

HOOD MUSEUM OF ART

DARTMOUTH
COLLEGE

quarterly

Winter 2015



South Italian, Apulian, attributed to the Painter of Ruvo 964 (Canosa Group), red-figure fish plate: red mullet, wrasse, cuttlefish, mussel, about 320 BCE, ceramic. Tampa Museum of Art; Joseph Veach Noble Collection; 1986.108. Above: surface; below: side view.



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

LETTER FROM THE DIRECTOR

This promises to be an exciting year at the Hood Museum of Art—one for celebrating thirty years in our magnificent Charles Moore building and for looking ahead to its renovation and masterful expansion by Tod Williams Billie Tsien Architects, set to begin in early 2016. When the Hood Museum of Art opened, it represented the first permanent home for the College's collections since the first object was acquired in 1772. Now boasting a collection of over 65,000 works of art with a global reach and pursuing a teaching mission that supports the curriculum in nearly every department on campus as well as more than eighty K–12 schools in New England, the museum is ready to start a new chapter in its history. The “hidden jewel” of thirty years ago will now announce itself boldly with a striking new façade and atrium, as well as galleries that look out on the Dartmouth Green. We are also thrilled to announce, in the pages that follow, a major \$10 million anonymous gift to create a museum learning center for studying and teaching with original works of art. The success of our one object-study room, which sits within our storage facility and accommodates only sixteen students at a time, has propelled us to create an expansive new learning center with three distinct object-study rooms of different sizes to accommodate larger classes, smart technology, and the experiential teaching and learning styles that are a signature of object-centered pedagogy. We are honored and challenged by this momentous gift to create a space that presents unprecedented learning opportunities for Dartmouth faculty and students.

We are further honored by, and proud to announce in this issue, a remarkable gift of over one hundred works of art from the collection of the late Barbara J. and David G. Stahl, Dartmouth Class of 1947, donated in their memory by their children, Susan E. Hardy, Nancy R. Wilsker, Sarah A. Stahl, and John S. Stahl. Like our anonymous donors above, Barbara and David Stahl were great friends to the Hood and to Dartmouth and recognized and appreciated the power of teaching with original works of art. Ranging from Old Master drawings to works by contemporary American artists, this gift represents an enormous boost for teaching behind the scenes and for enjoyment by the visiting public. Many will recognize works by such renowned artists as Albrecht Dürer, Jacques Callot, Rembrandt van Rijn, Käthe Kollwitz, George Rouault, and American artists Peggy Bacon, William Glackens, Edwin and Mary Scheier, and Gerry Williams, among others. We are deeply grateful to the Stahl family and look forward to the learning and discovery that await students in the years to come.

We begin the year with an exhibition that you won't want to miss: *Poseidon and the Sea: Myth, Cult, and Daily Life*, on tour from the Tampa Museum of Art and presenting works of ancient Greek, Roman, and Etruscan art connected to the mythological figure of Poseidon and, more broadly, the relationship between humans and the vastness of the sea for travel, commerce, and sustenance. We've extended the museum's winter opening time until March 15 to allow the maximum visibility for this exhibition, which we know will be a focus for teaching at the College and in the community, and a draw for visitors of all ages. Also on view this winter is *About Face: Self-Portraiture in Contemporary Art*, an exhibition curated by Dartmouth students—both Hood interns and senior Studio Art majors. It is the third in a series that began with *The Expanding Grid* in 2012 and continued with *Word and Image* in 2013. This year, the students turned their collective eye to the innumerable ways that contemporary artists have engaged with depicting their own likenesses, integrating disguise, impersonation, assumed personae, and digital manipulation as well as other methods to question the value and integrity of authorship and a coherent artistic identity. We invite you to visit and experience how such artists as Chuck Close, Susanna Coffey, Rineke Dijkstra, Wendy Red Star, Enrico Riley, Cindy Sherman, Jeff Wall, and many others have approached this time-honored subject and continue to invent within it during the digital age.

We look forward to seeing you this winter at the Hood Museum of Art and hope that your visit will be an enjoyable one!

MICHAEL TAYLOR
Director

HOOD MUSEUM OF ART STAFF

Susan Achenbach, *Art Handler*
Gary Alafat, *Security / Buildings Manager*
Juliette Bianco, *Deputy Director*
Patrick Dunfee, *Exhibitions Designer / Preparations Supervisor*
Rebecca Fawcett, *Registrarial Assistant*
Stephanie Fournier, *Office Assistant*
Kate George, *Tour Coordinator*
Cynthia Gilliland, *Associate Registrar*
Tracy Haines, *Assistant to the Director*
Katherine Hart, *Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming*
Deborah Haynes, *Collections Documentation Manager and Cataloguer*
Alfredo Jurado, *Security Guard*
Amelia Kahl, *Coordinator of Academic Programming*
Rebecca Karp, *Assistant Curator of Education*
Vivian Ladd, *Museum Educator*
Barbara MacAdam, Jonathan L. Cohen *Curator of American Art*
Nancy McLain, *Business Manager*
Neely McNulty, *Images and ArtStart Instructor*
Carrie Moote, *Security Guard*
Nils Nadeau, *Head of Publishing and Communications*
Allen Newton, *Security Guard*
Karysa Norris, *Curatorial Assistant*
Ugochukwu-Smooth Nzewi, *Curator of African Art*
Kathleen O'Malley, *Registrar*
Julie Ann Otis, *Development and Membership Coordinator*
Alison Palizzolo, *Public Relations Assistant*
Sarah Powers, *Assistant Curator for Special Projects*
Sharon Reed, *Programs and Events Coordinator*
John Reynolds, *Lead Preparator*
Mary Ellen Rigby, *Gift Shop Manager*
Essi Rönnkö, *Art Handler*
Katharine Staelin, *Digital Media Specialist*
Michael Taylor, *Director*
Christopher Warren, *Security Guard*
Lesley Wellman, *Hood Foundation Curator of Education*
Kathryn Whittaker, *Security Guard*
Janet Whyte, *Security Guard*
Nicole Williams, *Exhibitions Coordinator*
Jessica Womack, *Curatorial Assistant*
Matthew Zayatz, *Preparator*

HOOD MUSEUM OF ART

Dartmouth College
Hanover, New Hampshire 03755
(603) 646-2808
www.hoodmuseum.dartmouth.edu

Hood Quarterly #44 (Winter 2015)

Head of Publishing and Communications:
Nils Nadeau

Copiedited by Kristin Swan

Designed by Joanna Bodenweber

Printed by J. S. McCarthy

Photography by Jeffrey Nintzel,
unless otherwise noted.

© 2015 Trustees of Dartmouth College

SPECIAL exhibitions



POSEIDON AND THE SEA: MYTH, CULT, AND DAILY LIFE

January 17–March 15, 2015

The realm of Poseidon encompassed virtually every aspect of life in the ancient Mediterranean world, from mythology and cult to daily activities. This exhibition explores each of his dominions through more than one hundred works of Greek, Etruscan, and Roman art produced between 800 BCE and 400 CE. Visitors will see striking black-figure and red-figure pottery, alongside sculptures in terracotta, marble, and precious metals, and extraordinary examples of ancient glass, mosaics, carved gems, and coins. *Poseidon and the Sea* offers an intimate look not only at the mysteries of the ancient world but also at the timeless beauty and wonder of the sea that continue to resonate with us in the present day.

This exhibition was organized by the Tampa Museum of Art. Its presentation at the Hood Museum of Art was generously supported by Claire Foerster and Daniel S. Bernstein, Class of 1987, and the Eleanor Smith Fund, the Evelyn A. J. Hall Fund, and the Marie-Louise and Samuel R. Rosenthal Fund.

Greek/Macedonian, tetradrachm: Poseidon head, 229–220 BCE (minted under Antigonos Doson), silver. American Numismatic Society; 1966.75.26.

ABOUT FACE: SELF-PORTRAITURE IN CONTEMPORARY ART

January 31–August 30, 2015

Organized in collaboration with Hood interns and Studio Art majors from Dartmouth's Class of 2015, this exhibition explores the continued relevance and global diversity 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 assumed personae. *About Face* will explore the various approaches that contemporary artists have used to investigate identity as a culturally constructed phenomenon and will include works by such notable practitioners as Chuck Close, Susanna Coffey, Rineke Dijkstra, Marit Følstad, Martín Gutierrez, Nikki S. Lee, Sarah McEneaney, Bruce Nauman, Enrico Riley, Wendy Red Star, Cindy Sherman, Kiki Smith, Renée Stout, Christian Thompson, and Jeff Wall.

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



Jeff Wall, *Double Self-Portrait*, 1979, printed 2011, inkjet print mounted on archival board. Purchased through gifts by exchange, including gifts from Morton D. May, Class of 1936; Mrs. Walter L. Weil; Vernon F. West, Class of 1909; and Sarah Branch Jackson Coonley Morgan Doyle, daughter of Robert Jackson, Class of 1900; 2014.26.12. Courtesy of the artist.



ALLAN HOUSER: A CENTENNIAL EXHIBITION

Through May 10, 2015

Allan Houser (1914–1994) was a noted American sculptor, painter, and draftsman and one of the major figures in Native American art of the twentieth century. He often drew on his Chiricahua Apache heritage in making sculptures that depicted the Native American people of the Southwest. A versatile artist, he also created modernist abstract sculptures and worked in a variety of media including bronze, stone, and steel.

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

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

Poseidon and the Sea

MYTH, CULT, AND DAILY LIFE

This winter the Hood Museum of Art will showcase the first major U.S. museum exhibition to focus on the ancient Greek god Poseidon and his relationship to the sea.

The art on display will illuminate how ancient societies in the Mediterranean world worshipped this powerful god, who wielded immense authority through his dominion over the sea, as well as over horses and diverse natural phenomena. Included in this rich and focused exhibition are ancient vases decorated with mythological scenes, as well as objects that demonstrate observance of cult worship of the god—Poseidon for the Greeks, Nethuns and Neptune for the Etruscans and Romans, respectively—and aspects of daily life across the ancient Mediterranean.

Poseidon and the Sea has been curated by Dartmouth alumnus Seth Pevnick, Class of 1999, who is acting director, chief curator, and Richard E. Perry Curator of Greek and Roman Art at the Tampa Museum of Art, as well as a former Hood Museum of Art intern. Dr. Pevnick was inspired to organize a show on this topic by the nearly life-sized marble statue of the god from the Tampa collection, which presides at the entrance of the exhibition.

“I will always remain grateful to Dartmouth and the Hood Museum for providing me with the opportunity, as an undergraduate, to work directly with antiquities. It was there that I took my first steps towards a museum career, and it is truly gratifying now to help bring an antiquities exhibition there,” said Pevnick. “*Poseidon and the Sea* has been well received in Tampa and at the Joslyn Art Museum in Omaha, and

Roman (after Classical Greek original), statue of Poseidon/Neptune alongside dolphin, 1st century CE (Flavian [69–96 CE]?), marble. Tampa Museum of Art, Joseph Veach Noble Collection 1986.135.



I look forward to seeing the installation in Hanover, where we will be able to incorporate a highlight from the Hood's permanent collection. I hope that these and the other objects on view will be a benefit to students and professors in multiple departments, from Classics and Art History to Studio Art and beyond."

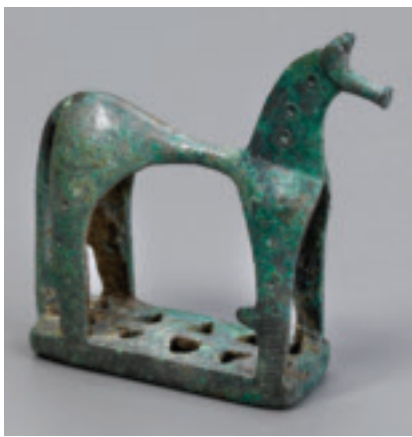
Featuring over 110 works from major public and private collections in the United States and Europe, *Poseidon and the Sea* examines not only the myth of Poseidon and his place among the gods but also a range of religious cults and the types of votive objects dedicated to this god and related divinities, as well as the myriad ways in which daily life in the ancient Mediterranean world was tied to the sea. Among the objects illustrating the latter are elaborately decorated fish plates (cover) that show the bounty of the sea.

Instantly recognizable by his trident and accompanied by fish and dolphins, Poseidon—like his Roman counterpart Neptune—is characterized by his sturdy build, thick wavy hair, and full beard. He looms large in Greek mythology as a central figure in the battle between the Olympian gods that brought order to the world and the monstrous race of Giants that threatened to overthrow them and create havoc. With power over not only the sea but also horses and natural phenomena from floods to earthquakes, Poseidon carried great importance throughout the ancient world. His most famous sanctuary was at Isthmia, where the Peloponnesos joins the Greek mainland, but he was also worshipped at landlocked sanctuaries. Votive offerings—from a small bronze horse, to schools of lead fish, to representations of the god himself—were meant to illuminate and impress. The exhibition includes a monumental bronze trident from the J. Paul Getty Museum that is over a dozen feet long and believed to have accompanied a colossal statue of the god that is now lost.

Beyond mythology and religion, however, the sea was the center of daily life in towns and cities along the coast



Greek, Attic, attributed to the Syleus Painter, Poseidon and Amphitrite receiving libation from Nike, red-figure stamnos, about 470 BCE. Toledo Museum of Art; Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey; 1956.58. Photo: Richard P. Goodbody, Inc.



Greek, Thessalian, horse figurine, late 8th century BCE, bronze (solid cast, with stamped and incised decoration). Tampa Museum of Art, Museum Purchase; 1995.004.

of the Mediterranean. It provided food and other resources, and allowed for easy travel and trade. Allusions to the sea are found throughout ancient art, from cargo boats and warships to dolphins, fish, and octopi. Visitors to the exhibition will discover illustrations of fishermen and shipbuilders alongside fish hooks and ship models, blurring the line between art and artifact, bringing the world of antiquity to life, and offering an intimate look at the timeless beauty and wonder of the sea that continues to resonate with us in the present day.

The works of art and material culture in the exhibition date to between 800 BCE and 400 CE, and were created by ancient Greek, Etruscan, and Roman artists and artisans. They include striking black-figure and red-figure pottery; sculptures in terracotta, marble, and precious metals; and extraordinary examples of ancient glass, mosaics, carved gems, and coins, all providing a rich picture of life in the ancient world.

Dr. Pevnick has edited a richly illustrated catalogue, with essays by several leading scholars, accompanying the exhibition. In conjunction with the exhibition, he will give an introductory lecture at 5:00 p.m. on Friday, January 30, followed the next day by a half-day symposium from 10:00 to noon, featuring talks by scholars who have been working on topics related to the themes of the exhibition. Dr. Brendan Foley, resident archaeologist at the Woods Hole Oceanographic Institution, will give a lecture on the underwater archaeology at the site of an ancient shipwreck off the Greek island of Antikythera on January 16 at 5:00 p.m. in the Hood Museum of Art Auditorium.

This exhibition was organized by the Tampa Museum of Art and will be on view at the Hood from January 17 through March 15, 2015. Its presentation at the Hood Museum of Art was generously supported by Claire Foerster and Daniel S. Bernstein, Class of 1987, and the Eleanor Smith Fund, the Evelyn A. J. Hall Fund, and the Marie-Louise and Samuel R. Rosenthal Fund.

RECENT ACQUISITION

The Stahl Collection of European and American Art



Barbara and David Stahl, January 1, 1993. Photo courtesy of Susan E. Hardy.

The Hood Museum of Art recently received a remarkable gift of 118 works of art originally collected by the late Barbara J. and David G. Stahl, Dartmouth Class of 1947, and donated in their memory by their children, Susan E. Hardy, Nancy R. Wilsker, Sarah A. Stahl, and John S. Stahl. Assembled over a period of sixty years, the works range from Old Master prints and drawings to works on paper, paintings, and ceramics by twentieth- and twenty-first-century American artists, many of whom the Stahls knew personally. Taken as a whole, the collection expresses some of the chief interests, preoccupations, and viewpoints of the collectors, including an empathetic exploration of the human condition, a love for music, a commitment to social justice, curiosity about the spiritual—especially as expressed through their own Jewish faith, and an abhorrence of war, social intolerance, and totalitarianism. Aided by the mentorship of dealers and museum professionals as well as hours of close examination of original works of art, the Stahls developed discerning connoisseurship skills and a broad knowledge of art history, particularly in the area of prints. The high quality of the works they collected, combined with their strong thematic links to a wide range of academic fields, make these new acquisitions prime candidates for the interdisciplinary, object-based

teaching that is central to the Hood Museum of Art's mission.

Highlights from the collection include Old Master prints by Albrecht Dürer, Jacques Callot, Rembrandt van Rijn, and Wenceslaus Hollar; wide-ranging prints from the nineteenth century, including depictions of opera subjects by Henri Fantin-Latour; images of social unrest by Käthe Kollwitz; and satirized political figures by Honoré Daumier. An especially strong component of the Stahl collection is German Expressionism, which is represented by bold, socially critical prints by early twentieth-century artists Max Beckmann, Erich Heckel,



Gerry Williams, vase, about mid-1980s, stoneware. Gift of Susan E. Hardy, Nancy R. Wilsker, Sarah A. Stahl, and John S. Stahl in memory of their parents, Barbara J. and David G. Stahl, Class of 1947; 2014.73.20.



Georges Rouault, *Amazone (Equestrian)* from *Le Cirque (The Circus)*, 1930, color aquatint. Gift of Susan E. Hardy, Nancy R. Wilsker, Sarah A. Stahl, and John S. Stahl in memory of their parents, Barbara J. and David G. Stahl, Class of 1947; 2014.73.105. © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris

Conrad Felixmüller, Ludwig Meidner, and Emil Nolde.

A centerpiece of the collection is a complete set of the eight color aquatints that comprise George Rouault's series *Le Cirque* (*The Circus*), from 1930. The Stahls were particularly drawn to Rouault's work and purchased two prints from this series as their first art acquisitions. For over three decades they sought to complete the set, and in 2006, David acquired the last outstanding image from the series, that of the mounted rider. The acquisition of the entire set was a particular source of pride and pleasure for him as a collector. Rouault evokes through the *Cirque* prints a sense of human vulnerability and suffering that lies beneath the circus's festive façade. Rouault viewed circus performers, like the prostitutes he also portrayed frequently, as marginalized, tragic figures who stood for an eroding human society.

The earliest American works in the collection date to the early twentieth century, beginning with a 1910 social realist drawing of a street peddler by William Glackens, and continuing with Regionalist imagery from the 1930s and 1940s, including Howard Norton Cook's 1936 etching *Southern Mountaineer*, Bernard Brussel-Smith's 1941 wood engraving *Bowery*, and drawings by Peggy Bacon and Don Freeman. With later twentieth-century art, the Stahls continued to collect figural subjects and social commentary, but they also began to acquire works by artists with ties to New England, including Sigmund Abeles, Ivan Albright, James Aponovich, Peter Milton, and pioneering New Hampshire ceramists Edwin and Mary Scheier and Gerry Williams, who died on August 29, 2014.

Both Barbara (1930–2004) and David Stahl (1926–2013) were passionately committed to education and supported the visual and performing arts—especially music—in their community of Manchester, New Hampshire, and beyond. Barbara was a renowned paleoichthyologist and longtime professor at Saint Anselm College, while David maintained a dental practice for over fifty years. He

was a devoted and generous supporter of his alma mater, Dartmouth College, and, together with Barbara, keenly followed the activities of the Hood Museum of Art from its opening in 1985. He was particularly impressed by the extent to which the museum had fostered curricular ties through its diverse exhibition program and interactive instruction in its Bernstein Study-Storage Center, where original works of art are pulled for courses taught by faculty in nearly every

academic department and program at Dartmouth. During a recent nine-week period, for instance, one thousand works of art were used for thirty-nine different courses that made fifty-seven visits to the museum's Bernstein Study-Storage Center.

A selection of highlights from this generous gift from the children of Barbara and David Stahl will be on view in the museum from August 1 through December 6, 2015.



Wenceslaus Hollar, after Hans Holbein, the younger, *When Adam Delted*, from the *Dance of Death* series, 1651, etching. Gift of Susan E. Hardy, Nancy R. Wilsker, Sarah A. Stahl, and John S. Stahl in memory of their parents, Barbara J. and David G. Stahl, Class of 1947; 2014.73.86.



Conrad Felixmüller, *Selbstbildnis* (*Self Portrait*), plate 24, from the illustrated book *Deutsche Graphiker der Gegenwart* (*German Printmakers of Our Time*) by Kurt Pfister, 1919; published 1920, woodcut. Gift of Susan E. Hardy, Nancy R. Wilsker, Sarah A. Stahl, and John S. Stahl in memory of their parents, Barbara J. and David G. Stahl, Class of 1947; 2014.73.82. © 2014 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



Don Freeman, *Two Men at Café Table*, about 1930s, conte crayon and ink wash. Gift of Susan E. Hardy, Nancy R. Wilsker, Sarah A. Stahl, and John S. Stahl in memory of their parents, Barbara J. and David G. Stahl, Class of 1947; 2014.73.6.



Sigmund Abeles, *Space Issue #1—Italy*, 1977, drypoint. Gift of Susan E. Hardy, Nancy R. Wilsker, Sarah A. Stahl, and John S. Stahl in memory of their parents, Barbara J. and David G. Stahl, Class of 1947; 2014.73.23.

calendar of events

JANUARY

16 January, Friday, 5:00 P.M.

Hood Museum of Art Auditorium

LECTURE

“The Antikythera Shipwreck: Excavating the World’s Richest Ancient Shipwreck”

Brendan Foley, Research Specialist,

Woods Hole Oceanographic Institution

Dr. Foley will discuss the latest discoveries and use of new technology at one of the Mediterranean’s most important shipwreck sites, which dates to around 70 BCE. Co-sponsored by the Neukom Institute, the Dartmouth Archaeology Working Group, and the Hood Museum of Art.

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

INTRODUCTORY TOUR

***Tradition and Transformation:
Twentieth-Century Inuit Art***

25 January, Sunday, 12:00–5:00 P.M.

FAMILY DAY

Poseidon and the Sea

Travel back in time and across ancient seas to explore the realm of Poseidon and its connection to the ancient Mediterranean world, from mythology and cult to activities of daily life. In the gallery, a family guide and other resources will lead you on your looking adventure. In the studio, use a variety of materials to create your own works of art inspired by the range of objects in the exhibition. Designed for children ages 6 to 12 and their adult companions. No pre-registration required. For more information, call (603) 646-1469.

30 and 31 January, Friday and Saturday

EXHIBITION CELEBRATION AND SYMPOSIUM

Poseidon and the Sea: Myth, Cult, and Daily Life

30 January, Friday, 5:00 P.M.

Hood Museum of Art Auditorium

KEYNOTE ADDRESS

Seth Pevnick, Dartmouth Class of 1999, Acting Director, Chief Curator, and Richard E. Perry Curator of Greek and Roman Art, Tampa Museum of Art

Dr. Pevnick will discuss the making of the exhibition and its themes of myth, culture, daily life, and seafaring.

PUBLIC RECEPTION

This lecture will be followed by a reception with live music in the Kim Gallery from 6:00 to 7:30 p.m.

31 January, Saturday, 10:00 A.M.–12:00 P.M.

Hood Museum of Art Auditorium

SYMPOSIUM

“Poseidon and the Sea: An Exploration of Themes”

Join us for this half-day symposium co-sponsored by the Hood Museum of Art, the Department of Classics, and the Department of Art History. The event has been funded by these departments, a Hood Museum of Art endowment from the Andrew W. Mellon Foundation, and Claire Foerster and Daniel S. Bernstein, Class of 1987.

Myth and Cult

Jenifer Neils, The Elsie B. Smith Professor in the Liberal Arts, Case Western Reserve University:
“‘The Voyage Out’: Fish in Attic Vase Painting”
Margaret Miles, Professor of Art History, Classics, and Visual Studies, University of California, Irvine:
“Templed Promontories: Visibility at Sea in Poseidon’s Aegean”

Daily Life

William M. Murray, Mary and Gus Stathis Professor of Greek History, University of South Florida:
“Poseidon’s Realm: Ancient Naval Warfare”
Sarah Murray, Assistant Professor of Classics and Religious Studies, University of Nebraska, Lincoln:
“Earth Shaker: The Frightful Sea as Friend and Foe in Early Greece”

A Q&A will follow each session.

FEBRUARY

4 February, Wednesday, 4:30 P.M.

Hood Museum of Art Auditorium

LECTURE

“From Spears to Kalashnikovs: Warrior Theatre and the Construction of Masculinity in the North Rift, Kenya”

Sidney L. Kasfir, Heilbrun Distinguished Emeritus Fellow, Professor Emerita, Art History Department, Emory University
Dr. Kasfir will trace the meaning of the spear in the definition of masculinity and the gradual change from spears to guns as a result of the flow of illegal weapons out of neighboring Somalia and South Sudan.

4 February, Wednesday, 6:30–8:30 P.M.

ADULT WORKSHOP

About Face

Join this discussion-based workshop to learn about the various approaches that contemporary artists have used to explore identity in self-portraiture. Then, in the studio, experiment with a variety of materials to create your own self-portrait inspired by issues presented in the exhibition. No previous art experience necessary. Enrollment for this free workshop is limited. Please register through the museum’s online calendar by February 2.

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

Second-floor galleries

INTRODUCTORY TOUR

Poseidon and the Sea: Myth, Cult, and Daily Life

9 February, Monday, 12:15–2:15 P.M.

MEMBER EXCLUSIVE

Tour and Lunch with a Curator

Join fellow members and Hood Director Michael Taylor for a tour of *About Face: Self-Portraiture in Contemporary Art*. Lunch will follow in the Hood’s conference room. \$30.00 per person; please register by Monday, February 2. Open to all members. Space is limited to twelve. To register, please call (603) 646-9660 or email sharon.reed@dartmouth.edu.

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

LUNCHTIME GALLERY TALK

“Poseidon and His Attributes, Poseidon and His Women”

Ada Cohen, Professor of Art History, Israel Evans Professor in Oratory and Belles Lettres, Dartmouth College



Our new program series for museum members includes a quarterly tour and lunch with a curator. The first one was a program with the Hood's curators for *Witness*, Juliette Bianco, deputy director, and Jessica Womack, curatorial assistant. Members are treated to a small-group discussion about the exhibition followed by a catered lunch in the Hood's conference room. Photo by Alison Palizzolo.

20 February, Tuesday, 4:00 P.M.

GALLERY TALK

“Tracing Poseidon’s Image: Representations of the Sea on Italian Coins”

Alexandra Berman ’16, Junior Research Scholar and Classics Major, Dartmouth College

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

SPECIAL TOUR

About Face: Self-Portraiture in Contemporary Art

Michael Taylor, Director, and Laura Dorn ’15, Homma Family Intern

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

LUNCHTIME GALLERY TALK

“Smiting the Gods”

Steven Kangas, Senior Lecturer, Department of Art History, Dartmouth College

27 February, Friday, 7:00 P.M.

Loew Auditorium, Black Visual Arts Center

FILM SCREENING

National Gallery (2014, 180 min.)

Introduction by Hood Director Michael Taylor
Documentary filmmaker Frederick Wiseman takes us inside one of the great museums in the world: the National Gallery in London.

MARCH

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

LUNCHTIME GALLERY TALK

“Poseidon the Earth-Shaker, Feasting, and the Sea: An Archaeologist’s Perspective”

Julie Hruby, Assistant Professor of Classics, Dartmouth College

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

INTRODUCTORY TOUR

Poseidon and the Sea: Myth, Cult, and Daily Life

9 March, Monday, 12:15–2:15 P.M.

MEMBER EXCLUSIVE

Tour and Lunch with a Professor and a Curator

Join fellow members and Jerry Rutter, Sherman Fairchild Professor of the Humanities Emeritus, Classics Department, Dartmouth College, and Katherine Hart, Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, Hood Museum of Art, for a tour of *Poseidon and the Sea*, followed by lunch and discussion in the Hood’s conference room. \$30.00 per person; space is limited. Please register by Monday, March 2 (sharon.reed@dartmouth.edu or 603-646-9660).

10 March, Tuesday, 12:30 P.M.

LUNCHTIME GALLERY TALK

“The Motion of the Ocean:

Sensuality and the Sea in Roman Art”

Essi Rönkko, *Poseidon and the Sea* Curatorial Assistant, Art Handler, Hood Museum of Art

11 March, Wednesday, 6:30–8:00 P.M.

ADULT WORKSHOP

Learning to Look: José Clemente Orozco’s Mural

From 1932 to 1934, Mexican artist José Clemente Orozco painted *The Epic of American Civilization*, an ambitious mural in Baker Library. Come and explore this mural—now a national historic landmark—and learn techniques for interpreting any work of art. This workshop is discussion-based and participatory. Registration is free, but space is limited. Please register through the museum’s online calendar by March 9.

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

GALLERY TALK

“Reflections on the *Poseidon and the Sea* Exhibition”

Seth Pevnick, Dartmouth Class of 1999, Acting Director, Chief Curator, and Richard E. Perry Curator of Greek and Roman Art, Tampa Museum of Art

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



Assistive listening devices are available for all events.



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



Lisa Baldez, chair of the program in Latin American, Latino, and Caribbean Studies, and professor of Government, teaching *Government 7: Politics and Culture of Cuba* in the Bernstein Study-Storage Center, winter 2014.

Anonymous \$10 Million Gift Will Transform Teaching at the Hood Museum of Art

The Hood Museum of Art is known for its behind-the-scenes curricular engagement with its collections for Dartmouth faculty and students, and that engagement will now be at the forefront of the museum’s major expansion in the years ahead, thanks to a \$10 million gift from an anonymous donor. A new state-of-the-art object-study center that will be the centerpiece of the design for the renovated and expanded museum facility by Tod Williams Billie Tsien Architects. Current plans indicate that the work will begin in spring 2016.

“This gift gets to the heart of what Dartmouth does best: provide undergraduates with unparalleled opportunities for authentic, challenging, active learning experiences,” said President Phil Hanlon ’77 in a press release announcing the gift to the community. “The Hood Museum of Art is a model teaching museum, and the Museum Learning Center will expand its capacity to transform student lives. We’re deeply grateful for this donor’s inspired commitment to Dartmouth students and the arts.”

The expansion project will provide the museum with an enlarged

and updated facility that will allow the Hood to display more of its collection, provide a better visitor experience, and meet the increasing demand among Dartmouth faculty for teaching with original works of art. The expanded museum facility will make space for more of this learning to happen for *all* of our visitors, since the new permanent collection galleries will be designed as adaptable, flexible, and beautiful

spaces. The cutting-edge museum learning center—vital to the Hood’s ability to fulfill its teaching mission—is at the core of the Hood’s future on the Dartmouth campus. This generous gift makes it possible to teach with objects from the museum’s rich array of collections at an unprecedented level.

The learning center will triple the number of the Hood’s object-study classrooms. Four years after



Robert Bonner, chair of the Department of History, teaching *History 18: US Political History in the 19th Century* in the Bernstein Study-Storage Center, spring 2014.

the museum opened in 1985, it inaugurated teaching in the Bernstein Study-Storage facility, a classroom located within one of the storage areas of the Hood. Operating much like print rooms in other museums, where small classes and individuals study works on paper, the Hood's new study-storage classroom allowed the curator of academic programming and collections curators to work with faculty to incorporate the study of objects from all media, continents, and chronologies into the curriculum. In this sense, it enlarged what many academic museums practiced and was probably the first study-storage room of its kind. The field of academic programming has also grown since that time with significant grants from the Andrew W. Mellon Foundation starting in 1992, which helped to revolutionize the way college and university museums provide undergraduates with first-hand access to collections. The new museum learning center at the Hood Museum of Art will accommodate the extensive and growing curricular demand for object-based teaching and research using the museum's more than 65,000 works of art. It will make the Hood's teaching mission visible to all and give Dartmouth professors greater freedom and flexibility to integrate object-based teaching into their courses.

The new center's three object-study rooms will be equipped with a range of technological enhancements to make them function as "smart" classrooms, and will be able to accommodate a range of class sizes, allowing the museum to meet the needs of faculty, students, and scholars across many disciplines. They will be outfitted to make teaching with the museum's diverse collections a more intellectually rewarding and enjoyable experience. In these spaces, natural light and furniture designed to facilitate close looking and collaborative learning will be integrated with technology to provide support to different approaches to teaching and learning with the same objects, according to academic discipline or curricular goals.

Learning with objects happens through observation, active discussion and debate, research, analysis and ultimately interpretation. The teaching spaces in the new learning center will be designed to put the object at the center of that conversation. The technology in the learning center will provide rich possibilities for new engagement with objects. For example, a Tlingit potlatch box from the Northwest Coast from the collection can be placed in the object-study room, and with a live camera feed and videoconferencing software, students can talk with a tribal elder on the Northwest Coast who is looking at the object along with them in real time. Or students



Unknown artist, Tlingit, bentwood box, about 1880, cedar, red turban snail opercula, paint, and metal. Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund and the Hood Museum of Art Acquisitions Fund; 989.24.27037.

can focus the powerful magnifying properties of a ceiling-mounted camera on a print by Rembrandt and view the projected image on a large screen in such detail that they can follow the pattern of the metal burr thrown up from the artist's etching tools. Also exciting is that we know that new discoveries about objects in the collection will be made by faculty and students as more, and closer, attention is paid to them.

"Student and faculty engagement is at the heart of the Hood's mission as a teaching museum," said Michael Taylor, director, "and the Hood Museum of Art has been nationally and internationally recognized as a leader in the field for nearly three decades. These years of cultivating teaching and learning with objects, as well as our work with students as interns and in non-curricular programs, have prepared the museum for its next phase of development within an expanded facility that will allow us to reach further and deeper into the curriculum and bring student engagement to a new level. We are immensely grateful to our anonymous donors for providing us with the opportunity to take this next step into the future and hope that this transformational gift will inspire others to support the museum's expansion project and teaching mission."



Students in a Classics class study Greek vases on loan from the Yale University Art Gallery as part of their coursework, spring 2011.

A COMMUNITY OF LEARNERS

Many Participate at the Hood Museum of Art

This past fall, Hood Museum of Art staff took advantage of the opportunities presented by the major exhibition on loan from the Brooklyn Museum, *Witness: Art and Civil Rights in the Sixties*, to find new ways of engaging with our audiences and incorporating their voices into the exhibition. We are pleased with the success of these initiatives, which will influence our planning for future projects at the Hood. Thank you to all who participated—here are just a few highlights!



We worked with journalist and former host of National Public Radio's *All Things Considered* Michele Norris to include her Peabody Award-winning Race Card Project as an interactive component of the exhibition.



An interactive timeline provided information on key events, people, and legislation that took place both on the national level and at Dartmouth between 1954 and 1973. Visitors were invited to add their voices by responding to two questions, “How is this history reflected in your life?” and “What does your activism look like?” The hundreds of responses we received revealed the personal connections to civil rights issues then and now.



Thirteen campus and local residents shared their reflections on various works of art in the exhibition. The community voices labels added a personal perspective and connected our own College and Upper Valley community to the exhibition. Evelyn Ellis, pictured in this photograph, Vice President for Institutional Diversity and Equity at Dartmouth, wrote a response to Sam Gilliam's *Red April* (1970). Photo by Alison Palizzolo.



Above, Ridwan Hassen, Class of 2015, listens to the free *Witness* audio guide while taking in Jacob Lawrence's watercolor *Soldiers and Students* (1962). This smartphone app was the result of a partnership between the Hood and the Korean-based company GUIDEPL, for whom Alice EunMyoung Lee, Class of 2014, is the Overseas Marketing Manager. All content was developed by Jessica Womack '14, curatorial assistant. The voices were those of Dartmouth students past and present. Photo by Alison Palizzolo.



We were thrilled to host exhibition artist Jae Jarrell and her husband, artist Wadsworth Jarrell, for a conversation about their lives, art, and the Chicago-based AfriCOBRA art collaborative that was founded in the late 1960s. Here, the Jarrells stand in the exhibition galleries with Jae's two works: *Urban Wall Suit*, left, and *Ebony Family*, right. Photo by Rob Strong.

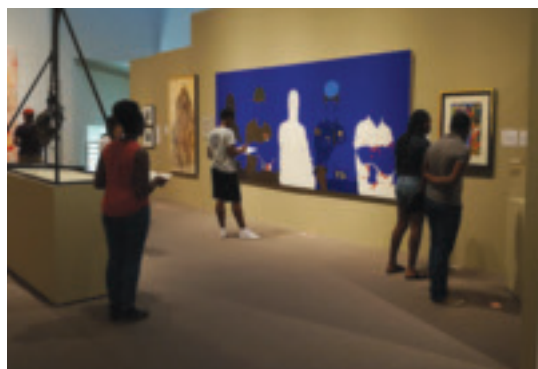


We officially celebrated *Witness* by inviting exhibition curators Kellie Jones of Columbia University and Terry Carbone of the Brooklyn Museum to speak about art, activism, and the making of an exhibition. The celebration event attracted nearly 800 people over two days! Photo by Rob Strong.



A large number of student organizations visited *Witness* and incorporated its themes into their work this fall. Above, members of the Student Assembly's Executive Board stand in the exhibition. Casey Dennis '15 (SA President, center right) and Frank Cunningham III '16 (SA Vice President, center left) are the first African American leadership duo in the history of the student governing body. They held this event in the museum because of the exhibition's resonances with their personal experience and goals of working with the administration to foster a sense of inclusivity on campus this year. Photo by Rob Strong.

Collaborations included one with White River Junction-based theater company Northern Stage. Student and professional actors presented a dramatic reading of Lorraine Hansberry's 1959 play *A Raisin in the Sun* in the exhibition galleries, overseen by artistic director Carol Dunne and directed by Olivia Scott, Dartmouth Class of 2013 and community engagement associate at Northern Stage. Photo by Rob Strong.



Many organizations, including the First Year Student Enrichment Program, Collis Miniversity, the Soul Scribes, and the Rockapellas, among others, engaged with the exhibition. Tucker Foundation's Conversations that Matter program offered facilitated discussions dealing with themes of race, identity, social justice, and activism. Photo by Rob Strong.

the collections

RECENT ACQUISITIONS

Nomusa Makhubu, *Self-Portrait* series, 2007–2013

In *Self-Portrait*, Nomusa Makhubu (born 1984) presents a haunting vision of South Africa's past by embedding her portrait on several colonial-type photographs. The Cape Town–based South African artist developed the visually compelling and evocative photographic series, comprised of thirteen prints, between 2007 and 2013. It was originally part of a body of work entitled *Pre-Served*, which examined representations of African women in colonial photography that dates from 1870 to 1920. Makhubu's projected body is a transparent vehicle through which carefully selected archival images seep into the present while she recedes into history, creating a jarring sense of time-travel in which the viewer is offered a glimpse into the conventions of colonial representation that produced black subjectivities in specific ways. Colonial photography advanced scientific racism by reducing African bodies to phenotypes or infantilizing African subjects and consigning them to nature. Makhubu addresses this history in *Inhlamvu Yamehlo* (*The Gaze*), *Umqela Nombhaco* (*Beautification Scar*), and *Ntombi* (*Young Girl*). In *Omama Bencelisa* (*Mothers Breastfeeding*), *Inkosikazi* (*Queen*), *Umasifanisane I* (*Comparison I*), and *Umasifanisane II* (*Comparison II*), the viewer is confronted by African subjects who are placed against backgrounds of flora and fauna to suggest their natural environment. An ethnographic medium, colonial photography also reproduced African bodies as social documents about the “native” in the throes of social, political, and economic changes, as seen in *Mfundo*, *Impahla neBhayibheli* (*Education, Apparel, and the Bible*) and *Goduka* (*Going / Migrant Labourers*) from the series.

Initially inspired by Makhubu's personal reflections on the unstable nature of ethnicity in constituting the basis of cultural identity and social identification, her *Self-Portrait* series mirrors a South African creative tradition of politicizing the personal as it relates to the female body. Artists such as Tracey Rose and Berni Searle are well known for deploying their own bodies as a medium to generate discussions on South Africa's fraught histories, fractured identities, and gender issues. In addition, Makhubu's strategy of repurposing the archive to question colonial hegemonies is not entirely new. The celebrated photographer Santu Mofokeng had drawn from the archive in his poignant *Black Family Album / Look at Me* series, which addresses the ways in which colonial photography ignored black social agency and excluded African subjects from modernity. Yet *Self-Portrait* is outstanding in that Makhubu combines the two strategies to great success, creating a highly affective work that memorializes the past while deeply challenging the present.

Gar Waterman, *Feral Seed*, 2014

A member of Dartmouth's Class of 1978, Gar Waterman is best known for his meticulously hand-crafted sculptures and large-scale public art projects that take their inspiration from natural forms, such as plants, insects, shells, fish, nudibranchs, and other marine creatures. The youngest son of the pioneering oceanographic filmmaker Stan Waterman, Class of 1946, the artist grew up exploring the Maine coast and the barrier reefs of the South Pacific, which he visited between the ages of 9 and 10 with his father, who was filming a National Geographic special. Natural forms remain a mainstay of inspiration for his work, as seen in *Feral Seed*, a monumental bronze sculpture that was specially commissioned for the atrium of the Class of 1978 Life Sciences Center. Seeds hold an enduring fascination for the artist since they impart the exuberance of life as it germinates and takes root, opens, and pushes out. The seed is both a symbol of beginnings and an end in itself, being the cyclical product of a process that encodes a perfect pattern for life to be carried on to the next generation. “Many of my seed sculptures reflect this pivotal moment of life force,” the artist recently stated, “as seeds split open and new life emerges. I call this particular sculpture *Feral Seed*, a nod to the inevitable supremacy of nature despite mankind's best efforts to tame her.” Waterman also considers this sculpture “the fruit of a plant whose roots were nurtured in the Hop's metal and wood shops when I was an undergrad at Dartmouth. It has been growing for some thirty-five years and I am enormously grateful for the fertile ground that Dartmouth provided me and continues to provide for all its sons and daughters.”



Nomusa Makhubu, *Umasifanisane I (Comparison I)*, 2013, digital print on archival Litho paper. Image courtesy of the artist.



Gar Waterman, *Feral Seed*, 2014, bronze. Commissioned by the Class of 1978 for the Class of 1978 Life Sciences Center Atrium; 2014.75. Photo by Patrick Dunfey.

membership matters

Membership News and Upcoming Events

George Shackelford '77, deputy director of the Kimbell Art Museum, leads the Lathrop Fellows on a tour of the Kimbell's conservation room.



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. Thank you!

Highlights from the Fall 2014 Lathrop Fellows Trip

Did you know that one of the benefits of upper-level Hood membership and support is a one-of-a-kind, art-focused, annual travel opportunity?

Last September, Hood Director Michael Taylor led twenty-four Hood members on an exclusive three-day tour of Fort Worth and Dallas, Texas, that showcased the best of each city's art and culture, with a side of fantastic cuisine. The group had privileged, behind-the-scenes experiences at magnificent art institutions such as the Dallas Museum of Art, the Kimbell Art Museum, the Amon Carter Museum of American Art, the Modern Art Museum of Fort Worth, and the Nasher Sculpture Center; as well as visits to four of the most extraordinary private

collections in the North Texas metroplex. Additionally, Dartmouth alums Maxwell L. Anderson '77, director of the Dallas Museum of Art, and George T. M. Shackelford '77, deputy director of the Kimbell Art Museum, were delighted to receive the group at their museums. At the Kimbell, the visit featured a tour of the newly opened Renzo Piano–designed pavilion with George. The spectacular *Mind's Eye: Masterworks on Paper from David to Cézanne* exhibition highlighted the group's visit to the Dallas Museum, with the exhibition's curator Olivier Meslay as a personal guide.

If you join the museum at the Lathrop Fellows level, you will receive an invitation to venture with us and other fellow art lovers to Chicago in the fall of 2015 as we celebrate both the twenty-fifth anniversary of the founding of the Lathrop Fellows patron group and the thirtieth anniversary of the opening of the Hood Museum of Art. You won't want to miss this trip!

Improvements to Membership at All Levels in 2015

A Hood Museum of Art membership at any level brings with it many opportunities in concert with the Hood's commitment to making art exploration free to everyone, every day. In 2015, we are pleased to announce expanded benefits and new levels of participation for all of our supporters. All members will now enjoy a complementary packet of postcards featuring works of art in the Hood's permanent collection and receive invitations to members-only events, such as our new "tour and lunch with a curator" series (see page 9). Mid-level members will now receive complimentary museum catalogues of their choosing, as well as the opportunity to schedule a private docent- or curator-led tour of a current exhibition, with guests.

Most significantly, we have expanded the Lathrop Fellows program to incorporate members at the highest levels of museum giving. The Lathrop Fellows have provided vital support to the museum since 1990 and are named in honor of one of Dartmouth's first art history professors, Churchill P. "Jerry" Lathrop, whose passionate belief in the importance of teaching from original works of art is at the core of the Hood Museum of Art's mission today.

2015 Membership Levels and Benefits

FRIENDS | \$100

A subscription to the Hood's *Quarterly* magazine; a 15% Hood Museum shop discount; free admission or discounts at museums nationwide through the North American Reciprocal Museum (NARM) Association; a packet of postcards featuring images from the Hood's collection; member pricing for ticketed programs, and invitations to members-only special events; advance notice of breaking news and upcoming lectures, gallery talks, and programs via email.

PATRONS | \$500

All of the above, plus a copy of one collection highlights or special exhibition catalogue of your choice; an exclusive champagne reception and preview of a major exhibition.

CONTRIBUTORS | \$1,500

All of the above, plus copies of two collection highlights or special exhibition catalogues of your choice; a private tour of a current exhibition for up to four people, by appointment.

LATHROP FELLOWS | \$2,500

All of the above, plus an invitation to participate in art-focused travel opportunities with the Hood's director and curators; a customized tour of the Hood's collection with a curator for up to six people, by appointment.

LATHROP FELLOWS | \$5,000

All of the above, plus copies of all current Hood publications for a year; an invitation to a private lunch with the Hood's director or deputy director, by appointment.

LATHROP FELLOWS | \$10,000

All of the above, plus an invitation to dinner with the Hood's director and Board of Overseers following an exhibition opening or signature event.

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



Kate Hewitt and Elizabeth Pierce enjoy the Lathrop Fellows trip in Fort Worth.

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.



American
Alliance of
Museums

nema

NEW ENGLAND
MUSEUM ASSOCIATION

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

The Hood Museum of Art is committed to environmental mindfulness and stewardship. This publication is certified to the Forest Stewardship Council Standard.



MIX
Paper from
responsible sources
FSC® C021556

Hood Museum of Art
Dartmouth College
6 East Wheelock Street
Hanover, NH 03755

Non-Profit Org.
US Postage
PAID
Dartmouth College



Still from *Pretty Girls Can Kill*, 2008, single-channel video by Marit Følstad on view in *About Face*.

This winter at the Hood

POSEIDON AND THE SEA: MYTH, CULT, AND DAILY LIFE

January 17–March 15, 2015

ABOUT FACE: SELF-PORTRAITURE IN CONTEMPORARY ART

January 31–August 30, 2015

ALLAN HOUSER: A CENTENNIAL EXHIBITION

Through May 10, 2015

HOOD MUSEUM OF ART

quarterly

Winter 2015

DARTMOUTH COLLEGE