

HOOD MUSEUM OF ART

quarterly

Auto-Graphics
Works by Victor Ekpuk

DARTMOUTH COLLEGE

Summer 2015



Artist Victor Ekpuk discusses his in-process wall drawing with Dartmouth students in the Hood's Lathrop Gallery during his April residency. Photo by Rob Strong.



Therese Ritchie, *Andrew Galitju Burarrwanga and Mulung Yunupingu*, 2005, digital print on paper. Gift of Will Owen and Harvey Wagner; 2014.77.48.

LETTER FROM THE DIRECTOR

Human nature sometimes seems most puzzling when we attempt to reconcile the mounting interconnectedness of the planet's social, political, economic, environmental, and technological systems with daily news of acts of violence, prejudice, and misunderstanding. The visual arts can help us in this effort: images such as Therese Ritchie's *Andrew Galitju Burarrwanga and Mulung Yunupingu*, for example, focus on the importance of personal relationships—across generations and with the landscape and other species—to build a healthy society of mutual reliance. This photograph is part of the current exhibition *Water Ways: Tension and Flow*, which explores humans' physical and psychological dependency on water for survival—and, by extension, the fragility of our interconnected world.

The contents of this summer's *Quarterly* demonstrate how the Hood Museum of Art articulates its commitment to contributing to the global community: by acquiring, exhibiting, and encouraging inquiry into works of art that join, broaden, or challenge our worldviews. For example, Victor Ekpuk, whose recent work is currently on view in the exhibition *Auto-Graphics*, explores the role of memory in binding personal and collective histories. The museum also recently acquired two important works in mixed media—Benny Andrews's *Witness* (1968) and Chike Obeagu's *City Scape and City Dwellers* (2015)—that are quite different in subject matter but aligned by artists who use their role to testify about the human condition in one place at one time and all places at all times.

Teachers and students work together every day to find new ways to understand the world. At the Hood, this becomes a three-way conversation, with works of art as the other participant. One recent Engineering 2 course incorporated the technology of 3-D printing to make a replica of a pair of early twentieth-century Inuit snow goggles from the museum's collection to better understand them as a utilitarian object. Although the original object cannot be handled or worn, an exact replica certainly can, and with those goggles secured around her head, the student is united with their original wearer through a shared experience that does no harm to the preserved object. Likewise, area K–12 teachers are currently working with Hood staff members and Dartmouth student interns to develop new resources for teaching with the museum's Native American art collection across their curricula as part of the museum's multi-year Institute of Museum and Library Services (IMLS) grant to digitize and catalogue this collection. Their efforts will in turn benefit all visitors to the Hood's website as this information becomes available online.

Finally, I want to recognize the sustaining connections that we enjoy at the Hood Museum of Art with all of our visitors and museum members. As reunions bring former Dartmouth students and their families from all over the globe back to Hanover this June, we warmly thank alumni for the gift of support and patronage. In particular, we wish to thank the Class of 1955, who completed a major fundraising campaign to support the acquisition of two works of American art in honor of their sixtieth reunion—a beautiful mid-nineteenth-century painting of a tannery in the Catskills attributed to Hudson River School artist William Hart, and an 1871 photograph set in the Black Canyon of the Colorado River by Timothy O'Sullivan, pioneering photographer of the West.

We invite you to visit often this summer, participate in a program, and learn from each other and the provocative works of art on view!

JULIETTE BIANCO
Interim Director

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HOOD MUSEUM OF ART

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SPECIAL exhibitions



AUTO-GRAPHICS: WORKS BY VICTOR EKPUK

Through 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 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.

Auto-Graphics on view in the museum galleries. Photo by Alison Palizzolo.

UKARA: RITUAL CLOTH OF THE EKPE SECRET SOCIETY

Through 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. Produced exclusively for the Ekpe, located in the Cross River region at the border of southeastern Nigeria and western Cameroon, these cloths display *nsibidi* symbols, an ideographic and gestural system of communication, which are dyed onto the cloth and whose meanings are largely guarded by Ekpe members.

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.



Ukara on view in the museum galleries. Photo by Alison Palizzolo.



WATER WAYS: TENSION AND FLOW

Through August 23, 2015

Water is essential to human life, shaping the geography of human settlement, modes of travel, and ease of trade, yet water has also wrought havoc in communities for millennia. This exhibition considers our relationship to water and includes photographs from Edward Burtynsky's most recent *Water* series, Gideon Mendel's series *Drowning World*, and work by David Golde, Ian Teh, and others.

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

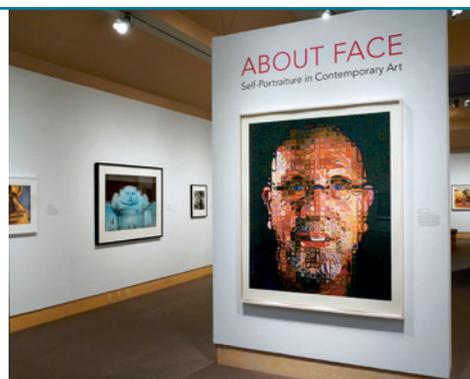
Water Ways on view in the museum galleries. Photo by Alison Palizzolo.

ABOUT FACE: SELF-PORTRAITURE IN CONTEMPORARY ART

Through July 19, 2015

Organized in collaboration with Dartmouth Studio Art majors and Hood interns, this exhibition explores the continued relevance of self-portraiture in contemporary art. It adopts a historical perspective to understand current innovations and features works by artists known for their probing investigations of the genre, including Chuck Close, Martín Gutierrez, Wendy Red Star, Cindy Sherman, Kiki Smith, Renée Stout, and Jeff Wall.

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



About Face on view in the museum galleries. Photo by Alison Palizzolo.

A Conversation with Victor Ekpuk

Victor Ekpuk's ephemeral wall drawings demonstrate the artist's site-specific adaptation of his drawing approach to architectural working surfaces. Created without preliminary sketches or pre-formed ideas, the murals emerge out of the physical spaces they ultimately occupy, functioning much like the symbolic forms that mark sacred spaces and shrine walls in traditional societies in Africa. In this interview conducted in advance of his visit to Dartmouth, Ekpuk discusses his wall drawings with Curator of African Art Ugochukwu-Smooth Nzewi.



Victor Ekpuk talks with Smooth Nzewi, Curator of African Art, and Elissa Watters '15, Levinson Intern, in the Hood galleries. Photo by Alison Palizzolo.

Ugochukwu-Smooth Nzewi (SN):

We are very happy to have your exhibition *Auto-Graphics* on view at the Hood. We are even more excited that you are creating a wall drawing—the largest of your wall drawings to date—in Lathrop Gallery in conjunction with this exhibition. It is my understanding that it was the context of an earlier exhibition in Amsterdam that sparked what has become a critical aspect of your practice, the ephemeral wall drawings. Can you talk about this experience?

Victor Ekpuk (VE): During a 2008 artist-in-residency program at Thami Mnyele Foundation in the Netherlands, I was invited to participate in an exhibition to mark the launching of *ZAM* magazine. The exhibition included works of celebrated South African artist Marlene Dumas as well as other artists and poets from Africa. I proposed to do a mural drawing based on the memory of my life in the Nether-

lands. *Amsterdam Central* was an encapsulation of my experience as a transient visitor there. I was intrigued by the idea that the drawing that I would spend several hours making on a gallery wall would eventually be erased to make space for another artwork. I saw this as a metaphor for life itself. The knowledge that I exist at one moment in time only to exit for something else to fill the space that I once occupied was a very humbling realization. On one level, *Amsterdam Central* was just an expression of the essence of the Netherlands from my perspective as a visitor. On another, I was probing an inner dialogue with existential reality.

SN: Memory is central to your practice and even more fundamental to your wall drawings, which is why you call them “drawing memories.” You have framed memory as received, imagined, transposed, and appropriated. Why does memory hold such fascination for you?

VE: I believe that our self-consciousness is borne from memory. Through self-consciousness we form our identities. I observe identity as an ephemeral condition that is always in flux. As you rightly noted, memories are constantly being imagined, transposed, and appropriated. So in “drawing memories,” I am trying to capture these various selves in my stream of consciousness. I am very intrigued by the realization that essentially we are all a sum of different parts that are shaped by circumstances. There is always recognition of some personal memory in the collective. Because it is, after all, a human story. Some these memories are what have shaped my life or the lives of people I have come in contact with.

SN: You once told me that your creative process involves moments of quietude in which you dig deep into your memory bank for visual clarity and intellectual materials to work with. How does the creative process

involved in the making of the wall drawings differ from your regular studio process?

VE: The process for drawing on the wall differs, in some ways, from studio practice because I prefer it to be spontaneous. I usually prefer not to think about what I am going to draw until I am in the space, at which time I let the space and what I feel at that moment determine what direction the composition will take.

SN: Your wall drawings do not exactly present cohesive narratives or offer formal points of entry for the viewer, although one must admit that there is a logic to the way you amass the script-like symbols on the wall surface. Is that a reflection of your understanding of the way memory works?

VE: While drawing, my hand responds to a stream of consciousness, a flow of images from my mind. During this instant I let go and lose myself in the moment. Yes, in a way that's how our conscious minds work: we exercise our abilities to sift through memories and focus on those that are relevant to immediate attention.

SN: You have also described your wall drawings as performance. Is this because you draw upon *nsibidi*, the autochthonous body of symbols used in visual and gestured communication

by the Ekpe secret society in southeastern Nigeria and southwestern Cameroon?

VE: Yes, the performative and the ephemeral aesthetics of *nsibidi* remain strong influences on my artistic process and production. In the outward display of knowledge, members of the secret society that practice *nsibidi* usually engage in “mbre,” meaning play of *nsibidi*. It involves challenging one another to decipher coded graphic signs that are marked on the ground. In other instances, *nsibidi* signs are used as coded messages, marked either on the ground or on objects, and sometimes as arrangements of objects. It is worth noting that in all of these instances, the signs are always ephemeral. They are often wiped off once the play is over or the message has been received.

SN: Although *nsibidi* was a point of departure for you at the beginning of your practice, to what extent do you still rely on its repertoire of pictographic and ideographic scripts in your wall drawings?

VE: I've found myself using less of *nsibidi* in my work in general. Having imbibed the *nsibidi* aesthetic philosophy of focusing on the essence of form or thought to communicate ideas, application of this principle comes in very handy when I approach a composition or design idea. As a means to

fully engage this aesthetic philosophy, I made the series of large drawings called *Composition Series*, which are on view as part of *Auto-Graphics*, where I explored *nsibidi* symbols not for their meaning but for their aesthetics and abstract forms.

SN: How many of these wall drawings have you made and how do they differ from each other?

VE: Starting from my first drawing in Amsterdam in 2008 to what I will create at the Hood Museum of Art, I will have made six wall drawings in all. *Mickey on Broadway*, my second mural, was created in a Washington, D.C., gallery in 2011. It considered my identity as both African and American. It was partly mixed media, and included five Mickey Mouse-shaped plastic bowls placed above African-inspired forms. *Meditations on Memories*, also created in a gallery in 2011, was more abstract and contemplative. It was the first time I worked strictly with white chalk on a black wall. This was also the first time I was actively involved in the erasure of my wall drawing. In other works—such as *Drawing Memories* at Appalachian State University in 2013, and an untitled drawing at Krannert Art Museum and *Ode to Joy* at Arkansas Art Center, both in 2014—I was more interested in capturing the intrinsic aesthetics of objects and forms. *Ode to Joy*, a dialogue with Beethoven's *Symphony No. 9 in D Minor, Op. 125*, was my first attempt at drawing music. With headphones on my ears, I attempted to translate the imagery formed from the elation I felt. I was like the conductor of an orchestra, enthralled in raptures of violins, kettledrums, cellos, trumpets, cymbals, and the roaring voices in harmonious chants as the crescendos built and ecstasies exploded in my heart.

The exhibition *Auto-Graphics: Works by Victor Ekpuk*, on view through August 2, 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.

Victor Ekpuk works on his wall drawing in the Hood's Lathrop Gallery. Photo by Alison Palizzolo.



calendar of events

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

JULY

1 July, Wednesday, 6:00 P.M.

Hood Museum of Art Conference Room

SPECIAL FILM SCREENING AND DISCUSSION *Art and Craft* (89 min.)

The Hood Museum of Art and Howe Library partner to offer an intimate screening of this new documentary presented by Oscilloscope Laboratories about a cat-and-mouse art caper, rooted in questions of authorship and authenticity. Hood Senior Curator of Collections Katherine Hart will facilitate a discussion about the film and forgery in the art world following the film. Light refreshments will be provided. Free but space is limited. Please call the Howe Library to register beginning June 8.

15, 22, 29 July, Wednesdays, 5:30 P.M.

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 engage in the practice of being mindful and present while opening up their senses and experiencing the full richness of the art in the galleries. No experience or registration necessary. Walk-ins welcome.

16 July, Thursday, 5:00 P.M.

SPECIAL EVENT

Opera and Art: Setting the Stage for *The Tender Land*

The Hood Museum of Art and Opera North partner to offer a glimpse of Depression-era America through art and song. Following a brief introduction to Dustbowl-era Hood photographs by Barbara MacAdam, Jonathan L. Cohen Curator of American Art, Opera North artists will present excerpts from Aaron Copeland's *The Tender Land*. The event is free but space is limited. Please email events@operanorth.org to reserve your ticket.

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

SPECIAL TOUR

Water Ways: *Tension and Flow*

Amelia Kahl, Associate Curator of Academic Programming and curator of the exhibition

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

LUNCHTIME GALLERY TALK

"Spotlight on Recent Acquisitions"

Juliette Bianco, Interim Director, and Ugochukwu-Smooth Nzewi, Curator of African Art

Join the interim director and curator of African art for a spotlight talk on two new acquisitions—Benny Andrews's *Witness* (1968) and Chike Obeagu's *City Scape and City Dwellers* (2015)—and learn about how and why these works were chosen for the collection and how they support the museum's teaching mission. This is a special opportunity to preview Obeagu's work, which will be included in an exhibition in the fall.

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

SPECIAL TOUR

Ukara: *Ritual Cloth of the Ekpe Secret Society*

Ugochukwu-Smooth Nzewi, Curator of African Art

27 July, Monday, 12:30–2:30 P.M.

MEMBER EXCLUSIVE: TOUR AND LUNCH WITH A CURATOR

Join fellow members and Bonnie MacAdam, Jonathan L. Cohen Curator of American Art, for an intimate exploration of American folk art through select works in the permanent collection. Lunch and discussion will follow in the conference room. Space is limited to twelve. \$25.00 per person. Open to all member levels. To register, please call (603) 646-0414 or email Julie.Ann.Otis@Dartmouth.edu by Wednesday, July 22.

AUGUST

4 August, Tuesday, 5:00 P.M.

SPECIAL WALKING TOUR

Public Art on Campus

Meets in the Maffei Art Plaza

Katherine Hart, Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming

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

Museum galleries

MINDFULNESS IN THE MUSEUM

See description above.

12 August, Tuesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

"To See without Taking:"

Abbott Thayer's *Below Mount Monadnock*"

Barbara J. MacAdam, Jonathan L. Cohen Curator of American Art



Images and ArtStart students in *Auto-Graphics: Works by Victor Ekpuk*. Photo by Alison Palizzolo.

Engineering Students Work with 3-D Renderings of Hood Objects



Jack Wilson and Kathy Hart compare object and replica in the Bernstein Study-Storage Center. Photo by Alison Palizzolo.

Sometimes, a moment of experiential learning represents such a profound confluence of art, technology, and critical inquiry that it deserves a retelling outside of the classroom (or, in this case, the Hood’s Bernstein Study-Storage Center), and this was exactly what happened for a winter-term engineering class called “Integrated Design: Engineering, Architecture, and Building Technology” (ENGS 2), one of the sixty-two classes that studied at the museum between January and March. The class met multiple times at the Hood to engage in a “Learning to Look” exercise that related the museum’s collection to the academic engineering experience, under the auspices of Professors Vicki May and Jack Wilson, as well as Hood Foundation Curator of Education Lesley Wellman and Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming Kathy Hart.

Part of their museum exercise involved examining “mystery objects” from the Inuit collection, including snow goggles and a hide scraper, from the perspective of form and function, design and material. “I don’t like to listen to me talk for fifty minutes, so I’m sure they don’t like it either,” May said, in a 2013 story for the Thayer School of Engineering that announced her naming as New Hampshire Professor of the Year, about her approach to teaching and her practice of connecting students with real projects. “There’s lots of theory and

that’s important, but being able to tie everything together by actually building something gets students excited and helps them learn, because they see a real context to all the math and science they’ve been doing.”

At the museum, students broke into small groups to answer a set of questions about these “mystery objects” in the museum’s study-storage center, including the following: What materials have been used to make them? Do the objects appear to be functional, ornamental, or both? How do these objects relate to the human body? What sorts of technology appear to have played a role in the design or construction of these objects? What do the objects tell you about the society in which they were made? The class then came together to report their findings, and left with an assignment to create their own utilitarian object based on those observed at the Hood.

Along the way, Professor Wilson noticed “that the students could not handle the objects”—this responsibility is reserved for the museum’s art handlers and curators—and “had the idea that we could use the portable 3-D scanner at the Thayer School of Engineering to scan some of the objects and make 3-D prints.” He successfully reproduced the two objects mentioned above as 3-D prints made of a white, composite material. He offered prints of the pair of goggles and the hide scraper to the museum to store and use in tandem with the actual objects whenever they are used for teaching.

The 3-D experiment was a great success for all involved—students, faculty members, and Hood staff. We thank Professors Vicki May and Jack Wilson and their students for helping us to discover a new way that engaging with technology can contribute to experiential learning with objects in the future—something that we hope to continue to put into practice!



Inupiat snow goggles, about 1905 and a 3-D printed replica. The snow goggles were donated at the bequest of Frank C. and Clara G. Churchill.



An Inupiat hide scraper, 1875–1899, and a 3-D printed replica.

Members of the Engineering 2 class titled “Integrated Design: Engineering, Architecture, and Building Technology,” taught by Jack Wilson and Vicki May, in the Bernstein Study-Storage Center. Photo by Amelia Kahl.



WITNESS

A Recent Acquisition's Transformative Engagement

Both depicting black life in America from a well of personal emotion and experience and advocating publicly for black artists, Benny Andrews (1930–2006) never distinguished art from education from activism. One of ten children in a Madison, Georgia, sharecropper family of African, Scottish, and Cherokee lineage, Andrews always identified as African American. After serving in the U.S. Air Force, he attended the School of the Art Institute of Chicago (1954–58), where he enjoyed access to the kinds of museums and libraries that had been closed to him in the segregated South. Andrews then moved to New York City, where he remained for most of his life. His work, in a variety of media, remained rooted in the human figure throughout his prolific career.

In 1968, returning to a technique that he had developed while in art school and then largely set aside during his early career, the artist completed *Witness*, one of several powerful collages that frame black Americans in the context of both defiance and survival. The painting's intensity arises from Andrews's incorporation of collaged elements, the composition's insistent focus on a single figure, and a title that can be taken as at once an observation and a command. He stated, "Black artists fought against an ingrained system that refused to allow them the one thing that practically everyone gives as the premise for individual artistic endeavors: the need to express oneself."¹ The subject in *Witness* is likewise a fighter. Though her resistance is subtle, she carries the gravitas of one who has survived the hardship of everyday life for a black American woman in the first half of the twentieth century. Andrews presents her against the backdrop of a simple exterior, which forces her to the front of

the picture plane; the collaged sections of her face and clothing therefore appear to share the beholder's space with arresting immediacy. Her gaunt face and thin, ropy arms suggest someone who is elderly and worn. The rough cloth that defines her face and garments evokes the fabrics that Andrews recalls being dressed in as a child, including repurposed seed and fertilizer sacks, and contributes both authenticity and pride to her bearing. "I started working in collage," Andrews reported, "because I found oil paint so sophisticated and I didn't want to lose my sense of rawness. Where I am from, the people are very austere. We have big hands. We have ruddy faces. We wear rough fabrics. . . . These are my textures."²

As the title *Witness* suggests, the painting serves as a testimony of a life defined by the defiance that derives from the power of seeing and surviving. The era in which Andrews painted *Witness* was marked more by his increased distance from the art market and visibility as an educator and activist in New York than by his actual output as an artist. In 1968, he began teaching at Queens College, and in 1969, he founded the Black Emergency Cultural Coalition (BECC), which organized protests against such institutions as the Metropolitan Museum of Art and the Whitney Museum of American Art for their non-representation of black artists, curators, and administrators. He was equally frustrated by the many labels assigned to black artists that separated their work from, rather than incorporated it into, the story of American art. Sharon Patton writes: "[Andrews] has fought being identified as a black artist, rather than an artist, and denied his right to be black. He dislikes classification of his art based on racial image, for his works then become an artistic

'other' with no relevance for mainstream America."³

When we presented *Witness: Art and Civil Rights in the Sixties* at the Hood Museum of Art in 2014, this painting was the signature work that introduced visitors to the exhibition's concepts, including the weight and responsibility for bearing witness to injustice, conflict, progress, and change, not always in equal measure. The powerful role of artists in this struggle became a touchstone for teaching with the exhibition, and during the run of the exhibition, faculty teaching twenty-one courses in twelve academic departments held their classes in the galleries and often began their discussions with Benny Andrews's *Witness*. These included courses with such titles as, "Black America since the Civil War," "Sex, Gender, and Society," "Democracy in America," "The African American Intellectual," "Identity and the Migrant Narrative," and "Human Rights, Global to Local." We are delighted to bring this work by one of the country's most important twentieth-century artists into the museum's collection, and to imagine that students enrolled in these classes, and many more, in the future will continue to benefit from its vision.

JULIETTE BIANCO
Interim Director

Notes

1. Mary Schmidt Campbell, *Tradition and Conflict: Images of a Turbulent Decade, 1963–1973* (New York: Studio Museum in Harlem, 1985), 10.
2. *Since the Harlem Renaissance: 50 Years of Afro-American Art* (Lewisburg, Penn.: Center Gallery of Bucknell University, 1985), 10.
3. *The Collages of Benny Andrews* (New York: Studio Museum in Harlem, 1988), 8.



Benny Andrews, *Witness*, 1968, oil on canvas with painted fabric collage. Purchased through gifts by exchange from Evelyn A. and William B. Jaffe, Class of 1964H; Kent M. Klineman, Class of 1954; and Mr. and Mrs. Joseph H. Hazen. © Estate of Benny Andrews / Licensed by VAGA, New York, N.Y. Photo by Joshua Nefsky.

the collections

RECENT ACQUISITIONS

Chike Obeagu, *City Scape and City Dwellers II*, 2015

Chike Obeagu is known for his expressive mixed-media paintings that explore social experiences of the everyday. *City Scape and City Dwellers II* represents his most successful attempt to date to push the formal and conceptual boundaries of his subject matter, the materiality of his medium, and photo-collage technique. Obeagu presents a condensed yet an all-encompassing view of Abuja, Nigeria's capital city, where he is based. The city serves as a microcosm of contemporary quotidian experience in Nigeria, as well as elsewhere in Africa and the world at large. Working with bright colors interspersed with cool colors, he captures the bustling energy of city life, people, animals, and co-constitutive elements of the urban environment, such as cars, motorcycles, and shopping malls. In the painting, the viewer encounters the various shades of people that populate the city: the working-class, the fashion-savvy, the mentally deranged, and the commercial motorcyclist, popularly called *okada*, as they move about their daily grind. Obeagu's photo-collage technique allows him to introduce textual elements that convey some of the recent events in Nigeria, such as electioneering campaigns and the recent Ebola outbreak. In this way, the painting is both a work of art and a visual record of the social milieu in Nigeria at a particular juncture.

Obeagu received his BA and MFA in painting from the University of Nigeria, Nsukka, in 1998 and 2003, respectively. He presently teaches painting and mixed media at the Department of Visual and Creative Arts, Federal University Lafia, Nassarawa State, Nigeria. He developed his photo-collage technique in his final year in art school when the lack of resources and financial means pushed him to seek cheap and easily accessible materials. This technique involves a seamless melding of colorful magazine and billboard poster cutouts and acrylic or oil paints, such that it is not always easy to tell where paper meets paint. In his compositions, he creates depth by carefully playing with scale, perception, and color. He achieves an embossed effect by using thick slabs of acrylic paint or polymer glue to outline figural elements and built structures, and to break the picture surface into grids or panels. Obeagu's works are often configured as narratives that reflect cultural, social, political, and economic concerns, and are at times laced with humor. His interest in everyday experiences includes both the banal and the poignant. His themes range from human interaction, music, religion, prostitutes on street corners, love and relationships, arsonists, and highway robbers, to historical events such as colonialism and the advent of Christianity in Nigeria.

Obeagu shares a creative affinity with artists such as South African Kay Hassan and Kenyan Wangechi Mutu. Hassan creates large-scale collages from scavenged billboard advertisement posters. Referred to as paper constructions, the collages take the form of portraits of ordinary people he encounters around the city of Johannesburg, South Africa's economic nerve center. Mutu, on the other hand, creates surreal collages (composed mainly of paint and cutouts) that often consist of figural forms with exaggerated features. She addresses a broad range of themes, including the urban social experiences in Nairobi, Kenya, her city of birth, and New York, where she is currently based. Obeagu's figural forms have similarly exaggerated features. His depictions of eyes and ears appear engorged, adding a surreal dimension to his compositions, as is the case in *City Scape and City Dwellers II*.

Chike Obeagu, *City Scape and City Dwellers II*, 2015, mixed media. Purchased through a gift by exchange from Mr. and Mrs. Joseph H. Hazen; 2015.16.



COMMUNITY OF LEARNERS Creating Effective Educational Resources for the Native American Collections

In 2013, the Hood Museum of Art was awarded a grant from the Institute of Museum and Library Services (IMLS) to digitize the museum's entire collection of Native American art and make images and information about the objects available on a dedicated Web forum. As part of this three-year project, more than 3,500 Native American objects in the collection are being photographed, and experts on Native American art are reviewing the collection and updating the museum's catalogue information.

The Web forum (scheduled to launch in 2016) will feature a searchable database of the collection and provide information, stories, images, and videos about objects in the collection. Two Native American Dartmouth students working as interns at the museum last year and next year are helping to support communication with representatives of relevant Native American communities at the College and across the country. This feedback on the collection, combined with that of invited academic consultants, will significantly enhance the museum's knowledge base—as well as the teaching value of the objects, which is one of the key goals of the initiative. The more that is known about objects in the collection, the wider the range of ways they can be integrated into both the college and K-12 curriculum.

At the same time the museum is working to enhance its understanding and appreciation of the objects in the collection, it is also working to better understand the curricular needs and teaching practices of regional schools. Museum education staff have formed a teacher advisory group comprised of elementary, middle, and high school educators who have attended workshops and brought groups of students to the museum for tours of Native American art exhibitions in the past, and who regularly teach about Native American art and culture in the classroom. The new Native American Art at Dartmouth Web forum will feature learning resources designed to help integrate the study of these works of art into the curriculum. The teacher advisory



Mateo Romero, *Bloom*, 2009, photo transfer and acrylic paint on panel. Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2010.53.5.
© Mateo Romero

group reflects the museum's longstanding commitment to audience research, and will help ensure that any learning resources developed by the museum related to its Native American collections will be as effective as possible.

The teacher advisory group convened during the winter and will continue to meet periodically throughout the year. Following an introduction to the museum's Native American collections and the IMLS project, teachers were asked to describe how they use online resources for their own research as well as in the classroom with students. Next, they were asked to explore and critique online resources related to Native American art that have been created by other museums and organizations, to help Hood Museum staff understand what they find most and least useful. Over time, Hood staff will develop prototypes of learning resources related to its own collection of Native American art, and the teachers will use and evaluate those resources, providing feedback that will

help to shape these educational tools. This collaboration between museum staff and regional teachers is an example of the many ways the museum seeks to fulfill its mission to create an ideal learning environment (online as well as in the galleries) that fosters transformative encounters with works of art. In this instance, the beneficiaries will be regional K-12 teachers and students, as well as anyone who draws upon the museum's new Native American Web forum as an educational resource.

MEMBERSHIP MATTERS

THANK YOU! The Hood Museum of Art 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. 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. For answers to your questions about membership, please email Hood.Membership@Dartmouth.edu. 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.

Upcoming Member Exclusive:
TOUR AND LUNCH WITH A CURATOR
Jonathan L. Cohen Curator of American Art
Bonnie MacAdam
27 July, Monday, 12:30–2:30 P.M.
See the calendar for more information!



Members of the Writing 5 class titled "America's Founding Fathers: Why They Still Matter," taught by Marlene Heck, in the Bernstein Study-Storage Center with Bonnie MacAdam, Jonathan L. Cohen Curator of American Art. Photo by Amelia Kahl.

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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Dick Durrance, *Boots, Two Bits Base Camp, 50k. NE of An Khe, July, 1967, 1967*, gelatin silver print. Gift of Jeffrey Hinman, Class of 1968, in memory of William Smoyer, Class of 1967, and J. Robert Peacock, Class of 1968; PH.2004.45.2. On view in the exhibition *Picturing the World*.

This summer at the Hood

AUTO-GRAPHICS: WORKS BY VICTOR EKPUK

Through August 2, 2015

UKARA: RITUAL CLOTH OF THE EKPE SECRET SOCIETY

Through August 2, 2015

WATER WAYS: TENSION AND FLOW

Through August 23, 2015

ABOUT FACE: SELF-PORTRAITURE IN CONTEMPORARY ART

Through July 19, 2015

PICTURING THE WORLD: CLASS OF 1965 PHOTOGRAPHERS

June 6 through July 26, 2015

HOOD MUSEUM OF ART

quarterly

Summer 2015

DARTMOUTH COLLEGE