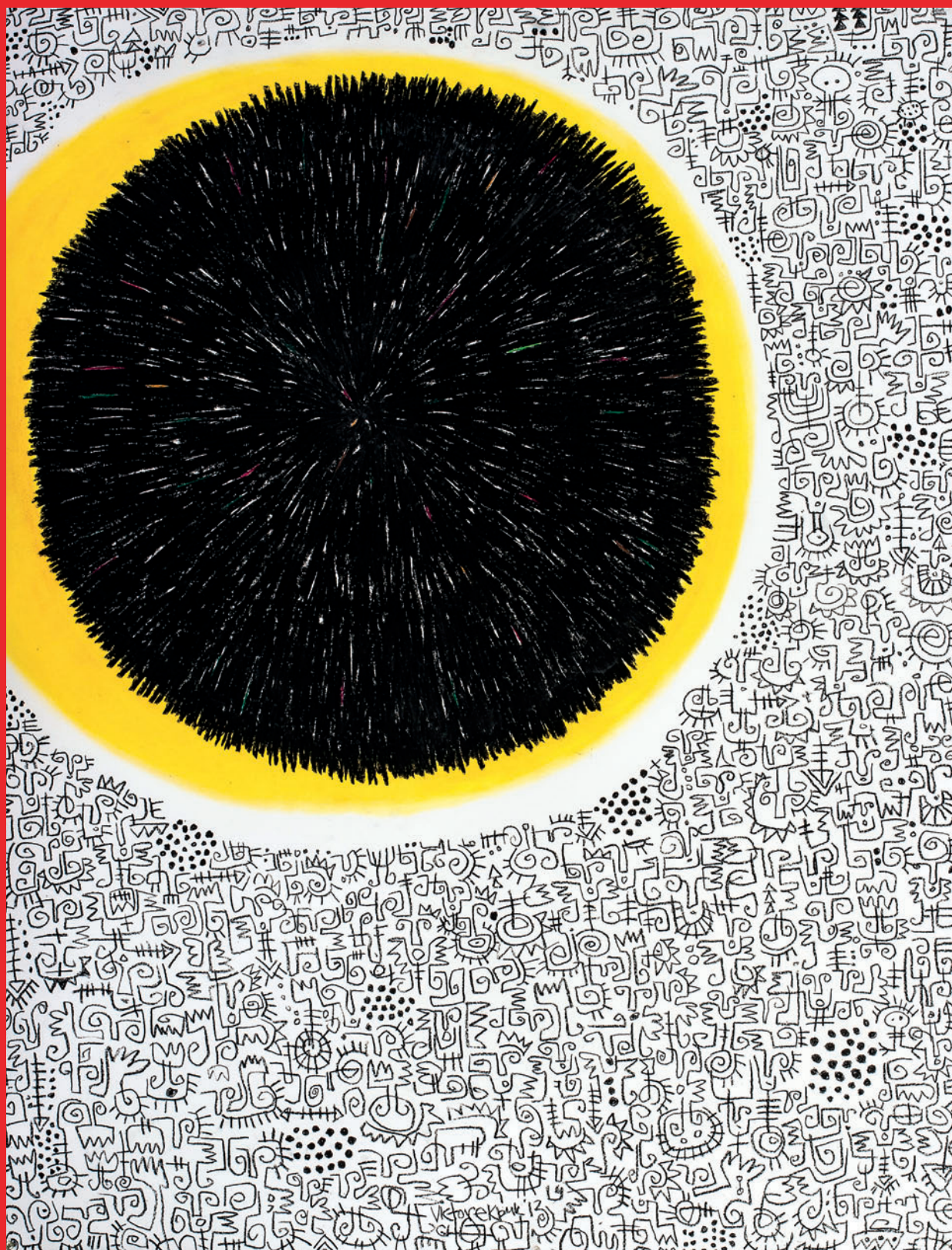


HOOD MUSEUM OF ART

DARTMOUTH
COLLEGE

quarterly

Spring 2015



Victor Ekpuk, *Composition No. 13 (Sante Fe Suite)*, 2013, graphic and pastel on paper.
Courtesy of the artist. © Victor Ekpuk



The Hood's Assyrian reliefs, from the Northwest Palace of Ashurnasirpal II at Nimrud, 883-889 BCE, in Kim Gallery. Photo by Alison Palizzolo.

LETTER FROM THE DIRECTOR

All visitors to the Hood Museum of Art are confronted, and most often awed, by the magnificent ninth-century BCE stone carvings in Kim Gallery from the ancient city of Nimrud that depict the Assyrian king Ashurnasirpal II, attended by both human and supernatural protectors. These objects—just six out of the nearly 65,000 that are preserved in the museum's collection—are treasured by all who behold them as a direct link to humans' individual and collective histories. This past February and March, the importance of protecting these objects was poignantly demonstrated as we watched members of the rebel group ISIS in Iraq destroy, on video, precious ancient Assyrian sculptures at the Mosul Museum. They then bulldozed Nimrud. The Hood staff is grateful for the efforts of the global art and archaeological community to renounce and combat this destruction, including, at Dartmouth, Susan Ackerman, the Preston H. Kelsey Professor in Religion, who is president of the American Schools of Oriental Research (ASOR), and Deborah Nichols, Professor of Anthropology, who is treasurer of the Society for American Archaeology (SAA).

The ingenious and creative mark-making of others—whether from three thousand years ago or from just last week—is powerful in itself and also fuel for further inspiration, and we celebrate that fact with this spring's exhibitions and programs. Nigerian-born artist Victor Ekpuk has occupied himself with the aesthetics and legacy of *nsibidi*, the communication system of Ekpe, a trans-ethnic secret society in Africa. His paintings and drawings now on view in the galleries, on loan from the Krannert Art Museum at the University of Illinois at Urbana-Champaign, are accompanied by an exhibition of Ekpe ritual cloths with patterns of *nsibidi* symbols, on loan from Dr. Eli Bontor, in an adjoining gallery. Our presentation of these exhibitions is further enhanced by Ekpuk's residency from April 21 to 24 to complete a monumental drawing on the walls in the museum's soaring Lathrop Gallery. We invite you to watch his progress, talk with the artist, and view the exhibitions during this eventful week.

New gifts to the collection not only transform and deepen our holdings but also provide exciting new opportunities for teaching within the Dartmouth curriculum, making connections with campus and local partners, and engaging our visiting public. We are very pleased, therefore, to announce a major gift of contemporary photographs to the museum from Nancy and Thomas F. O'Neil III, Class of 1979, which includes works by Edward Burtynsky, David Goldes, Brian Ulrich, Dawoud Bey, and others. Please visit the exhibition *Water Ways: Tension and Flow* in Harrington Gallery to experience how these works support teaching and learning at the museum. We thank Nancy and Tom for their vision and generosity!

Foremost among the reasons for preserving and exhibiting works of such resonance as the Assyrian reliefs are the recognition and celebration of the importance of cultural memory. This is equally true for the museum's important Native American art collection. As the work on digitizing this entire collection continues—thanks to a three-year grant from the Institute of Museum and Library Services (IMLS)—we reap the rewards of discovering and sharing new information about the objects it comprises. Currently on view in the Kim Gallery are works from the Arctic and Subarctic regions of Canada, Alaska, and Greenland that were the first to be studied as a result of the grant, including objects from a generous gift from Raphael and Jane Bernstein and bequest from Evelyn Stefansson Nef. We will continue to make what we learn available to all museum visitors in the galleries—and online, through a redesigned museum website that is coming soon.

We look forward to welcoming you to the Hood Museum of Art this spring and inviting you to enjoy, discover, and learn from the art and history that we are so fortunate to share!

JULIETTE BIANCO
Interim Director

HOOD MUSEUM OF ART STAFF

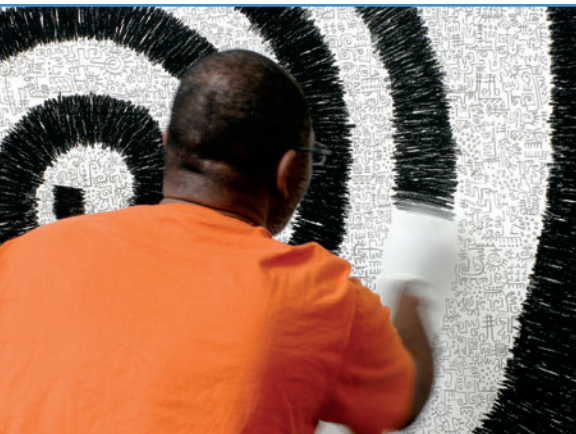
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HOOD MUSEUM OF ART

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SPECIAL exhibitions



Victor Ekpuk drawing *Composition No. 3*. Photo courtesy of the artist.

AUTO-GRAPHICS: WORKS BY VICTOR EKPUK

April 18–August 2, 2015

Nigerian-born artist Victor Ekpuk is best known for his improvisational use of *nsibidi*, a form of writing with symbols associated with the powerful Ekpe men's association of southeastern Nigeria. Ekpuk's aesthetic engagement with *nsibidi* emerged during his fine art studies at Obafemi Awolowo University in Ife, Nigeria, where students were encouraged to explore the logics of pattern and design in indigenous African art forms. His fascination with *nsibidi* during these years—its economy of line and encoded meanings—led to his broader explorations of drawing as writing, and to the invention of his own fluid letterforms. As a mature artist, Ekpuk has so internalized the rhythm and contours of his “script” that it flows from his hand like the outpouring of a personal archive.

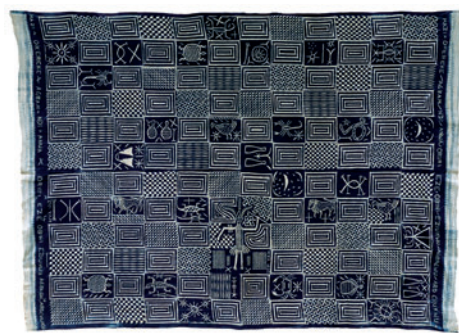
This exhibition was organized by Krannert Art Museum, University of Illinois at Urbana-Champaign, and curated by Allyson Purpura. It was partially supported by a grant from the Illinois Arts Council Agency. The exhibition's presentation at the Hood Museum of Art, Dartmouth College, was generously supported by the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund and the Cissy Patterson Fund.

UKARA: RITUAL CLOTH OF THE EKPE SECRET SOCIETY

April 18–August 2, 2015

Ukara cloth symbolizes the power, wealth, and prestige of the Ekpe secret society, an interethnic all-male association, and the sacrality of Ekpe meeting lodges. Although commissioned and used by the Ekpe, located in the Cross River region at the border of southeastern Nigeria and western Cameroon, *ukara* is designed, sewn, and dyed by the Ezillo people in present-day Ebonyi State. The process of creating *ukara* cloth is laborious and involves many hands, but ultimately each cloth is highly individualized, clearly produced to be worn by a specific Ekpe person or to mark a particular Ekpe lodge. *Nsibidi* symbols, an ideographic and gestural system of communication, are dyed onto the cloth. The symbols' meanings are largely guarded by Ekpe members, with more established members becoming deeply knowledgeable about the polysemantic signs.

This exhibition was organized by the Hood Museum of Art, Dartmouth College, and generously supported by the William B. Jaffe and Evelyn A. Hall Fund. Objects and images in the exhibition are courtesy of Dr. Eli Bentor.



Mazi Okereke Agbam of Arochukwu's personalized *ukara* cloth. Collection of Eli Bentor.



Wendy Red Star, *Spring*, from *The Four Seasons* series, negative 2006; print July 1, 2014, archival pigment print on Museo silver rag on Dibond. Purchased through the Acquisition and Preservation of Native American Art Fund; 2014.50.3. ©Wendy Red Star

ABOUT FACE: SELF-PORTRAITURE IN CONTEMPORARY ART

January 31–July 19, 2015

Organized in collaboration with Hood interns and Studio Art majors from Dartmouth's Class of 2015, this exhibition explores the continued relevance of self-portraiture in contemporary art. While self-portraiture has traditionally engaged with direct observation and autobiography, contemporary artists have begun to question the value and integrity of authorship and a coherent artistic identity through the use of disguise, impersonation, and fictional alter egos. *About Face* adopts a historical perspective to understand current innovations and features works by eighteen artists known for their probing investigations of the genre, including Chuck Close, Rineke Dijkstra, Martín Gutierrez, Nikki S. Lee, Bruce Nauman, Wendy Red Star, Cindy Sherman, Kiki Smith, Renée Stout, Christian Thompson, Jeff Wall, and Ai Weiwei.

This exhibition was organized by the Hood Museum of Art, Dartmouth College, and generously supported by the Charles Gilman Family Endowment.

WATERWAYS: TENSION AND FLOW

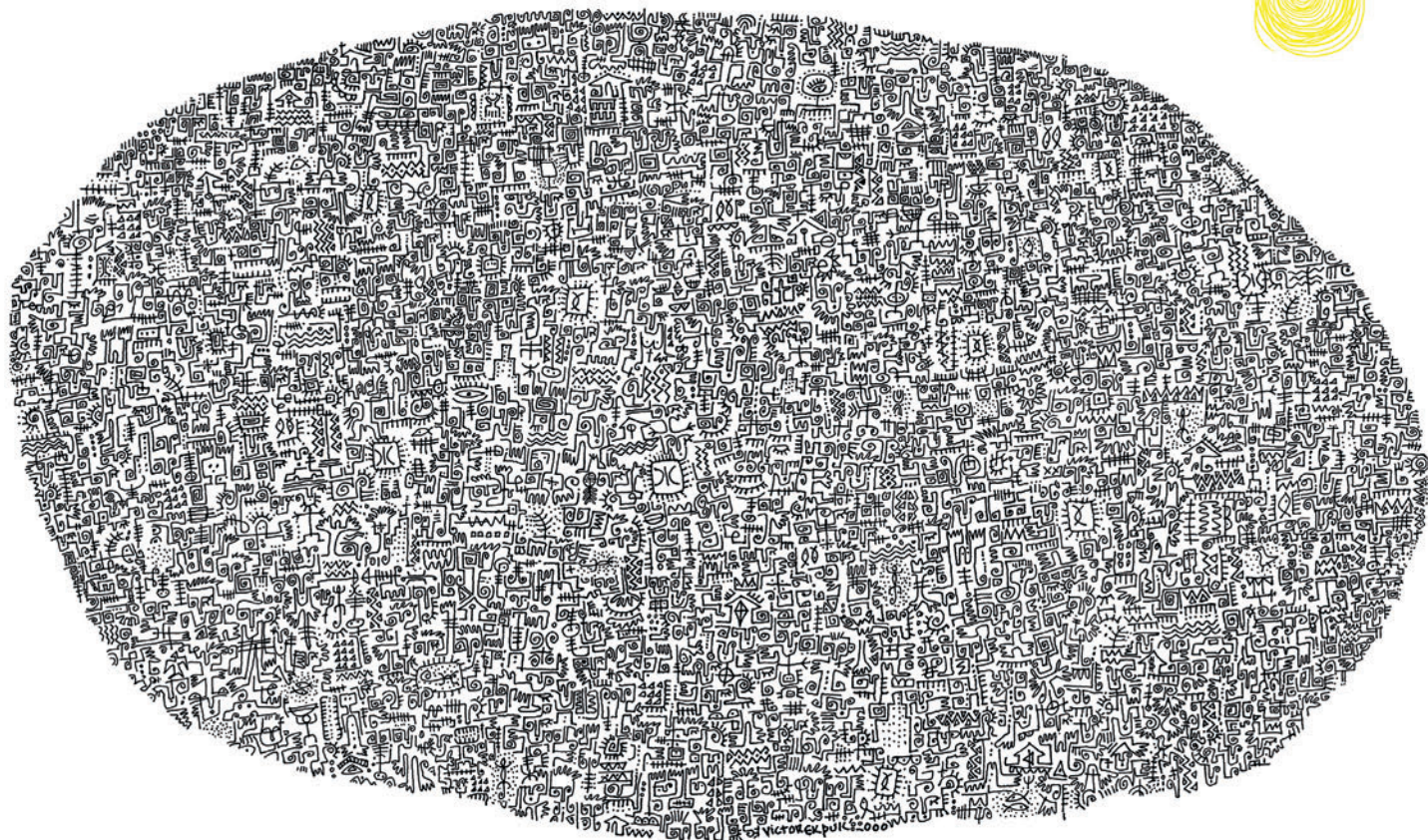
April 4–August 23, 2015

Water is essential to human life, shaping the geography of human settlement, modes of travel, and ease of trade. Too much water (flooding) or too little (drought) has wrought havoc in communities for millennia. This exhibition considers humans' relationship to water, from the architecture of socialization pictured in Edward Burtynsky's photograph of a stepwell in India to the dramatic effects of flooding shown in images of people in front of their homes from Gideon Mendel's series *Drowning World*. From quiet still lifes (David Goldes) to panoramic landscapes (Ian Teh), these photographs showcase the beauty and power of this miraculous, yet quotidian, substance.

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



David Goldes, *Water Balance*, 1994, gelatin silver print. Gift of Nancy and Thomas F. O'Neil III, Class of 1979; 2014.66.16. © David Goldes, courtesy Yossi Milo Gallery, New York



Market Day, 2007, China marker on archival pigment print. Collection of the artist.

AUTO-GRAPHICS: Works by Victor Ekpuk

This exhibition presents recent work by Washington, D.C.-based Victor Ekpuk.

Born in 1964, Ekpuk trained at Obafemi Awolowo University, Ile Ife, in southwestern Nigeria, where he was first exposed to the possibilities of drawing. He developed his minimalist approach of reducing form to constituent lines while working as a cartoonist for *Daily Times*, a leading Nigerian newspaper, in the 1990s. A ceaseless experimentalist with the gestural qualities and sparse formalism of lines, Ekpuk considers drawing a fundamental aspect of his art practice, which also includes painting, printmaking, collage, sculpture, installation, and public art projects.

Ekpuk composes script-like forms in a staccato fashion with symbols ricocheting off each other, yet carefully amassed on the picture surface. His visual language evolved from the ideographic and gestural *nsibidi*, an autochthonous communication system of the Ekpe

secret society, a trans-ethnic men's association active in the southern border regions of Nigeria and Cameroon. Early in his career, he was mostly interested in *nsibidi* as an aesthetic resource, pushing the formal possibilities of the ideographic forms and gaining his own unique artistic voice. He has since become adroit at inventing his own scripts of dots, scratches, scrawls, contrived signs, and schematized figures. Yet *nsibidi* remains a point of departure, a cultural memory. As Ekpuk has often stated, memory—understood as a stream of consciousness that encapsulates human experiences, lived and imagined, inherited or received, personal and collective—is at the core of his practice. *Nsibidi* (as well as the artist's invented signs) represent this idea in his work, and are inscribed and reiterated on canvas, acid-free paper, board, and recently, wall.

During a three-month residency at the Thami Mnyele Foundation in Amsterdam in 2007, Ekpuk recognized the

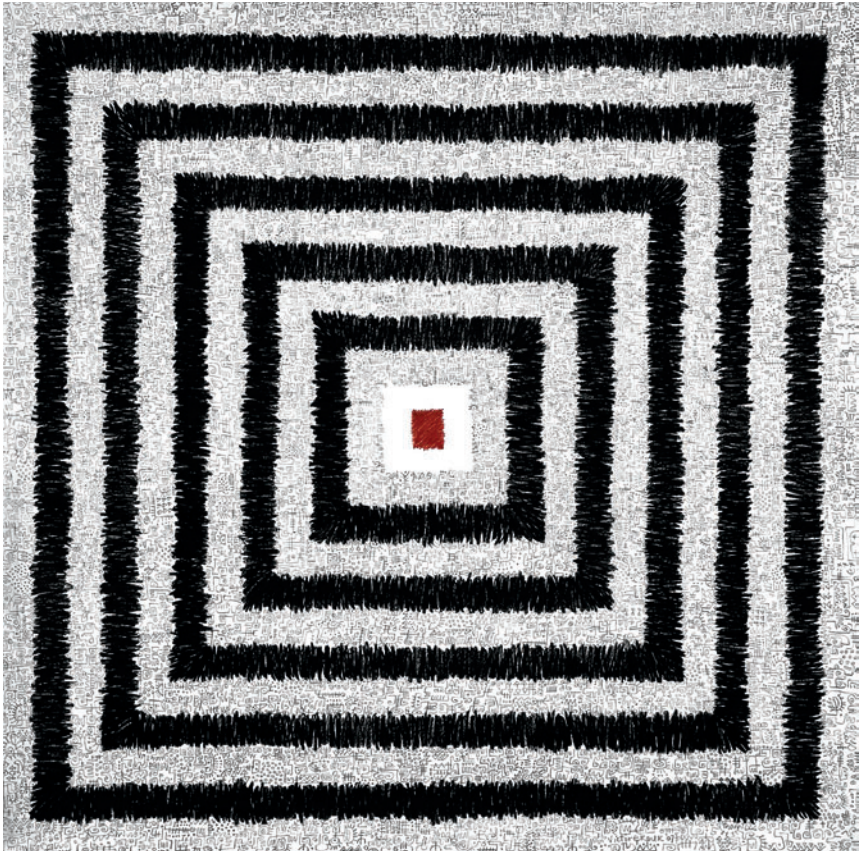
principal place graphic signs occupy in his practice. He decided to approach drawing as a form of creative expression with its own merits, rather than as an initial context of expression in which perfunctory ideas are tried out before being transferred to more permanent surfaces. His *Composition* series, which he began during the Amsterdam residency and ended in 2013 during another residency in Santa Fe, New Mexico, was the result of this focused attempt.

Sanctuary (2008), one of the first works from the series, captures Ekpuk's intense mark-making approach and, at the same time, his indebtedness to *nsibidi*. The drawing is composed of six squares in a retreating format, one following the other, outlined with bold marks drawn with compressed charcoal. Ekpuk fills the white spaces between the black square outlines with his marks. The only remaining white space is the square surrounding the tiny red square in the middle of the pic-

ture surface. The texture of the composition creates a three-dimensional illusion. Ekpuk reduces forms to basics and expunges the superfluous, yet *Sanctuary* is not devoid of meaning. The repeating squares are a symbol of the Ekpe lodge through which Ekpuk reflects on the Ekpe principles of spiritual enlightenment and hierarchies of knowledge. With the work, arguably, he makes a symbolic return to Ekpe society as a sanctuary of cultural memory.

The intense repetition of the artist's own invented forms juxtaposed with *nsibidi* signs is characteristic of all eighteen works in *Auto-Graphics*. The exhibition includes Ekpuk's whimsical collages, digital prints, and supersized drawings—bold, vibrant, yet restrained compositions in which *nsibidi* emerge as bristling opaque forms that contrast with the more figural works on view. Ekpuk's scripts do not always provide a formal roadmap or a logical point of access for the beholder. Yet there is clarity in the transparency of his compositions. Like *nsibidi*, which take shape both through visible marks and corresponding physical gestures, Ekpuk's immersive drawings seem to be choreographed with the full force of his body. At once expressive and disciplined, Ekpuk's draftsmanship reveals a close kinship between the autographic practices of drawing and writing.

In conjunction with his exhibition at the Hood, Ekpuk will draw a work directly on the gallery wall—an ample surface on which to explore the infinite potential and ephemeral fate of the hand-drawn line—in what the artist refers to as drawing performance. In the conscious act of creating with both serious and playful intents, effortless and controlled, sensual and thoughtful, he invites viewers to follow the pulsating rhythms of his drawing and to share in his experience(s) momentarily, without necessarily understanding the marks on the wall. The mural will be erased at the end of the exhibition in a final act that gestures to life's ceaseless cycle of birth, death, and possibly, renewal.



Sanctuary, from the series *Composition*, 2008, graphite and pastel on paper. Collection of the artist.



Santa Fe, 2013, graphite and pastel on paper. Collection of Fidelity Investments, Albuquerque, New Mexico.

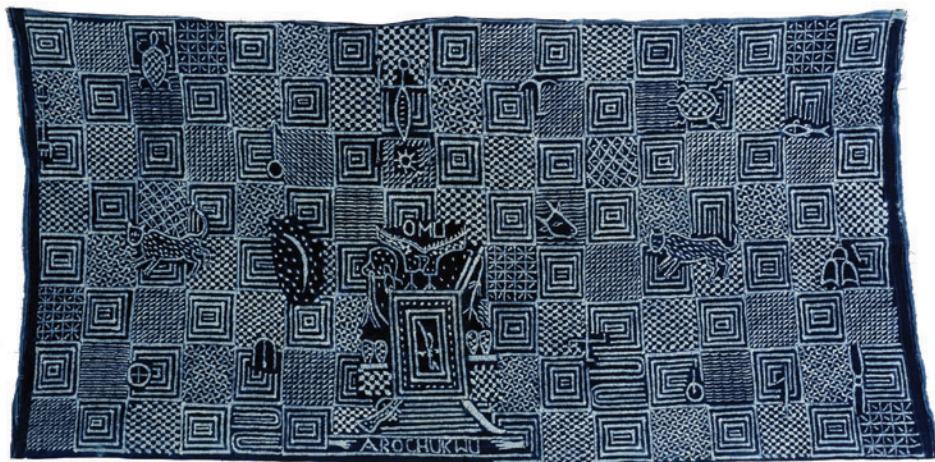
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UKARA

RITUAL CLOTH OF THE EKPE SECRET SOCIETY



Ekpe cage during *Ikot Ekpe* ritual in 2009. Photo by Jordan Fenton.



Small *ukara* with minute patterned design and Omu Aro symbol. Collection of Eli Bendor.



Mgballa Ekpe lodge with Ekpe members, Arochukwu, southeastern Nigeria. Photo by Eli Bendor.



Ezillo man drawing a grid pattern to be filled with *nsibidi* designs, Ezillo, southeastern Nigeria. Photo by Eli Bendor.



Omabe Eze sewing an *ukara*, Ezillo, southeastern Nigeria. Photo by Eli Bendor.

This exhibition examines the *ukara* cloth of the Ekpe secret society, a multi-ethnic all-male association in south-eastern Nigeria and western Cameroon, exploring both the longstanding cultural practice the cloth represents and the artistic process involved in its creation. The cloth is made of plain cotton but transformed into a ritual object when *nsibidi* symbols are inscribed onto it through indigo dyeing. *Nsibidi* is a body of ideographic, abstract, and gestural signs deployed by the Ekpe society as a form of coded communication. In part because of their appropriation, exclusive use, and understanding of *nsibidi*, Ekpe members in the pre-colonial past were thought to have access to the spiritual realm and were, therefore, empowered to make and enforce societal rules and norms. While their political authority is largely diminished today, Ekpe membership is still prestigious and the society continues to be a unifying force among the Ejagham, Igbo, Efik, Ibibio, and other cultural groups in the Cross River region.

Worn as personal wrappers during initiations and at social events, *ukara* cloth distinguishes Ekpe members. Covering, concealing, and protecting their bodies, it functions as a physical metaphor for the ideological secrecy that the Ekpe society carefully constructs and guards. *Ukara* cloth also consecrates the interior of Ekpe lodges, where larger versions of the cloth hang as backdrops. Imbued with transcendental aura, *ukara* conveys the sacrality and prestige of the Ekpe secret society.

The process of creating this richly symbolic cloth is laborious. Although used exclusively by members of Ekpe, *ukara* is produced by a sub-group in a village of the Ezillo community in present-day Ebonyi State in the Igbo area in south-eastern Nigeria. Each *ukara* is highly individualized and clearly produced to be worn by a specific Ekpe member or to mark a specific Ekpe lodge. Ekpe members request *nsibidi* designs of personal or communal significance. The design is left to the discretion of the Ezillo creators, who are not Ekpe members and do not know the meanings of *nsibidi*. These artists sew the white cloths with raffia thread so that parts of the *ukara* (in a pattern of *nsibidi* symbols) will not be exposed during the dyeing process. The cloth is then dipped in indigo dye and hung to dry. When the threads are cut, the *nsibidi* designs stand out, white against a deep blue background. The symbols are arranged in a grid, giving the cloths an orderly, symmetrical quality that is often reinforced by repeated patterns. The *nsibidi* may convey meaning either singularly or in groups, and each sign may be figurative, geometric, or abstract, or may represent a physical object, concept, or narrative. Individual symbols may also have multiple meanings, rendering context important and interpretation inevitable in the “reading” of the body of represented signs.

This exhibition, on view from April 18 to August 2, was organized by the Hood Museum of Art, Dartmouth College, and generously supported by the William B. Jaffe and Evelyn A. Hall Fund. Objects and images in the exhibition courtesy of Dr. Eli Bendor.

The Hood Museum of Art possesses over twelve hundred works by Native American artists from the Arctic and Subarctic regions of Canada, Alaska, and Greenland. A new installation now on view in the Kim Gallery showcases these collections, highlighting in particular two important recent gifts to the collection. In 2011, Jane and Raphael Bernstein donated nearly forty prints, drawings, and sculptures, as well as numerous books to the Hood Museum of Art and additional works of art to Dartmouth's Institute of Arctic Studies. In 2010, the museum received a bequest of Arctic objects from Evelyn Stefansson Nef, widow of the Arctic explorer Vilhjalmur Stefansson. She and her husband made significant contributions to Arctic studies at Dartmouth over many years.

Most of the works in this installation were made by the first generation of Canadian Inuit artists to exhibit and sell their work to new markets in the south through art dealers and cooperatives. This production process created a vehicle for preserving cultural knowledge and sustaining tradition while innovating and creating new forms of expression.

This installation was also organized in recognition of the museum's project to digitize its Native American collections through a federal grant from the Institute of Museum and Library Services (IMLS). Our goal is to present these newly digitized images and their accompanying catalogue information to a large audience through a Native American Arts at Dartmouth Web forum, which will include a searchable database of the entire Native American art collection. Three consulting scholars have already contributed improvements to our cataloguing of these objects, with another three visiting in the next six months. Each is a recognized expert in a particular area of Native American art and culture represented in our collection—Arctic, Northwest Coast, Southwest, Southeast, and Plains. This grant will make the Hood's holdings of Native American art more accessible to the museum's most immediate audiences—the Native American community at Dartmouth College and within the region—and to American Indian nations and cultural groups, as well as to a broader group of teachers and learners.

In early 2014, the Hood completed the digitization of its Arctic collections. Last May, through the IMLS grant, Heather Igloliorte, assistant professor

Karoo Ashevak, *Untitled (Shaman)*, about 1970–74, carved whalebone inlaid with walrus ivory, baleen, and stone. Bequest of Evelyn Stefansson Nef; 2011.25.2.



TRADITION AND TRANSFORMATION

Twentieth-Century Inuit Art from the Collection of the Hood Museum of Art

of art history and research chair in indigenous art history and community engagement, Concordia University, Montreal, came to campus to research and evaluate these collections. The exhibition includes video clips of her discussing individual works on display.

We would like to thank the IMLS, Heather Igloliorte, and Arctic scholars John Houston and Nicole Stuckenberg for their contribution to the museum's knowledge about these works. This exhibition was also made possible by the Harrington Gallery Fund and an endowment from the Andrew W. Mellon Foundation.

Heather Igloliorte examining a child's "Sunday" boots worn during warmer months in the eastern Arctic. They were given to the College by Robert O. Fernald, Class of 1936, and collected by him in 1939–40.



Sarah Joe Qinuajua and Annie Amamatuak, *Ready to Leave for the Hunt*, 1983, stonecut print on paper. Gift of Jane and Raphael Bernstein; 2011.64.17.



Seepee Ipellie, *Bird with Spread Wings*, 1983, polished gray serpentinite. Gift of Jane and Raphael Bernstein; 2011.64.15.

calendar of events

All lectures and film screenings take place in the Hood Museum of Art Auditorium, unless otherwise noted.

MARCH

27 March, Friday

MUSEUM DAY TRIP

Harvard Art Museums, Cambridge, Massachusetts

Join Hood Interim Director Juliette Bianco for an exciting exploration of the new Harvard Art Museums, including the Fogg, the Busch-Reisinger, and the Arthur M. Sackler. After a special welcome, tour the recently completed building renovation, view the innovative exhibition *Mark Rothko's Harvard Murals*, and enjoy lunch in the heart of Cambridge. Transportation by Premiere Coach will be provided. Please see our website for more details and to register. Space is limited.

APRIL

8 April, Wednesday, 4:30 P.M.

THE MANTON FOUNDATION

ANNUAL OROZCO LECTURE

"A Portable State: Murals, Prefabrication, and Politics in Mexico"

Luis M. Castañeda, Syracuse University, Art and Music Histories, Faculty Member

Throughout the twentieth century, murals remained primary elements in the infrastructure of public education in Mexico. This lecture examines the centrality of these multifarious works of art to the aesthetic and political agendas of official spaces of cultural production. A reception will follow in Kim Gallery.

11 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. Please visit the museum to use self-guiding resources and/or to participate in the following events:

2:00 P.M.

INTRODUCTORY TOUR

About Face: Self-Portraiture in Contemporary Art

3:00 P.M.

GALLERY SESSION

Learning to Look

This participatory session will empower visitors to observe carefully and think critically about any work of art.

21–24 April, daily (check Hood website for times)

SPECIAL EVENT

Victor Ekpuk: Drawing Performance

In conjunction with the exhibition *Auto-Graphics*, Ekpuk will draw a work directly on the Lathrop Gallery wall.

23 April, Thursday, 12:30 P.M.

MEMBER EXCLUSIVE

Tour and Lunch with Artist Victor Ekpuk

Join artist Victor Ekpuk and Curator of African Art Smooth Nzewi for an intimate look at the artist's installation in Lathrop Gallery, followed by lunch and discussion in the conference room. Registration is required. \$25.00 per person. Open to current members. To register, call (603) 646-0414 or email julie.ann.otis@dartmouth.edu. Space is limited.

24 April, Friday, 4:30 P.M.

ARTIST LECTURE

"Excavating Memories"

Victor Ekpuk, artist

Ekpuk will discuss how he mines historical, cultural, and social memories to shape his aesthetics. A reception will follow in Kim Gallery.

25 April, Saturday, 11:00 A.M.

Second-floor galleries

SPECIAL TOUR

Auto-Graphics: Works by Victor Ekpuk

Allyson Purpura, Curator of African Arts at the Krannert Art Museum, University of Illinois, Urbana-Champaign, and curator of *Auto-Graphics*, will lead a tour exploring the works on view and ideas behind the exhibition.

25 April, Saturday, 1:00–2:30 P.M.

FAMILY WORKSHOP

Experimenting with Line

Explore the work of Nigerian-born artist Victor Ekpuk, whose contemporary art is inspired by ancient symbols. In the studio, make large drawings filled with your own symbols and line designs. For children ages 7–12 and their adult companions. Enrollment is free, but limited. Please register through the museum's online calendar by April 23.

29 April, Wednesday, 6:00–8:00 P.M.

ADULT WORKSHOP

The Hand-Drawn Line: Works by Victor Ekpuk

Join this discussion-based workshop to explore how contemporary Nigerian-born artist Ekpuk uses compositional elements to create works that are at once bold and restrained. In the studio, experiment with materials to create your own work inspired by the exhibition. No previous art experience necessary. Participation is limited. Please register through the museum's online calendar by April 27.

MAY

7 May, Thursday, 4:30 P.M.

PANEL DISCUSSION

"Self-Portraiture and the Construction of Identity"

This panel discussion will feature noted contemporary artists Martín Gutierrez, Wendy Red Star, and Renée Stout, whose work is included in *About Face: Self-Portraiture in Contemporary Art*. A reception will follow in Kim Gallery.

13 May, Wednesday, 6:30–8:00 P.M.

ADULT WORKSHOP

Learning to Look at European Art

Explore European collection highlights, from a Renaissance altarpiece to an early cubist painting by Picasso, and learn techniques to appreciate any work of art you encounter. No previous art experience necessary. The workshop will be discussion-based and participatory. Enrollment is limited. Please register through the museum's online calendar by May 11.

15 May, Friday, 4:30–7:00 P.M.

OPENING EVENT

**Ukara: Ritual Cloth of the Ekpe Secret Society
Introductory Remarks, Panel Discussion,
and Performance**

Eli Bantor, Professor of Art History at Appalachian State University, Boone, North Carolina, will speak briefly on the history of *ukara* cloth and moderate a discussion with five members of the Ekpe secret society from Maryland. A performance by the Ekpe members and reception will follow in Lathrop and Kim Galleries, respectively.

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

INTRODUCTORY TOUR

Auto-Graphics: Works by Victor Ekpuk

20 May, Wednesday, 4:30 P.M.

FILM SCREENING

Watermark (2013, 92 mins.)

This feature documentary from multiple-award-winning filmmakers Jennifer Baichwal and Nick de Pencier and renowned photographer Edward Burtynsky brings together diverse stories from around the globe about our relationship with water. Amelia Kahl, Coordinator of Academic Programming and curator of *Water Ways: Tension and Flow*, will introduce the film.

21 May, Thursday, 5:00 P.M.

Rockefeller Center

LECTURE

**“What Weaponized Shark Teeth Can Tell Us about
Coral Reefs in Pre-colonial Kiribati”**

Joshua Drew, Faculty Member, Department of Ecology, Evolution, and Environmental Biology, Columbia University

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

LUNCHTIME GALLERY TALK

“Marks and Mark-Making in Afro-diasporic Art”

Michael Chaney, Associate Professor, Vice Chair, English Department, Dartmouth College

This informal presentation links both the contemporary artwork of Victor Ekpuk and traditional *ukara* cloths to an unlikely analog in the hybrid production of nineteenth-century slave artisan Dave the Potter. As with the strange writing inscribed on the sides of Dave the Potter’s jars, the coded writing system known as *nsibidi* opens up our understanding of diasporic art and the principles of communication embodied in it.

26 May, Tuesday, 4:30 P.M. (lecture) and 5:30 P.M. (film)

ARTIST LECTURE AND FILM SCREENING

“Testimony and Southern Rites”

Gillian Laub, photographer and documentary filmmaker
Laub will speak about two projects—one making portraits of Israeli Jews and Arabs, Palestinians, and displaced Lebanese, and the other photographing teenagers in Vernon, Georgia, who participated in segregated proms through 2009, despite attending high schools that desegregated in 1971. The lecture will be followed by Laub’s new HBO documentary film *Southern Rites*, based on the latter project. *Cosponsored by the Hood Museum of Art and the Studio Art and Film and Media Studies Departments. Funded through a gift from Marina and Andrew Lewin ’81.*

JUNE

10 June, Wednesday, 6:30–8:30 P.M.

ADULT WORKSHOP

Outdoor Sculpture Walk

Explore sculpture from the museum’s collection located on campus, and consider not only what these works communicate but also how they activate the outdoor spaces they occupy. Back in the studio, make small sculptures to take home. No previous art experience necessary. Enrollment is limited. Please register through the museum’s online calendar by June 8.

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

SPECIAL TOUR

Auto-Graphics: Works by Victor Ekpuk

Smooth Nzewi, Curator of African Art

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

LUNCHTIME GALLERY TALK

“Memory and Victor Ekpuk’s Wall Drawings”

Smooth Nzewi, Curator of African Art

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



Assistive listening devices are available for all events.



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



Gallery view of the *About Face* exhibition, including the work of Renée Stout, one of the participants in the Hood’s May 7 panel discussion. Photo by Alison Palizzolo.

Student Engagement in *About Face: Self-Portraiture in Contemporary Art*

Organized in collaboration with nine Dartmouth students, *About Face: Self-Portraiture in Contemporary Art* explores the extraordinary range and global diversity of self-portraiture in contemporary art. Building on the success of recent student-driven Hood exhibitions, such as *The Expanding Grid* and *Word and Image*, this project offered these undergraduates a unique opportunity to learn more about museums and curatorial practice by participating in the planning and execution of a major exhibition project. They studied original works of art in the museum's Bernstein Study-Storage Center, honing their close observational skills as they made their selections for the exhibition, which includes paintings, photography, prints, and video by eighteen noted contemporary artists—Chuck Close, Susanna Coffey, Félix de la Concha, Rineke Dijkstra, Marit Følstad, Martín

Gutierrez, Nikki S. Lee, Sarah McEneaney, Bruce Nauman, Wendy Red Star, Enrico Riley, Cindy Sherman, Kiki Smith, Renée Stout, Christian Thompson, Jeff Wall, Ai Weiwei, and Francesca Woodman—all of whom are known for their probing investigations of the genre.

Once the exhibition checklist was finalized, each student chose an artist's self-portrait to research and write an object label for. In doing so, they learned more about the myriad ways in which contemporary artists have engaged with self-portraiture, while also bringing their own perspectives as Dartmouth students. This vantage point allowed these students to produce a fresh take upon each artist's approach to self-representation.

"The label-writing process was a unique experience," explained Laura Dorn, Class of 2015. "It gave me the opportunity to view pieces in the *About*

Face exhibition in storage and engage with the content, scale, and materiality of the works. In an age where 'selfies' are everywhere, it was an illuminating process to respond to the way contemporary artists are approaching themselves as a subject." The experience of seeing original works of art in the Bernstein Study-Storage Center also made a deep impression on Malika Khurana, Class of 2015, who wrote her label on Kiki Smith's *My Blue Lake*: "When you see artwork in person, and it's there in the storage of the Hood for your eyes only, you can find so much more than you would in a crowded museum. All pretensions are off, and you can connect with the art on such an intimate level, taking the time to imagine the artist's process and what they were trying to do as they worked on this

Dartmouth's introductory French II class works in the exhibition *About Face*. Photo by Amelia Kahl.





piece in their studio. It was amazing to me to realize how many fantastic pieces (by artists as well-known as Kiki Smith!) are in the Hood’s collection.”

Alexandra Johnson, Class of 2015, was both “excited and nervous” when she was approached to write a label for the exhibition: “While I have much experience working in museums, my projects have never been in the curatorial department; writing a label for a piece on display was completely new to me. Skimming through the list of portraits to be featured in the exhibition, several piqued my interest, but it was Marit Følstad’s chilling video *Pretty Girls Can Kill* that intrigued me most. What I love about art is that each piece is an invitation for personal reflection

and contemplation: no two people will look at a work in the same way. While I originally envisioned my label for *About Face* to embody my own specific interpretation of the video, my label actually ended up being more about the process through which I observed the video, struggled to determine a clear meaning, and eventually coming to realize that, at least for me, the greater value lies in the immersive experience of watching the video than with deducing one ‘takeaway’ conclusion. Indeed, it was impossible for me to not lose myself in the arresting gaze of the woman in the video. While my questions only increased with each additional viewing, participating in the all-consuming experience of viewing *Pretty Girls Can*

Dartmouth’s Writing 5 class titled “Family Memoir” studies in *About Face*.
Photos by Amelia Kahl.

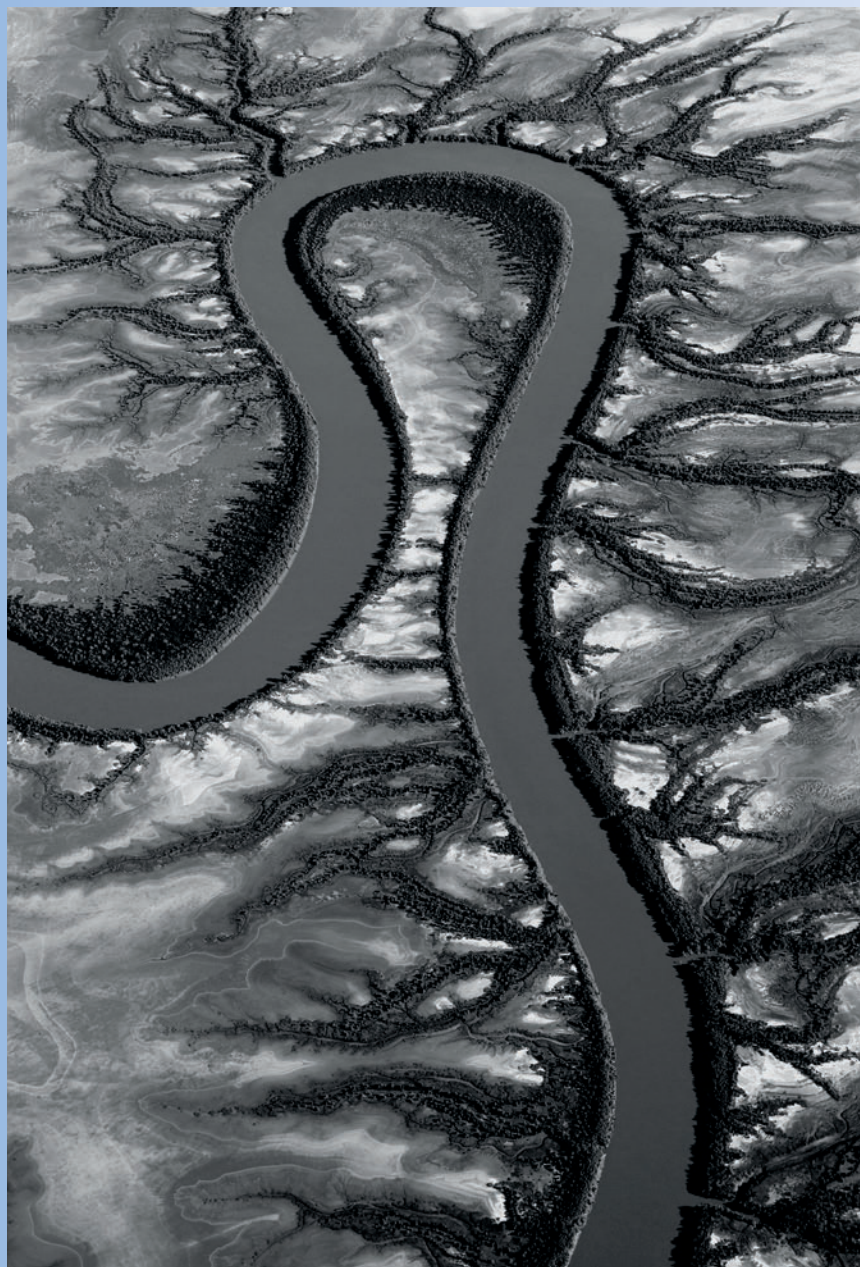
Kill embodies what is, for me, what museums are all about: losing yourself in works of art.”

“Seeing Susanna Coffey’s *Intake* (and other work in the *About Face* exhibition) before writing the label reminded me of the power of the in-person experience with works of art that museums provide,” said Elissa Watters, Class of 2015. “Smaller than I had expected and with a visual play and dynamism less apparent in digital reproduction, Coffey’s painting took on a whole new form in the Bernstein Study-Storage Center and inspired the label I wrote in direct response to the painting’s material reality.”

As these Dartmouth students discovered during their research and writing for the exhibition, many of the eighteen artists whose work is on display in the exhibition focus on the manipulation of identity through disguise and assumed personae, while others use direct observation to capture specific moments in their lives or turn to historical precedents to inform their contemporary practice. Considered collectively, the works of art included in *About Face* overturn conventional expectations regarding self-portraiture and will allow visitors to the Hood Museum of Art to reflect critically and philosophically on the complex processes of identity construction and the different ways in which the self is valued, fashioned, and presented today.

About Face is on view from January 31 through July 19, 2015. On May 7, three of the artists in the exhibition will come to campus to participate in a panel discussion on the theme of “Self-Portraiture and the Construction of Identity.” Martín Gutierrez, Wendy Red Star, and Renée Stout have all engaged in work that interrogates the construction of contemporary identity and the nature of representation.

WATER WAYS *Tension and Flow*



Peter Eve, *River Wandjina*, 2004, gelatin silver print. Gift of Will Owen and Harvey Wagner; 2011.43.77. © Peter Eve

Water is ubiquitous in our lives. We use it for drinking, cooking, cleaning, and recreation. It affects where we choose to live and is integral to many people's work. This exhibition explores water's impact on human life and humanity's impact on water.

Drawn primarily from the Hood's permanent collection, the exhibition comprises over two dozen works from across the globe. The majority are twentieth- and twenty-first-century photographs demonstrating a range of approaches to landscape and portraiture. David Goldes's *Water Balance* (1994; page 3) shows a small dish of water filled to the brim. Pins ring the edge, like numbers on a clock, balancing on the top of the water and demonstrating the concept of surface tension. This interest in close scientific observation is also evident in Harold Edgerton's *Water from a Faucet* (1932). Edgerton used a strobe light to freeze a stream of water in a moment of time—allowing us to view an everyday occurrence in a new way. This perspectival shift also occurs in Australian photographer Peter Eve's dramatic aerial view of a bend in the *River Wandjina* (pictured at left).

The intersection of water and environmental issues is an underlying theme throughout the show, as seen in a photograph by James Balog of a melting glacier, as well as one by Edward Burtynsky of the oil spill in the Gulf of Mexico in 2011 (back cover). Ian Teh's work documents pollution in China with a photograph of the Kuye River, while Emmet Gowin's

explores nuclear power in the United States with a photograph of the Columbia River and Hanford Nuclear Reservation in Washington State.

Water and humanity intersect most dramatically when there is either too much or too little of the former. In the exhibition, a photograph of the Dust Bowl taken by Margaret Bourke-White in 1953 for *LIFE* magazine is paired with an image of a dried-up river in Brazil taken by Daniel Beltra in 2005 as part of his *Amazon Drought* series. In contrast, Gideon Mendel takes compelling portraits of people in front of their flooded homes (pictured at left). Mendel's series *Drowning World* is global, reaching from Nigeria and Thailand to Germany and Pakistan.

This exhibition, which also includes Roman and Egyptian depictions of the Nile from the first century BCE and the sixth century CE, is organized in conjunction with the Nile Project, in residence at the Hopkins Center from April 13 through 18. This group of musicians, educators, and activists collaboratively addresses environmental and cultural issues in the Nile basin. The Nile Project will perform at 8 p.m. on Friday, April 17, in the Hopkins Center (tickets available through the Hop Box Office).

Water Ways was organized by the Hood Museum of Art and made possible by the Harrington Gallery Fund.



Gideon Mendel, *Suparat Taddee, Chumchon Ruamjai District, Bangkok, Thailand, November 2011*, from the portfolio *Drowning World*, November 2011, giclee print on paper. Lent by Andrew E. Lewin, Class of 1981; EL.2013.48.6. © Gideon Mendel / *Drowning World*

A Major Gift of Contemporary Photography

The Hood Museum of Art recently received a major gift of contemporary photography from Nancy and Thomas F. O'Neil III, a Dartmouth alumnus from the Class of 1979.

This outstanding group of thirty-nine photographs by seventeen photographers substantially enhances the museum's growing collection of recent photography, a flourishing medium for creative expression and social activism across the globe. Reflecting trends in late twentieth-century and early twenty-first-century photography, including large-scale color work and the emerging field of environmental aerial imagery, the gift also presents traditional genres, such as portraiture, with non-traditional subjects, such as circus performers, refugees from civil wars, and adolescent students.

Featuring the work of internationally recognized photographers—including Guggenheim Fellowship recipients and the winner of a MacArthur Fellow award—as well as those who have more recently come into prominence, the O'Neil collection encompasses a range of subject matter and themes that will enhance the Hood's teaching across academic departments and the curriculum. The images touch on

topics as varied as controlled fires on farmland in the American Midwest, manufacturing in Europe and China, the construction of the Three Gorges Dam in China, the BP oil spill in the Gulf of Mexico, and small mountain communities in the American West. Other works examine identity in relationship to place and history and include portraits of members of the embattled Karen minority of Myanmar in Southeast Asia, an Afghan from a refugee community in Pakistan, and descendants of Africans who were brought to Latin America in slavery. Still others deal with modern-day consumerism, photography and scientific experimentation, and monumental architecture. The gift contains superb examples of various genres in both black-and-white and color photography, including portraiture, landscape, still life, and photography with strong documentary roots.

Tom and Nancy O'Neil have been collecting contemporary photography for over two decades, often developing

substantial holdings of works by individual artists. They have cultivated a personal collection—driven by their responses to the visions of particular artists—that features works as diverse as David Goldes's cool, scientifically inclined *Water Balance* (see p. 3) and Brian Ulrich's colorful documentary-style photograph of a teenager trying on shoes in Edinburgh, Scotland (pictured below). A significant facet of this gift is a group of six works by the award-winning Canadian photographer Ed Burtynsky. "The Hood is a preeminent teaching institution and one of the Dartmouth community's greatest assets," the O'Neils observed. "We are excited that works by these exceptional artists will now enrich the Dartmouth curriculum. Hopefully, they will nurture disruptive interdisciplinary scholarship that considers these important topics of our time."

Brian Ulrich, *Edinburgh, UK*, 2003, c-print. Gift of Nancy and Thomas F. O'Neil III, Class of 1979; 2014.66.36. © Brian Ulrich



the collections

RECENT ACQUISITIONS

Pat Steir, *Red and Red*

In the paintings that she has made in the past year in her New York studio, including *Red and Red*, Pat Steir (born 1938) has poured, splashed, and dripped pigment thinned with turpentine onto vertically hung canvases to create luscious washes and veils of richly colored paint. This practice is informed by the ideas of her late friend the composer John Cage, who similarly embraced chance and accident in his music and performances. The paintings form themselves through gravity and transform their own palette through the chemistry of the paint layers, while the use of drips and splashes continues Steir's interest in extending the legacy of Jackson Pollock, Mark Rothko, and other abstract expressionist painters. Through her recent canvases with "zips" variously delineated down the middle, at times with masking tape, Steir has lately paid fond tribute to the paintings of Barnett Newman, whose work she greatly admires. The monumental *Red and Red* is square in format, measuring eleven by eleven feet, and is divided into two equal vertical bands or zones of color. The interstitial space where the two expanses of red meet contains surprising slices and confetti-like drips of turquoise, lilac, and orange that emerge like geological remnants from beneath the thick layers of rich crimson and rose pigments. "I'm walking a thin line between image and not image [in this painting]," Steir recently stated, "between flat and deep space." The end result is one of the artist's largest and most ambitious and successful abstract paintings, which pays homage to Steir's artistic forebears while also extending and enhancing the language of abstract painting for new generations of artists and viewers.

Pat Steir, *Red and Red*, 2014, oil on canvas. Purchased through the Florence and Lansing Porter Moore 1937 Fund, the Virginia and Preston T. Kelsey '58 Fund, the William S. Rubin Fund, and through a gift from Mr. and Mrs. Joseph H. Hazen, by exchange; 2014.59.

Henry Ossawa Tanner, *Étaples and the Canche River at Dusk*

Born in Pittsburgh to a former slave and a pastor in the African Methodist Episcopal Church, Henry Ossawa Tanner (1859–1937) developed into a painter of international renown. He spent most of his youth in Philadelphia, where he honed his early naturalistic style at the Pennsylvania Academy of the Fine Arts under the mentorship of Thomas Eakins. Like many aspiring American artists of his generation, Tanner sought further training abroad and, in 1891, enrolled in Paris's popular Académie Julian. He flourished under the stimulation of Paris's international art circles and appreciated the comparatively greater degree of racial tolerance he experienced in France. With the exception of brief trips back to the United States and travels throughout the Middle East, North Africa, Europe, and England, Tanner remained in France for the rest of his life, maintaining residences in Paris and, beginning in 1904, in the hamlet of Trépiéd, near the fishing port of Étaples.

By the time he painted *Étaples and the Canche River at Dusk* around 1918, Tanner had already garnered fame for his genre paintings, Orientalist subjects, and especially for his inventive biblical paintings—many of them nocturnes—in which he conveyed the power of spiritual manifestations through dramatic lighting and emotive facial expressions. His attraction to the restricted tones and dreamy, atmospheric effects of nocturnes carried over into his landscapes, as seen in this twilight image of Étaples. Here, the distant glittering lights of the town enliven the composition and suggest a human presence despite the absence of figures. The work is characteristic of Tanner's later practice in its cool blue palette—here heightened with touches of pink and yellow—and its expressive brushwork. Even more so than his other works from this period, *Étaples and the Canche River at Dusk* reveals Tanner's modernist sensibilities through its high horizon, flattened picture plane, and strong diagonals. He counterbalanced this firm, underlying structure with sinuous swaths of paint that suggest the water's force as it escapes the embankment and carves a meandering path through the flats by the shore. Despite the secular subject, the painting evokes a sense of quiet awe and introspection—qualities associated with Tanner's most resonant, timeless works.

Henry Ossawa Tanner, *Étaples and the Canche River at Dusk*, about 1918, oil on paperboard. Purchased through the Katharine T. and Merrill G. Beede 1929 Fund, the Miriam and Sidney Stoneman Acquisition Fund, and through gifts by exchange, including gifts from Henry B. Williams; Mrs. Alice Cox, Class of 1939hW; Col. Joseph W. A. Whitehome II; the Dartmouth Players; and Desmond E. Canavan; 2014.76.



MEMBERSHIP MATTERS

The Hood is committed to engaging all of our visitors with the joy of discovery and inspiration that comes from looking at and learning about works of art. We are able to provide these valuable opportunities free of charge to everyone, every day, because of the generosity and leadership of our members. Thank you!

We invite our members to take advantage of a wide array of exclusive behind-the-scenes programming and special events and trips. A full range of member benefits can be found on our website.

Upcoming Member Exclusive TOUR AND LUNCH WITH AN ARTIST AND A CURATOR

On Thursday, April 23, at 12:30 p.m., members are invited to join visiting artist Victor Ekpuk in the galleries to discuss his work. Lunch with Ekpuk and Hood Curator of African Art Smooth Nzewi will follow in the conference room. Space is limited to 12 people. \$25.00 per person. Please call (603) 646-0414 to register today.

Whether you're becoming a member for the first time or renewing your membership, please consider making your contribution with a credit card by using our secure online form, accessible by clicking the "Join Us" tile on the Hood's homepage, www.dartmouth.edu/hoodmuseum, or by calling (603) 646-0414 to speak with our membership program coordinator, Julie Ann Otis. For answers to your questions about membership, please email Hood.Membership@Dartmouth.edu.

Curator of African Art Smooth Nzewi leads a member tour in the Hood galleries.
Photo by Rob Strong.



2014–15 Hood Museum of Art Interns, left to right: Alexandra H. Johnson, Programming, Class of 1954 Intern; Adria R. Brown, IMLS Special Project Intern; Bay Lauris ByrneSim, Curatorial, Mellon Special Project Intern; Laura M. Dorn, Curatorial, Homma Family Intern; Olivia S. Field, Public Relations, Kathryn Conroy Intern; Elissa Watters, Curatorial, Levinson Intern; Taylor R. Payer, Programming, Kathryn Conroy Intern. Not pictured: Singer Horse Capture, IMLS Special Project Intern. Photo by Lesley Wellman.

COMMUNITY OF LEARNERS Our Senior Interns

The 2014–15 senior interns for the Hood Museum of Art have embarked on a journey through the behind-the-scenes world of museums.

Our curatorial interns, Elissa Watters, Bay Lauris ByrneSim, and Laura Dorn, have been hard at work on upcoming exhibitions: researching, writing labels, helping with exhibition design, and making sure the exhibitions are ready to go on opening day. Alex Johnson and Taylor Payer, our programming interns, have helped organize successful events throughout the year, from student study nights to tours and performances, promoting exhibitions as well as the museum as a whole. Adria Brown and Singer Horse Capture, the IMLS Special Project Interns, are working on the digitization of our Native American collection: researching and curating the collection, and helping to design its upcoming Web forum.

And I, as the public relations intern, have been working to make sure that everyone, and especially the student body, knows about all of the exhibitions and events mentioned above. From social media to posters, T-shirts to the article you are reading, I have tried to utilize

every outlet to make sure that the Hood is heard.

To understand the workings of the Hood beyond our own departments, we participate in a weekly seminar in which we learn about various aspects of the museum. Every week we hear a different speaker, from curators to the director. These seminars are an opportunity for us to understand how the museum works as a whole and how the different departments come together to accomplish their goals.

We also get to experience that process first-hand through our *Space for Dialogue* shows. Most interns create an exhibition, drawn from the museum's extensive collection. This year's series began with Bay Lauris ByrneSim's installation and brochure on artists' use of emblematic figures and social commentary.

Hood senior internships have offered us unprecedented access to the internal workings of the museum while giving us the opportunity to leave our marks upon it. So keep an eye out for us, and for our projects. We'll see you at the Hood!

—Olivia Field, Class of 2015, Public Relations, Katherine Conroy Intern



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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Advertising for the Hood Museum of Art's exhibitions and programs has been generously underwritten by the Point and the Junction Frame Shop.

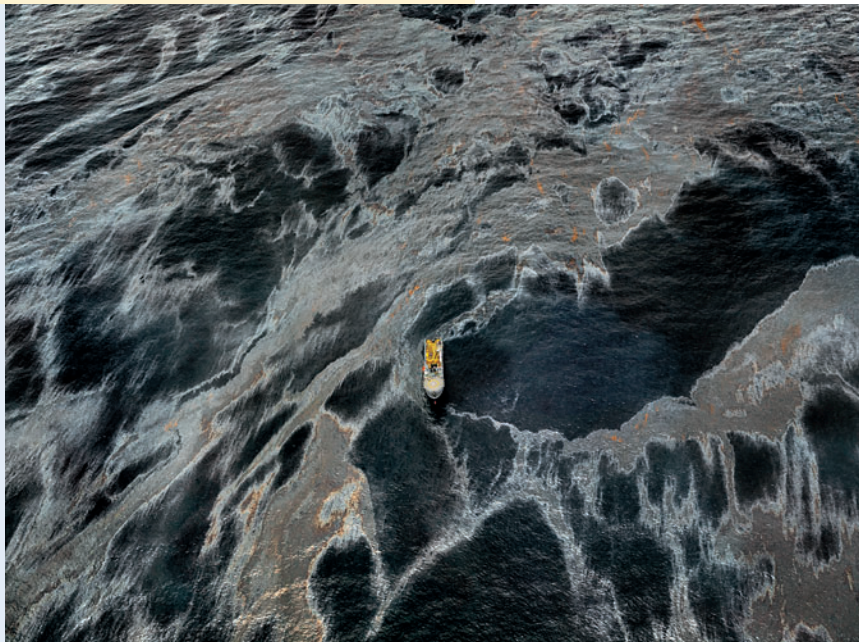
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Edward Burtynsky, *Oil Spill #1, Rem Forza, Gulf of Mexico*, May 11, 2010, digital chromogenic color photograph. Gift of Nancy and Thomas F. O'Neil III, Class of 1979; 2014.66.11. © Edward Burtynsky, courtesy Nicholas Metivier Gallery, Toronto; Howard Greenberg Gallery, New York; and Bryce Wolkowitz Gallery, New York

This spring at the Hood

AUTO-GRAPHICS: WORKS BY VICTOR EKPUK

April 18–August 2, 2015

UKARA: RITUAL CLOTH OF THE EKPE SECRET SOCIETY

April 18–August 2, 2015

ABOUT FACE: SELF-PORTRAITURE IN CONTEMPORARY ART

January 31–July 19, 2015

WATER WAYS: TENSION AND FLOW

April 4–August 23, 2015

HOOD MUSEUM OF ART

quarterly

Spring 2015

DARTMOUTH COLLEGE