

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

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Photo courtesy Hood Museum of Art.

LETTER FROM THE DIRECTOR

We are all aware of how the forces of globalization are bringing countries and peoples of the world toward greater involvement with each other. Dartmouth College, situated in the state of New Hampshire, which has one of America's least diverse racial profiles, has been experiencing an ever more diverse student population over recent decades. Today, the student body totals 56.8 percent non-Caucasian people, including 13.3 percent Asian American, 7.1 percent African American, 6.2 percent Latino, 3.5 percent Native American, and 6.6 percent international students.

The Hood Museum of Art has since 1985 provided access on the Dartmouth campus to collections of works of art of historic and cultural significance that are considerably more diverse in their countries of origin than the College's student body. The museum's staff members take every opportunity to activate the collections as visual material for the College's curriculum, and for teaching and learning activities of wide variety on campus and well beyond it.

A college or university teaching museum provides a safe haven for the expression of alternative points of view. It should be a paragon of diversity, individual rights, and creative expression. In this way it resonates with the work of Dartmouth's Office of Pluralism and Leadership (OPAL), which provides support to historically underrepresented individuals and groups on campus. OPAL strives to foster an environment that affirms cultural identities and to prepare all Dartmouth students to be culturally resilient and versatile citizens and leaders.

The Hood Museum of Art does not seek only to manage Dartmouth's art collections, through the many exhibitions, publications, programs, and activities that it organizes, but also to be a leader in the community. It is said that management is doing things right and leadership is doing the right things. We hope that our efforts to promote diversity and equity can assist in making the climate of Dartmouth one that is open and accepting of difference. Sometimes we take Dartmouth students and our many other visitors outside of their comfort zones to what has been rightly called a "discomfort zone." Art that speaks to the need for change and presents a challenge to current orthodoxies is often discomfiting for our visitors. We hope that the Hood Museum of Art can be a key agent in promoting multiplicity, cherishing dialogue, respecting views contrary to our own, and moving Dartmouth College forward as an institution that is continually relevant to our time.

BRIAN KENNEDY
Director

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HOOD
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Hood Quarterly #24 (Summer 2008)
 Edited by Nils Nadeau
 Designed by Joanna Bodenweber
 Photography by Jeffrey Nintzel,
 unless otherwise noted.
 Printed by Queen City Printers Inc.

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(cover) Sir Lawrence Alma-Tadema, *The Sculpture Gallery* (detail), 1874, oil on canvas. Gift of Arthur M. Loew, Class of 1921A; P.961.125

exhibitions

**ALMA-TADEMA AND ANTIQUITY: IMAGINING CLASSICAL SCULPTURE IN LATE-NINETEENTH-CENTURY BRITAIN**

June 28–September 28, 2008

Harrington Gallery

In conjunction with exhibitions in Naples, Italy, Washington, D.C., and Los Angeles, the Hood Museum of Art has developed a focused display centered on its most important nineteenth-century European painting, Sir Lawrence Alma-Tadema's (1836–1912) *The Sculpture Gallery* of 1874. While other venues emphasize the importance of the painting in the context of the artist's nostalgia for the past (the Museo Archeologico Nazionale in Naples) and the legacy of Pompeii and the Roman Villa (the National Gallery of Art and the Los Angeles County Museum of Art), the Hood's "dossier exhibition" highlights the originality of the subject and its complex construction.

This exhibition was organized by the Hood Museum of Art and is generously supported by a grant from the Kress Foundation and by the George O. Southwick 1957 Memorial Fund.

Coming later this summer: *European Art at Dartmouth: Highlights from the Hood Museum of Art*

Sir Lawrence Alma-Tadema, *The Sculpture Gallery* (detail), 1874, oil on canvas. Gift of Arthur M. Loew, Class of 1921A; P.961.125

BLACK WOMANHOOD: IMAGES, ICONS, AND IDEOLOGIES OF THE AFRICAN BODY

Through August 10, 2008

Organized by the Hood Museum of Art, this major traveling exhibition examines the historical roots of a charged icon in contemporary art: the black female body. Only through an exploration of the origins of black womanhood's prevalent stereotypes can we begin to shed new light on the powerful revisionism occupying contemporary artists working with these themes today. The exhibition features over one hundred sculptures, prints, postcards, photographs, paintings, textiles, and video installations presenting three separate but intersecting perspectives: the traditional African, the colonial, and the contemporary global. Together they reveal a common preoccupation with themes of ideal beauty, fertility and sexuality, maternity and motherhood, and identities and social roles and enable us to peel back the layers of social, cultural, and political realities that have influenced stereotypes of black womanhood from the nineteenth century to the present. This approach promotes a deeper understanding of the ideologies of race, gender, and sexuality that inform contemporary responses—both the viewers' and the artists'—to images of the black female body. A fully illustrated catalogue published by the Hood Museum of Art and the University of Washington Press accompanies the exhibition.

This exhibition is generously funded by a grant from the Andy Warhol Foundation for the Visual Arts; Hugh J. Freund '67, P'08; the William B. Jaffe and Evelyn A. Hall Fund; the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenbaum Fund; the Hanson Family Fund; and the William Chase Grant 1919 Memorial Fund



Maud Sulter, *Terpsichore*, 1989, dye destructions print. Arts Council Collection, London. Photograph courtesy of Maud Sulter and the Arts Council Collection, Southbank Centre, London

DRESSING UP CULTURE: MOLAS FROM KUNA YALAOngoing
Gutman Gallery

Colorful, playful, and visually enticing, the appliquéd molas that Kuna women sew onto their blouses yield an astounding array of traditional and contemporary themes. These stitched cloth panels feature abstract and figurative motifs derived from Kuna legends and culture, political posters, labels, books, the natural world, mass media and popular culture, cartoons, and everyday life. Having initially developed from pre-Hispanic body arts, mola making in Kuna Yala, an archi-

pelago that runs along the Caribbean coast of Panama, has become an important women's economic enterprise that also preserves Kuna cultural and ethnic identity.

**THE PERMANENT COLLECTION**

The Hood preserves approximately 65,000 works of art representing a broad range of cultural areas and historical periods. Selections that are always on view encompass ancient, Asian, Native American, Oceanic, and African collections, European old master prints and nineteenth-century paintings, American colonial silver, portraiture, drawings, watercolors, and paintings, as well as major works of modern and contemporary art.

Unknown artist, Kuna peoples, Kuna Yala, Panama, *mola* panel, mid-twentieth century, cotton cloth and thread. The Alice Cox Collection, given by her daughter Mrs. Barbara Vallarino; 177.9.25736.

Photograph courtesy of Hood Museum of Art



Figure 1. Sir Lawrence Alma-Tadema, *The Sculpture Gallery*, 1874, oil on canvas. Gift of Arthur M. Loew, Class of 1921A; P.961.125

ALMA-TADEMA AND ANTIQUITY

Imagining Classical Sculpture in Late-Nineteenth-Century Britain

Harrington Gallery
June 28–September 28, 2008

Sir Lawrence Alma-Tadema's (1836–1912) largest painting, *The Sculpture Gallery*, was exhibited at the Paris Salon in 1874 and the Royal Academy in 1875 (fig. 1). It measures over nine by seven feet in its original frame, and it is one of his most ambitious compositions. The painting is a tour-de-force of illusionism, recreating with archaeological precision Roman architecture, sculpture, and decorative objects. The artist had examined many of the actual ancient works of art during his visits to Herculaneum and Pompeii in the 1860s and recorded a number of the objects in sketches and photographs. As a result, Alma-Tadema produced not only a sumptuous depiction of antique works of art in an exquisitely rendered interior but also a highly innovative painting. The accuracy of his representation and the complexity of his conception have been highlighted in this focused exhibition.

In addition to the large painting, the Hood's display includes another depiction of this theme by the artist and other related works, as well as a recently completed set of radiographs. Featured loans from the Museo Archeologico Nazionale and the Soprintendenza archeologica di Pompei include some of the original, ancient Roman objects that Alma-Tadema personally examined and documented in Naples and Pompeii (figs. 2 and 4). Assembled together for the first time, the installation reveals the originality of the subject and the elaborate construction of *The Sculpture Gallery*.

At the center of the painting a slave, identified by the crescent-shaped plaque hanging from his neck, displays a dark-colored *labrum*, or basin, decorated with the mythological creature Scylla. Admiring the work on the left is an aristocratic family, actually comprised of portraits of Alma-Tadema, his wife and children, and his brother- and sister-in-law, surrounded by other identifiable works of art. In the background, a small shop window opens onto a public space to sell utilitarian and small-scale objects.

For the Victorian-era critic John Ruskin (1819–1900), the picture is a biting commentary on the acquisitive nature of ancient Romans and their supposed inability to distinguish between decorative objects and distinctive works of art. According to this interpretation, the family is enraptured by the dazzling scale of the *labrum* while they ignore the more noble sculptures that encircle them, such as, on the left, a marble bust of Pericles, and, on the right, a seated statue of Agrippina. This explanation of the subject draws on the observations of the Roman writer Pliny the Elder (23/24 CE–79 CE), who complained that his contemporaries were more interested in the cost of a work than its artistic value.

On another level, Alma-Tadema’s painted representation of the display and sale of ancient statues and other works emphasizes the role of sculpture in original, daily settings, instead of drawing attention to their significance as timeless ideals. The similar treatment of both utilitarian and luxurious objects undermines traditional hierarchies between different categories, such as decorative accessories and fine art. The sculptures are no longer presented as representative artifacts of a Golden Age to be reproduced or recreated, but rather as an integral part of everyday life in antiquity.

The complexities involved in interpreting the meaning of the painting correspond with the apparent intricacies of its conception and execution. A recent set of radiographs reveals that Alma-Tadema’s picture is the result of an elaborate process that required many changes (fig. 3). The most startling alteration shows that the principal male figure on the left originally was standing and looking toward the *labrum*. It also appears that it was not originally intended to be a self-portrait. Other modifications include the standing red-headed woman, whose pasty white heaviness suggest that she may have been inserted—possibly along with the children—after the marble background was already

completed. She also wears a long veil in the earlier version.

Areas of extensive reworking indicated that even though the basic theme of the painting did not change, Alma-Tadema labored over the final composition and particular details. As the critic John Ruskin observed, *The Sculpture Gallery* was an extraordinary “work [of] artistic skill and classic learning, both in high degree.”

T. BARTON THURBER
Curator of European Art



Figure 2. Table supports from the House of Gaius Cornelius Rufus, Pompeii, first century CE, marble. Soprintendenza Archeologica di Pompei; SAP 43371

Figure 3. Composite radiograph of the lower portion of *The Sculpture Gallery*. Courtesy of the Williamstown Art Conservation Center, Inc.

Figure 4. *Labrum (or Basin) with Figural Base*, early first century CE, red marble. Museo Archeologico Nazionale di Napoli; MANN 5821

calendar of events

JUNE

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

Museum Galleries

Lunchtime Gallery Talk

GIRLHOOD IN AFRICAN AMERICAN LITERATURE

Nazera Wright, Thurgood Marshall Fellow, Dartmouth College

*** 25 June, Wednesday, 4:30 P.M.**

Museum Galleries

Artist Gallery Talk

Zaneli Muholi, South African photographer and new media artist

*** 27 June, Friday, 4:30 P.M.**

Kim Gallery

Artist Lecture

DEAD EYES! THE UGLY SIDE OF BLACK DOLLS

Senzeni Marasela, South African photographer and installation artist

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

Introductory Tour of Dressing Up Culture: Molas from Kuna Yala

JULY

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

Museum Galleries

Lunchtime Gallery Talk

AFRICAN REMEMBRANCES:

BLACK WOMANHOOD IN EUROPEAN AND CONTEMPORARY DIASPORIC ART

Angela Rosenthal, Associate Professor of Art History, Dartmouth College

9 July, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

Lecture

REPRESENTING ANCIENT ART IN THE NINETEENTH CENTURY: ALMA TADEMA'S THE SCULPTURE GALLERY

T. Barton Thurber, Curator of European Art

This lecture is presented in conjunction with the twenty-fifth anniversary of the Classical Association of New England's Summer Institute, with its theme "Revolution and Reaction: Radical Changes and Continuities in the Ancient World." For other public programs during the week of 7–12 July, go to www.dartmouth.edu/~classics/CANE/2008/index2.html. This lecture also corresponds with the exhibition *Alma-Tadema and Antiquity: Imagining Classical Sculpture in Late-Nineteenth-Century Britain*, on view in the Hood's Harrington Gallery, 28 June–28 September.

9 July, Wednesday, 7:00 P.M.

Hood Museum of Art Galleries

Music Performance

ARTFUL COMPOSITIONS

The Upper Valley Music Center presents seasonally themed classical chamber music performed by senior members and graduates of their strings program. For more information, please call (603) 646-2809.

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

Introductory Tour of Black Womanhood: Images, Icons, and Ideologies of the African Body

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

Harrington Gallery

Lunchtime Gallery Talk

POMPEII AND HERCULANEUM IN ALMA-TADEMA'S PAINTING THE SCULPTURE GALLERY

T. Barton Thurber, Curator of European Art

*** 16 July, Wednesday, 6:00–8:30 P.M.**

Arthur M. Loew Auditorium

Black Womanhood Film Festival

The Hood presents a special evening featuring three significant films that explore women's identities and self-image in Africa and its diasporas. Intermission refreshments provided by Tastes of Africa.

"Fantacoca" from *Africa, Africas* by Agnes Ndibi presents the disturbing cultural phenomenon of skin bleaching in Cameroon and the challenge it poses to notions of black pride and identity (23 min.).

Perfect Image? by Maureen Blackwood exposes stereotypical images of black women and explores women's own ideas of self worth (30 min.).

Black Women On: The Light, Dark Thang by Celeste Crenshaw and Paula Caffey explores the politics of color within the African American community (52 min.).

19 July, Saturday, 10:00 A.M.–5:00 P.M.

HOOD MUSEUM OF ART MEMBERSHIP PROGRAM

The Hood Museum membership program will be hosting a booth at the Hanover Street Fest with information on museum exhibitions and educational programs for friends of all ages. There will also be discounts on Museum Shop items, fantastic raffles, and a fun art activity the whole family can enjoy. For information about becoming a member, please call (603) 646-2808.

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

Sack Gallery

Lunchtime Gallery Talk

JOSEPH BLACKBURN'S JONATHAN SIMPSON, 1758: THE PORTRAYAL OF STATUS IN COLONIAL BOSTON

Barbara J. MacAdam, Jonathan L. Cohen Curator of American Art, and Margaret E. Spicer, Professor Emerita of Theater and Adjunct Curator of the Henry B. Williams Costume Collection

*** 25 July, Friday, 4:30 P.M.**

Arthur M. Loew Auditorium

Artist Roundtable Discussion

PERFORMING BLACK WOMANHOOD: FILM, PHOTOGRAPHY, AND NEW MEDIA ARTS

Participants will include artists Wangechi Mutu, Ingrid Mwangi, and Berni Searle. Moderated by Rory Bester, independent scholar, South Africa. Performance by Ingrid Mwangi to follow. For more information see page 9.



The exhibition *Black Womanhood* at the Hood Museum of Art.

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

Museum Galleries

Lunchtime Gallery Talk

LOOKING THROUGH THE COLONIAL LENS:
POSTCARDS IN BLACK WOMANHOOD

Barbara Thompson, Curator of African, Oceanic, and Native American Collections

AUGUST

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

Introductory Tour of *Black Womanhood: Images, Icons, and Ideologies of the African Body*

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

Harrington Gallery

Lunchtime Gallery Talk

X-RAY VISION: A CONSERVATOR'S VIEW OF
THREE MAJOR PAINTINGS IN THE HOOD
COLLECTION

Sandy Webber, Conservator of Paintings, Williamstown Art Conservation Center

* 8 August, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

Artist Lecture

EVERYTHING THAT IS PROFOUND LOVES THE
MASK: THE FEMALE MASQUERADE TRADITION
IN AFRICA

Artist Esiaba Irobi, Associate Professor of International Theatre at Ohio University, Athens

the summer
arts
festival

*Starred events are co-sponsored by the Fannie and Alan Leslie Center for the Humanities, the John Sloan Dickey Center for International Understanding, the 2008 Summer Arts Festival, and the Allen and Joan Bildner Endowment for Human and Intergrity Relations.

SPECIAL EVENT

27 September, Saturday, 1:30–5:00 P.M.

Arthur M. Loew Auditorium

SYMPOSIUM: LAWRENCE ALMA-TADEMA

Panel discussion to follow.

Go to www.hoodmuseum.dartmouth.edu for details.

GROUP TOURS

Free guided tours of the museum's collections and exhibitions are available by appointment. Contact us at (603) 646-1469 or hood.museum.tours@dartmouth.edu.

The museum is open every Wednesday evening until 9:00 P.M., so please visit after work!

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 603-646-2809 or e-mail Access.Hood@Dartmouth.edu.

Dressing Up Culture: **MOLAS FROM KUNA YALA**



(top) Unknown artist, Ubigantupu Island, Kuna peoples, Kuna Yala, Panama, *mola* panel, about 1958, cotton cloth and thread. Museum purchase; 170.64.25141A

(above) Unknown artist, Nalunega Island, Kuna peoples, Kuna Yala, Panama, *mola* blouse, late 1960s, cotton cloth and thread. Museum purchase; 170.64.25154

Unknown artist, Kuna peoples, Kuna Yala, Panama, *mola* panel, mid-1960s, cotton cloth and thread. The Alice Cox Collection, given by her daughter Mrs. Barbara Vallarino; 177.9.25728

All *mola* photographs courtesy Hood Museum of Art.

Ever since the beginning of the twentieth century, the art of *mola* (blouse) making in Kuna Yala, a narrow strip of land and islands that runs along the Caribbean coast of Panama, has become an important source of income for Kuna women. The colorful and playful *molas* that Kuna women make and wear are collected worldwide because of their visually enticing patterns, achieved through reverse appliqué stitchery, appliqué, and embroidery. Executed on layered panels of fabric, *mola* patterns yield an astounding array of traditional and contemporary themes via abstract as well as geometric and representational designs. As the exhibition *Dressing Up Culture: Molas from Kuna Yala* demonstrates, *mola* patterns are widely diverse, ranging from appropriations of pre-Hispanic symbolism to figurative motifs derived from the natural world, Kuna legends and daily life, political posters and events, commercial labels and advertisements, books and magazines, mass media and popular culture, cartoons, and of course, the human imagination.

The Hood Museum of Art's holding of almost sixty Kuna *molas* was assembled primarily by two Dartmouth collectors. Russell A. Mittermeier, Class of 1971, purchased about twenty *molas* for the Dartmouth College Museum while he was in Panama in 1970, conducting research at the

Smithsonian Tropical Research Center Baloa. Alice Cox collected almost thirty *molas* while traveling to Panama to visit her daughter Barbara Vallarino (Mrs. Joaquin J. Vallarino Jr., Dartmouth Class of 1943W), who gave the collection to the Dartmouth College Museum in 1977. The wide diversity of the *molas* in the Hood's collection reveals not only the imaginative breadth of this textile art but also the cultural resistance and strength of survival that characterizes Kuna culture. *Molas* have helped the Kuna peoples, particularly Kuna women, preserve their cultural and ethnic identity in the face of homogenizing Western forces. The development and designs of *molas* are deeply entrenched in Kuna culture, which is framed by a powerful traditional community life and profound forces of change. Under the guidance of leaders and elders, the Kuna have borrowed specific elements from outside cultures and transformed foreign knowledge and skills into their own long-standing traditions, thereby creating something uniquely "Kuna." This keen ability to negotiate native cultural traditions within changing environmental, political, and economic circumstances is visually played out in the striking *molas* that Kuna women make and wear.

BARBARA THOMPSON
Curator of African, Oceanic, and Native American Collections





Some of the artists and scholars whose work is featured in the *Black Womanhood* exhibition, gathered in the Hood's Lathrop Gallery: (left to right) Zanele Muholi, Barbara Thompson, the Hood's Curator of African, Oceanic, and Native American Collections, Joyce Scott, Hassan Musa, Oyeronke Oyewumi, and Sokari Douglas Camp. Photo courtesy Hood Museum of Art.

Black Womanhood Artists to Visit Campus This Summer

The Hood Museum of Art celebrates the 2008 Summer Arts Festival with an exciting and diverse array of free programs for our campus and local communities. This summer's theme, *Africas*, will enliven the campus by focusing on the vitality and creativity of that continent's many cultures. The Hood's contribution to the festival will be comprised of talks, presentations, and performances by internationally renowned artists included in the ongoing exhibition *Black Womanhood: Images, Icons, and Ideologies of the African Body*.

Emerging South African artists Zanele Muholi and Senzeni Marasela will launch our summer programming during the week of June 23 with a discussion in the museum and an artist's lecture, offering an in-depth look at their own experiences as black women artists. Zanele Muholi's photographs represent the black female body in a frank yet intimate way that challenges the history of the portrayal of black women's bodies in documentary photography while bringing to the forefront the harsh reality of the

lives of gay and lesbian South Africans. Senzeni Marasela uses photography, photocopy transfers, silkscreening and handicraft to explore collective and personal memory, while illuminating issues of the continued impact of colonialism and the place of women in male-dominated South African culture.

On July 25, "Performing Black Womanhood: Film, Photography, and New Media Arts" will bring together an extraordinary group of international artists to discuss their art and the medium in which they work. This artists' roundtable, moderated by South African art critic Rory Bester, will present new art by Kenyan-German artist Ingrid Mwangi, New York-based Kenyan artist Wangechi Mutu, and South African artist Berni Searle. Mwangi will perform with her most recent video, "Constant Triumph" (2008). A tribute to Mwangi's sister, the singer Helen Mwangi-Taylor, who recently died of cancer, "Constant Triumph" confronts the taboo of death in an effort to embrace life. Working with photography, video

and film, Berni Searle's lens-based installations reference ongoing explorations around history, memory, and place. Although best known for her glamorous yet unsettling collages, Wangechi Mutu returns to video in her recent work, explaining, "Video, for me, is a means by which to dramatize urgent issues, to invent and re-invent."

The *Black Womanhood* Film Festival on July 16, with a reception catered by Taste of Africa, will feature a unique selection of independent films that explore stereotypical images of black women and women's ideas of self worth, the politics of color within the African American community, and black pride and identity in contemporary Africa. The viewings and discussion will provide an additional informal forum for engaging with the multiple dialogues surrounding *Black Womanhood*.

Finally, Nigerian playwright and poet Esiaba Irobi will lead an exciting talk and workshop on the tradition of female masquerade, a theme that runs throughout and unites the historic and contemporary art on view in *Black Womanhood*. We invite everyone to join us for these exciting programs; for more information, please see the calendar section of this issue.

The Hood Museum's summer programs are co-sponsored by the Fannie and Alan Leslie Center for the Humanities, the John Sloan Dickey Center for International Understanding, the 2008 Summer Arts Festival, and the Allen and Joan Bildner Endowment for Human and Inter-group Relations.



Wangechi Mutu.
Photo by Sune Woods, courtesy of Sikkema Jenkins & Co.

the collections



Virginia Deaton, Homma Family Intern, was inspired by this 1865 photograph by George Barnard to work on post-Civil War images about reconstruction.

A SPACE FOR DIALOGUE

Mentoring Student Curators: From Idea to Exhibition

At the end of each academic year, Hood staff members ask the current senior interns to tell us what project they enjoyed most at the museum. They invariably comment that curating their own exhibition for the ongoing series *Space for Dialogue: Fresh Perspectives on the Permanent Collection from Dartmouth's Students* (SFD) was not only the best experience but also transformed the way in which they think about art and museums. During the SFD process, each intern completes a crash course on exhibitions, from choosing a concept and selecting objects to writing object labels and a brochure.

Craig Lee '08, Mellon Special Project Intern, an avid student of architectural history who has chosen to work with architect Charles Moore's drawings for the current Hood building, reports that "selecting items for my SFD really opened my eyes as to how accessible and open the collection of the Hood Museum is for students." The most exhilarating, and sometimes most daunting, part of the process is that each intern has to choose the works for their display (usually four to six objects) from tens of thousands of works in the museum's collection. The museum staff has always been impressed with students' creativity in their exhibition themes as well as their ingenuity in grouping diverse objects, some of which have never before been on view. For example, in the first three SFD exhibitions this academic year alone, twelve previously unexhibited objects were displayed, including an ancient Egyptian jar from around 2250 BCE, a seveneenth-century Russian tankard, and prints by the Italian artist Castiglione, American artist Winslow Homer, and African American artist Romare Bearden.

Some students also take advantage of the sheer variety of the museum's holdings. Ben O'Donnell '08, Class of 1954 Intern, says, "In selecting the theme of my exhibit, I considered the general student, the potential art enthusiast who has perhaps not had the time or inclination yet to become acquainted with the museum. After searching the museum catalogue and considering such themes as sex or weaponry, I settled on 'The Art of Drinking.' The Hood has a robust collection of cups, glasses, and tankards, as well as prints and drawings by Hogarth, Grosz, and other heavyweights. The feedback I got from other students, many of them not students of art, was very positive."

We have found that students' coursework at Dartmouth has often inspired the conceptual framework for their installation. Melissa Fan '08, Levinson Student Intern, cites her senior art history major seminar on theory and method as an influence on the way she approached her SFD topic, in particular Hans-Georg Gadamer's theory of each individual's "historical horizon," or culturally defined paradigm for viewing the world. She decided to work on the surrealist artists Joan Miró and Dorothea Tanning, finding that "how they define themselves in their work not only reflects personal desires, but reveals important events and the process of forming a self-identity that one presents to the world. I chose my objects because they involve self-portraiture and artistic collaboration, which simultaneously reveals how Miró and Tanning both define their own identities and how they want to be perceived by others." Homma Family Intern Virginia Deaton '08 took American art with art history professor Mary Coffey her sophomore winter, which led to her choice of works related to the U.S. Civil War: "When I saw the [George] Barnard photograph of the burned out Atlanta, I knew that I wanted to use that." Inspired by this detailed photograph of the scarred city, she chose the topic of the aftermath of the war and consumer-driven art.

Indeed, for some interns the SFD becomes one of the defining moments of their college career. Ben O'Donnell comments, "The *Space for Dialogue* experience has been one of the highlights of my time here as an undergraduate. The opportunity to organize, from the ground up, an entire exhibition engaged me in the world of museum curating tremendously." As the SFD program continues, thanks in large part during its first six years to support from the Class of 1948 and now to generous endowments from the Class of 1967 and the Bonnie and Richard Reiss Jr. '66 Education Access Fund, Dartmouth students will continue to use their creativity and learning to transform how the museum's collections are seen.

To see brochures written by interns for their *Space for Dialogue* installations, visit <http://hoodmuseum.dartmouth.edu/education/dartmouth/students/dialogue/brochures.html>.

KATHERINE HART
Associate Director
and Barbara C. &
Harvey P. Hood 1918
Curator of Academic
Programming

KRISTIN GARCIA
Assistant Curator of
Academic and Student
Programming

MUSEUM news

Hood Goes High-Tech with Free iPod Tours

If you visited the Sean Scully exhibition over the winter, you may have encountered the Hood's first iPod audio tour, which featured the artist's personal comments on the paintings in the show. We invite you to try our second iPod tour developed for *Black Womanhood*. It is designed to introduce you to the exhibition as a whole, familiarize you with the three different sections of the show, and describe how the art is thematically connected across sections. You can use the iPod menu to select the portions that you would like to hear as you move through the exhibition, and images of the works in the exhibition pop up on the iPod screen as you select them.

Audio tours will become a regular part of the interpretive materials available to visitors for major exhibitions, and we plan to develop similar tours in the future for the permanent collections.

Black Womanhood Symposium

On April 12, the exhibition *Black Womanhood* inspired yet another excellent Hood symposium in Loew Auditorium, featuring papers by established scholars Deborah King (Dartmouth College), Cynthia Becker (Boston University), and Oyeronke Oyewumi (SUNY-Stony Brook) that revealed the complex issues surrounding the representation and self-presentation of African and black women through the arts. Four artists whose work is featured in the exhibition, Hassan Musa, Sokari Douglas Camp, Joyce Scott, and Zanele Muholi, gave wonderfully personal and deeply moving testimonies about the place of black womanhood in their own lives and work. The symposium ended with a joyous performance by Dartmouth's Gospel Choir in final tribute to Ghanaian-Scottish artist Maud Sulter, who passed away at the age of forty-seven on February 27 after a long illness. Sulter's contemplative work *Terpsichore* graces the cover of the *Black Womanhood* catalogue.



Artist and *Black Womanhood* symposium participant Joyce Scott and Andrew W. Mellon Postdoctoral Fellow Phoebe Wolfskill discuss Scott's bead and glass sculpture *Mammie Under Undue Influence*. Photograph by Tilman Dette '11.

Hood Publications Continue to Garner Praise

In addition to the starred, boxed review of the current catalogue *Black Womanhood: Images, Icons, and Ideologies of the African Body* in *Publisher's Weekly*, spring-time brought news that the Hood's *American Art at Dartmouth: Highlights from the Hood Museum of Art* was one of five finalists in the Bookbuilders of Boston 2008 New England Book Show category of "Professional, Illustrated" publications. The museum also learned that its 2007 general brochure, distributed by the thousands to venues throughout New Hampshire and Vermont, received an honorable mention in the category "Calendars of Events" in the national 2008 American Association of Museums Publications Design Competition, where the museum's quarterly took first prize nationally in 2004.

A COMMUNITY OF LEARNERS

Art and Alzheimer's

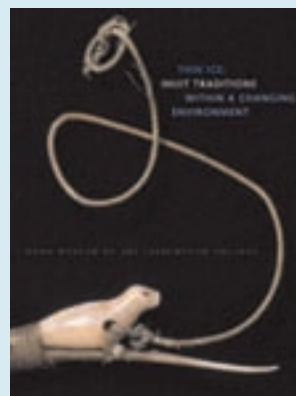
In 2006 the Hood and a local retirement community, Kendal at Hanover, initiated a collaboration that brings people who have Alzheimer's to the museum to view works of art. The idea was inspired by an article in the *New York Times* that described similar programs being offered by the Museum of Fine Arts, Boston, and the Museum of Modern Art in New York. Those museums and their partner organizations have found that engagement with the visual arts has a positive effect on people with memory impairment, often improving their moods and stimulating them to engage in conversation and creative interpretation and expression beyond levels they would otherwise on a daily basis.

Over the past two years, several groups from Kendal's Whittier residence who have memory impairment have visited the museum. Staff members from both Kendal and the Hood have observed that tour

participants have been extremely engaged in looking at the works of art and discussing them. The inquiry-based approach used by the museum's education department in teaching is an excellent fit for the needs of this audience. Coaching received from the Director of Social Services at Kendal as well as from a colleague at the Museum of Fine Arts, Boston, about the nature of Alzheimer's and how it affects people's behavior and abilities was extremely helpful in planning and shaping the museum experience as well. While Curator of Education Lesley Wellman has led all of the tours so far, other members of the education staff and docents are being trained to work with this specialized audience so that we can continue this exciting collaboration.

Shop News

The Hood Museum of Art has cultivated an ambitious publishing program over the years, ranging from penetrating book-length studies of collection areas and Hood traveling exhibitions to numerous brochures and gallery guides. Our publications reflect the thriving scholarly community that intersects with the Hood collections on an ongoing basis, comprised of the curatorial staff, Dartmouth faculty and students, and colleagues and researchers from other institutions. See our Web site for a comprehensive list of Hood publications and visit the Museum Shop to browse through them yourself.



General Information

Group Tours

Guided tours of the museum are available for groups by appointment. Call (603) 646-1469 for 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.



Assistive listening devices are available for all events.



The museum, including the Arthur M. Loew 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 about exhibitions and programs and for directions to the Hood Museum of Art, please call (603) 646-2808 or visit our Web site:

www.hoodmuseum.dartmouth.edu



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



Mixed Sources

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HOOD

MUSEUM OF ART

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This summer at the Hood:

ALMA-TADEMA AND ANTIQUITY: IMAGINING CLASSICAL SCULPTURE IN LATE-NINETEENTH-CENTURY BRITAIN

June 28–September 28, 2008

BLACK WOMANHOOD: IMAGES, ICONS, AND IDEOLOGIES OF THE AFRICAN BODY

Through August 10, 2008

DRESSING UP CULTURE: MOLAS FROM KUNA YALA

Ongoing

Black Womanhood: Images, Icons, and Ideologies of the African Body at the Hood Museum of Art.

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

Summer 2008