

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

Winter 2008

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An acting class takes their work outdoors in the Hood's Bedford Courtyard. Photo by Christine MacDonald.

LETTER FROM THE DIRECTOR

Winter presents a series of exciting exhibitions at the Hood Museum of Art to warm our spirit of imagination and creativity. *Sean Scully: The Art of the Stripe* offers a study of the ways a great painter can take seemingly limited subject matter and transform it into an endlessly fruitful lifelong examination. We are indebted to Sean Scully for working so generously to help us engage our audiences about the joys of abstract painting and the intricacies of its visual language. This single-venue show, presented over the entire upper floor of the museum, offers a color-filled and expansive journey through the four-decade output of one of the most admired painters of our time. We are most grateful to the private lenders and museum collections who contributed their treasured paintings to this magnificent show, and to Hood board member Shunichi Homma M.D., Class of 1977, and Yoko Otani Homma for their generous support of the exhibition.

Passion for Form takes us to the ancient art of Southeast Asia and its many traditions of form and design. The inspiration for much of our contemporary world of design is apparent in so many of the magnificent objects from the private collection of Dartmouth alumnus Barry MacLean '60, Th '61, and his wife, Mary Ann, who have been longtime supporters of the Hood Museum of Art. We are delighted to have the opportunity to show their collection within the Gutman and Kim Galleries, where the many beautiful objects will have the wonderful company of Dartmouth's sculptural reliefs from the palace of King Ashurnasirpal II at Nimrud in ancient Assyria (contemporary Iraq).

In the 1970s, Dartmouth College renewed its commitment to its founding traditions as a school for the education of Native Americans. The College has already realized its intention of having at least 3 percent of its student population be Native American, one of the highest concentrations at any institution of higher learning in the country. Two recent art initiatives have underscored the College and the Hood's commitment to Native American Studies. A fine life-sized bronze-plated steel sculpture, *Peaceful Serenity*, by former Dartmouth artist-in-residence and renowned sculptor Allan Houser, was installed on campus last October on the grounds beside the Native American House. The funds to purchase the sculpture were donated by Alice Kean and David R. W. Reynolds '49, and we are most appreciative of their support. The Mark Lansburgh Collection of Native American Ledger Drawings, recently purchased from its collector, a Dartmouth classmate of David Reynolds in 1949, will significantly transform Dartmouth's ability to present works of art as teaching material for Native American Studies. These 101 autobiographical and narrative drawings, made on the paper of ledger account books in the later nineteenth century, tell of daily activities on the reservation, the lifestyles of enforced captivity, and the poverty and trauma caused by the suppression of Native American peoples. We are truly appreciative of Mark Lansburgh's desire to have his collection housed at Dartmouth College. The acquisition was made possible through the personal commitment of College President James Wright and Provost Barry Scherr, who have assisted the Hood with decisive contributions to support it.

The Hood Museum of Art is most fortunate to enjoy the dedication and commitment of its terrific staff, generous donors, and ever-growing community membership. Our objective is to provide as many opportunities as we can, free of charge, to our many visitors from the campus and the wider community, to make use of the museum's collections for teaching and research. If you are not already a Museum Member, please consider joining us. Have a great winter and enjoy many visits to your Hood Museum of Art!

BRIAN KENNEDY
Director

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HOOD
MUSEUM OF ART
www.hoodmuseum.dartmouth.edu

Dartmouth College
Hanover, New Hampshire 03755
(603) 646-2808

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exhibitions

**SEAN SCULLY: THE ART OF THE STRIPE**

January 12–March 9, 2008

Sean Scully has moved steadily over the past three decades to his current position in the highest rank of painters working in the abstract tradition. The recent American touring exhibition *Wall of Light*, which concluded to very positive reviews at the Metropolitan Museum of Art in New York, is currently being succeeded by a major touring show in Europe. Scully began painting in the late 1960s and early 1970s amid the dominance of Op Art in Britain. He then moved to America, where, after five years of struggle, he found his painterly voice in the stripe. Scully has relentlessly pursued the possibilities offered by his exploration of colored stripes, always remaining true to his assertion that “the stripe is a signifier of modernism.” The Hood’s exhibition explores Scully’s work since the early 1970s and culminates with the first showing in America of the artist’s beautiful series *Holly*, made in memory and in honor of his mother. Along with twenty-four large oil paintings, a small selection of photographs demonstrates Scully’s fascination with the architectural structures of our built environment, the inspiration of so much in his abstract paintings.

This exhibition was organized by the Hood Museum of Art and is generously funded by Yoko Otani Homma and Shunichi Homma M.D., Class of 1977; the Marie-Louise and Samuel R. Rosenthal Fund; the Hansen Family Fund; the Ray Winfield Smith 1918 Fund; and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund.

Sean Scully, *Wall of Light Summer*, 2005, oil on linen. Purchased through the Miriam and Sidney Stoneman Acquisitions Fund; 2006.16. Photo courtesy of Sean Scully studio.

**PASSION FOR FORM:
SELECTIONS OF SOUTHEAST
ASIAN ART FROM THE
MACLEAN COLLECTION**

Gutman and Kim Galleries

February 9–December 7, 2008

This exhibition of Southeast Asian ceramics, bronzes, and stone sculpture from the collection of Mary Ann and Barry MacLean ’60, Th’61, showcases the ancient artistry of cultures that

flourished from the second millennium BCE to 1200 CE in what is now Myanmar (Burma), Thailand, Laos, Vietnam, Cambodia, and Indonesia. Highlights of *Passion for Form* include beautifully shaped and decorated ceramic vessels from the Ban Chiang culture, a large, exquisitely decorated bronze bell from the Battambang region of Cambodia, decorated bronze Dong Son (Vietnam) drums, and a Khmer sandstone sculpture of a lion.

This exhibition was organized by the MacLean Collection and the Honolulu Academy of Arts. Its presentation at the Hood Museum of Art was generously supported by the William B. Jaffe and Evelyn A. Hall Fund, the Philip Fowler 1927 Memorial Fund, the William Chase Grant 1919 Memorial Fund, and the Eleanor Smith Fund.

**RESONANCE AND
INSPIRATION: NEW WORKS
BY MAGDALENE ODUNDO**

Gutman Gallery

Through January 20, 2008

Recent handbuilt vessels and drawings by the Kenyan-born artist reflect a world of ceramic traditions.

This exhibition was organized by the Harn Museum of Art at the University of Florida and made possible by the Harn Program Endowment. Its presentation at the Hood Museum of Art is generously funded by the William B. Jaffe and Evelyn A. Hall Fund.

**THE ART OF SPECTATORSHIP:
A HISTORY OF VIEWING
FROM THE RENAISSANCE TO
THE PRESENT DAY**

Albright Gallery

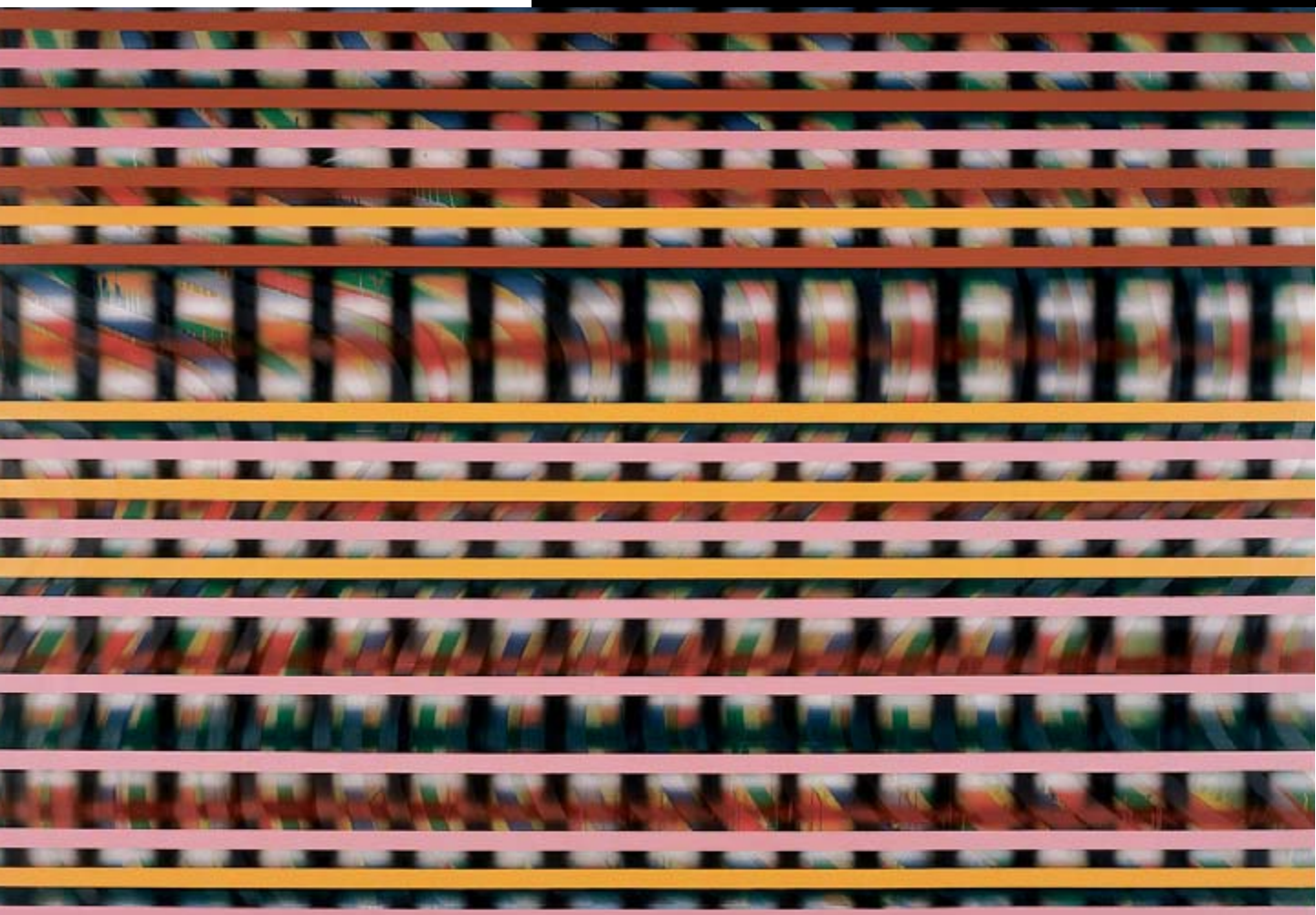
January 19–April 6, 2008

This companion to the course Introduction to Art History II focuses on five topics—devotional images, artistic presence in a work of art, voyeurism and the female nude, portrayals of social class and conflict, and artistic quotation and appropriation—surrounding the changing experience of viewing art from the Renaissance to the present day. Images such as *Saint Veronica’s Sudarium* (about sixteenth century), which presents the miraculous transference of Christ’s image to Veronica’s handkerchief upon route to the crucifixion, appear alongside Dana Salvo’s *Mendoza Household Shrine* (about 1995), a photograph of a homemade altar with plastic fruits and artificial lights. Other groupings, including images of nude classical goddesses and Reginald Marsh’s mid-twentieth-century tempera paintings of a New Jersey striptease, or depictions of class convergence in the city streets by artists ranging from Honore Daumier to John Sloan, further explore the exhibition’s themes.

Generously funded by the Harrington Gallery Fund.



Cambodia, Battambang, bell, 2nd century BCE to 1st century CE, bronze. Photo by Bruce White.



The exhibition *Sean Scully: The Art of the Stripe* explores the persistent use of the stripe motif over three decades of work by the celebrated artist.

Although Scully is renowned as a painter of stripes, this is the first exhibition to take so demonstratively the stripe as the overarching motif in his work. The show, which is being displayed on the entire upper floor of the Hood Museum of Art, includes twenty-four large paintings and a film room. The works date from 1970 through 2006 and demonstrate the variety and diversity of stripemaking that Scully has employed so successfully throughout his career. He has stated that the stripe is “a signifier of modernism”¹ and, therefore, an ideal vehicle for exploring the nature of contemporary society, established as it is within constructed cities that are often laid out on grids with slim-line skyscrapers, strung-out suburbs, and features ranging from railway lines to motorways, telephone lines to air routes.

(above) *Shadow*, 1970, acrylic on canvas. Private collection. Photo courtesy of Sean Scully studio.

But Scully’s art is much more than a lifelong examination of architecture through color; it is a single-minded effort to unite the Western tradition of painting with a deep philosophical understanding of the nature of human relationships. Every Scully painting is about relationships, those themes that each of us must deal with in life: union and disunion, harmony and disharmony, masculinity and femininity, dependence and independence. In Scully’s works, stripes and colored shapes stand in for people. But because his images are not figurative, they can seek a universal appeal, color and form being understood by all cultures. Scully powerfully presents his beliefs in the spirit of painting and in his abstract language as a means of artistic communication for people of all religions and none.

Recent articles in the news media have proclaimed that “abstract painting is back,” but, of course, it never really went away.² Painters like Scully have continued to explore the possibilities of non-representational art even through the recent decades when it was thoroughly out of

fashion. Today, however, Scully enjoys a most distinguished reputation at the highest rank of painters working in the abstract tradition. The recent major touring show *Wall of Light*, organized by the Phillips Collection in Washington, D.C., concluded with overwhelmingly positive reviews at the Metropolitan Museum of Art in New York. A large retrospective show is currently touring in Europe.



Fort #4, 1979, oil on canvas. Private collection. Photo courtesy of Sean Scully studio.

THE ART OF THE STRIPE

Scully's family moved to London in 1949, four years after he was born in Dublin, and he grew up a tough, working-class kid in a poor Irish Catholic neighborhood. He later received his artistic training at Croydon College of Art and then Newcastle University, beginning his career as an artist in the late 1960s and early 1970s amid the dominance of Optical Art in Britain. He had a number of sold-out shows of hard-edged striped paintings that he made with acrylics and masking tape, but he felt as though he was moving toward an artistic dead end. He then moved to America and endured a difficult five years in New York, supporting himself through various casual jobs and painting predominantly dark, densely striped paintings that were both highly disciplined and contemplative. He burst back into colored stripes in 1981, establishing an individual style in which brushstrokes became more visible as he dispensed with tape and worked his lines by eye. He soon attracted a steady and growing group of supporters and collectors. Scully became an American citizen in 1983 and divides his time today among studios in New York and Barcelona and at Mooseurach, near Munich.

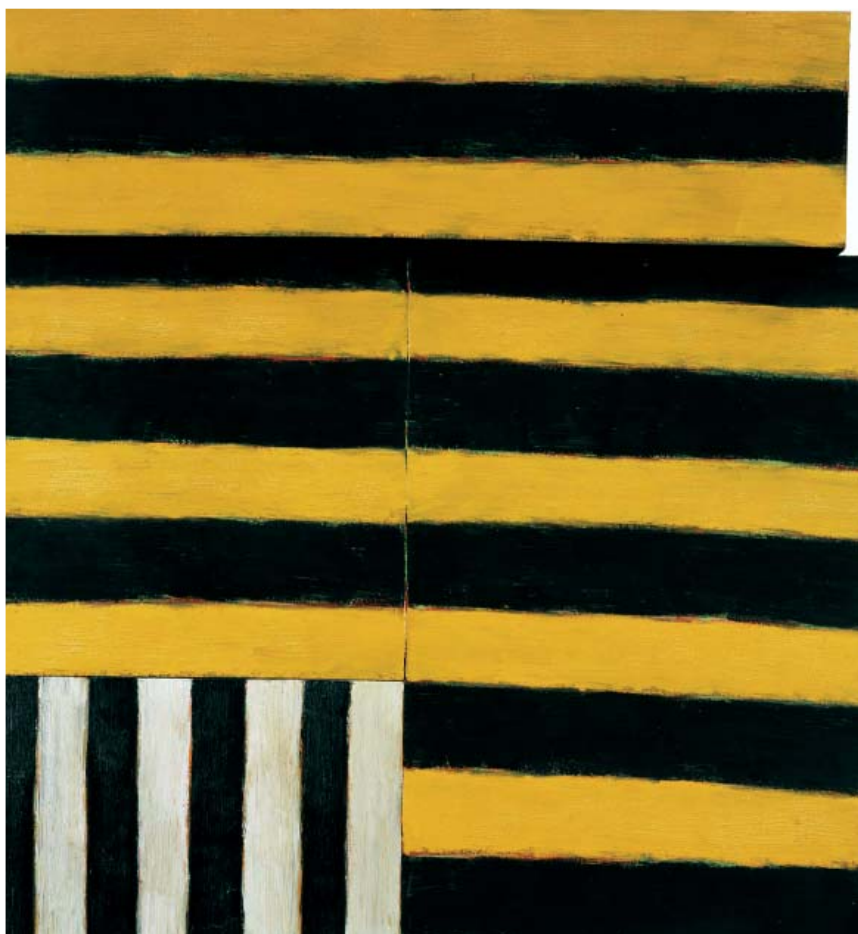
The philosopher Jurgen Habermas has wondered about Scully's work, "What gives a roughly painted surface of canvas, which has been stretched over a frame, such sensual power?"³ He decides that Scully's paintings appeal to "the viewer's feelings and intuition, rather than his intellect," because his

focus is directed at the interplay between the coarsely saturated colors that emerge from an economic repertoire involving sequence, variation and repetition of horizontals and right angles. It is a dynamism [that] is full of tension . . . the linearity of the geometric syntax is undermined and made to withdraw. There is a sense of intimacy . . . The eye's sense of distance evokes the hand's sense of closeness.

In this way, Scully's painting can become "an object of passion." He is a supreme colorist whose works are frequently discussed by critics as



Because of the Other, 1997, oil on linen. Private collection. Photo courtesy of Sean Scully studio.



Tiger, 1983, oil on canvas. Mount Holyoke College Art Museum, South Hadley, Massachusetts: Gift of David and Renee Conforte McKee (Class of 1962). Photo courtesy of the museum.

sharing the import of a Mondrian or a Rothko. Scully has made stripes his own, developing through them a visual language that comprises a sustained examination of classical painting traditions. His work also offers us, as viewers in an exhibition, a way to better understand each other.

BRIAN KENNEDY
Director

Sean Scully: The Art of the Stripe, curated by Brian Kennedy, is on display at the Hood Museum of Art from January 12 to March 9, 2008.

1. Sean Scully in an interview with Mark Glazebrook, April 14, 1997, quoted in Mark Glazebrook, *Sean Scully: Summarizing Living and Painting*, exhibition catalogue, Manchester City Art Galleries, 1997, p. 9.

2. For example, Barbara A. MacAdam, "The New Abstraction," *Art News* (April 2007): 110–15.

3. Jurgen Habermas, "A Modernism That Turned into a Tradition: Glosses and Associations," in Brian Kennedy, et al., *Sean Scully: Body of Light* (Canberra: National Gallery of Australia, 2004), p. 39.



THE MARK LANSBURGH COLLECTION

The Hood Museum of Art, the Office of the President, and the Office of the Provost take great joy in the success of their collaborative efforts to acquire the Mark Lansburgh '49 Collection of Native American ledger drawings, considered to have been the largest and most diverse collection of historic Native American drawings in private hands. Historically, figurative arts among the Plains Indians of North America chronicled the heroic life of great warriors and chiefs. Predominantly a male pursuit, these visual narratives of heraldic images of war, hunting, religious ceremony, and courtship were painted onto rock, buffalo hides, robes, and tipis to publicly commemorate the great accomplishments of the warrior-artists and their cohorts. From the 1850s through the 1870s, however, more contact led to more conflicts between Natives and non-Natives, ultimately transforming life on the Great Plains and decimating the Native populations.

Through their greater exposure to American settlers and soldiers, Plains warrior-artists appropriated new perspectives, themes, materials, and artistic styles, developing a unique genre of figurative art using bound ledger books and paper to depict life on the Plains. These autobiographical and narrative ledger drawings became an important form of communication about and between Native and non-Native cultures. They chronicled both past and contemporary experiences but especially addressed the transitions brought on by forced abandonment of traditional Native lifestyles through captivity, life on the reservation, and the effects of cultural suppression in the later nineteenth century.

With their focus on Native responses and perspectives, ledger drawings provide a vital counterpoint to the representations of Plains cultures in the works of well-known Western artists such as Karl Bodmer and George Catlin. As historical documents, ledger drawings also provide an alternative interpretation of Native and non-Native interaction, as seen

through the eyes of Plains warriors and leaders. The 101 ledger drawings in the Mark Lansburgh Collection therefore provide a vital new resource for scholars retracing Native experiences and perspectives in the Plains during this tumultuous period. The collection further reveals the great depth, complexity, and diversity of nineteenth-century Plains ledger art through drawings by celebrated warriors and chiefs including Howling Wolf (Ho-na-nist-to), Chief Killer (Noh-hu-nah-wih), Ohetoint, Arrow, Frank Henderson, Wooden Leg (Kum-mok-quiv-vi-ok-ta), Short Bull, Old White Woman, Dull Knife, and White Swan, among others. It also includes as yet unnamed artists from the Douglas Ledger, Edwards Ledger, Dentzel Ledger, and Vincent Price Ledger. Dating from the mid-1860s to the end of the 1890s, these extremely rare drawings reflect the distinctive artistic sensibilities of a variety of Plains cultures, including the Southern and Northern Tsitsistas (Cheyenne), Arapaho (Inuna-Ina or Hinonoeino), Kiowa, Mexican-Kiowa, Brulé-Lakota, and Apsaaloke (Crow) peoples.

In just twenty years Mark Lansburgh has brought together groups of drawings that embody a wealth of information about traditional lifestyles, clothing, and practices from the pre- and post-contact eras. Filled with detailed and dramatic scenes of milestone moments in the lives of these Plains artists, the drawings illustrate some of the most important figures and events in the Native struggle to retain land, resources, and cultural freedom. Among the highlights of the collection are a depiction of Chief Crazy Horse (possibly the only extant depiction by a contemporary), Chief Santanta, General Custer, and Captain Richard Pratt; Lance Glyphs's representation of the Battle of Summit Springs (1868–69), White Swan's participation as one of Custer's scouts in the Battle of Little Big Horn (1876), and the capture of Dull Knife in his village in 1876, together representing the last three battles of the Cheyenne; and Howling Wolf's, Chief Killer's, and Ohetoint's daily observations of life as captives at Fort Marion in St. Augustine, Florida, from 1875 to 1878.

The acquisition of the Mark Lansburgh ledger drawing collection celebrates Dartmouth's continuing commitment to the teaching of Native American art, culture, and history while offering a unique research opportunity to faculty and students in anthropology, art history, studio arts, history, government, law, economics, and environmental studies.



(top) Drawing by Frank Henderson.

(middle) Drawing by Short Bull.

(bottom and detail left) Drawing by Wooden Leg.

Photos by Warren Hanford, courtesy of Mark Lansburgh '49.

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

calendar of events

JANUARY

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

Introductory Tour of *Resonance and Inspiration: New Works by Magdalene Odundo*

18 January, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

**Artist Lecture and Opening Reception
THE DEVIL'S DRESS**

Sean Scully, artist, will talk about his work. A reception will follow in Kim Gallery.

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

Special Introductory Tour of *Sean Scully: The Art of the Stripe* with the artist and Hood Director Brian Kennedy

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

Hood Highlights Tour

Explore a selection of objects in the museum's collection with an experienced guide.

27 January, Sunday, 12:00 NOON–5:00 P.M.

FAMILY DAY

The Art of the Stripe

Explore how artist Sean Scully has taken a simple motif—a stripe—and made so much out of it with his art. Have fun with a variety of activities that explore how artists decide to arrange their art works, including a hands-on magnetic board activity that lets you arrange, and rearrange, some of Scully's paintings to understand his creative process. Look at books, photographs, and videos that connect his work to some of his inspirations, such as Mayan temples and Moroccan tents. In the studio, work with a variety of materials to design your own "stripe" creations. For children ages 6 to 12 and their adult companions. No pre-registration required. For information, call (603) 646-1469.

FEBRUARY

6 February, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

Lecture

SEAN SCULLY: THE ART OF THE STRIPE

Brian Kennedy, Director, Hood Museum of Art

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

First-Floor Galleries

Special Tour

PASSION FOR FORM: A CURATOR'S JOURNEY

Richard Pegg, Curator of Asian Art, MacLean Collection

13 February, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

Lecture

**FRAGRANT COLORS: PERFUME IN ART
AND THE ART OF PERFUME**

Richard Stamelman, author of *Perfume: Joy, Obsession, Scandal, Sin—A Cultural History of Fragrance from 1750 to the Present*, and Visiting Professor of Comparative Literature. Book signing to follow: purchase a copy for Valentine's Day!

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

Introductory Tour of *Sean Scully: The Art of the Stripe* with Hood Director Brian Kennedy

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

Second-Floor Galleries

Lunchtime Gallery Talk

SEAN SCULLY AND THE ART OF PAINTING

Katherine Hart, Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming

21 February, Thursday, 10:00 A.M.–12 NOON

CHILDREN'S PROGRAM

The Sounds of Art

This school vacation week program offers a chance to explore art through a variety of hands-on activities—imagining the sounds in a landscape painting and making it come alive, "playing the tune" of a work of art using a variety of musical instruments, and more. In the studio, participants will listen to music from different time periods and cultures as they create musically-inspired drawings in a game of Art + Musical Chairs. The program is open to children ages 8 to 11. Registration is limited to 20. For more information or to register, please call (603) 646-1469.

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

Hood Highlights Tour

Explore a selection of objects in the museum's collection with an experienced guide.

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

Second-Floor Galleries

Lunchtime Gallery Talk

**THE DESIGN AND INSTALLATION OF
SEAN SCULLY: THE ART OF THE STRIPE**

Patrick Dunfey, Exhibitions Designer



Allan Houser's *Peaceful Serenity*, 1992, bronze plated steel, purchased through a gift from Alice Kean Reynolds and David R.W. Reynolds, Class of 1949; 2007.56. Installed in front of Sherman House, home of the Department of Native American Studies, on North Main Street in Hanover. Photo by Joe Mehling.

27–28 February

Symposium

1808–2008: GOYA AND THE FOUNDATION OF MODERNITY

This symposium on the work and figure of Spanish artist Francisco de Goya commemorates the bicentenary of the events portrayed in his celebrated paintings *The Second of May 1808 (The Charge of the Mamelukes)* and *The Third of May 1808: The Execution of the Defenders of Madrid*.

Sponsored by the Department of Spanish and Portuguese, Lesley Center for the Humanities, John Sloan Dickey Center for International Understanding, Hood Museum of Art, Office of the Dean, Department of Art History, and the Spanish Consulate in Boston.

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

THE CINEMATIC GOYA

Marvin D'Lugo, Clarke University

28 February, Thursday

10:00 A.M.–12:00 P.M.

THE EPISTEMOLOGICAL PLACE OF GOYA'S "CAPRICHOS"

Hans Ulrich Gumbrecht, Stanford University

GOYA BETWEEN ENLIGHTENMENT AND ROMANTICISM IN A LITERARY CONTEXT

Luis Fernández Cifuentes, Harvard University

MODERATOR: José M. del Pino, Dartmouth College

2:00–4:00 P.M.

GOYA'S SECOND OF MAY 1808 AND THE SPANISH WAR WITH NAPOLEON AS "RECONQUEST"

Andrew Schulz, University of Oregon

AFTER 1808: GOYA AND ROMANTICISM

Janis Tomlinson, Director of Museums—University of Delaware

MODERATOR: Angela Rosenthal, Dartmouth College

4:15–5:20 P.M.

Hood Museum of Art

Goya's Etchings in the Hood's Collection

Katherine Hart, Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming

This event is limited to 40 people. Sign-up will occur at the beginning of the conference.

Lecture location will be posted on the Hood's Web calendar.

29 February, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

Lecture

THE STRIPE CONSIDERED

Lawrence R. Rinder, Dean of the College, California College of the Arts



Drawing by Chief Killer from the newly acquired Mark Lansburg '49 Collection of Native American ledger drawings (see pp. 6–7). Photo by Warren Hanford, courtesy of Mark Lansburgh '49.

MARCH

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

MUSIC AND THE ART OF THE STRIPE

Enjoy live music by Fred Haas, saxophonist, while Hood Director Brian Kennedy elaborates on Sean Scully's working style and his use of music in the creative process.

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

Introductory Tour of *Passion for Form: Selections of Southeast Asian Art from the MacLean Collection*

ARTVENTURES

Interactive tours for children ages eight and older are offered on the first Saturday of each month, October through May. Limited to 20 children on a pre-registration basis. For information, call the museum's Education Department at (603) 646-1469.

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.

PASSION FOR FORM: SELECTIONS OF SOUTHEAST ASIAN ART FROM THE MACLEAN COLLECTION



Cambodia, Angkor Thom style, head of a *deva*,
12th–13th centuries, sandstone.
Photo by Bruce White.

Beautiful form and dynamic design are hallmarks of the over eighty objects in this exhibition of Southeast Asian ceramics, bronzes, and stone sculpture from the collection of Barry and Mary Ann MacLean. This collection encompasses the present geopolitical areas of Myanmar (Burma), Thailand, Laos, Vietnam, Cambodia, and Indonesia and includes objects from a variety of cultures dating to as early as 2200 BCE (the Ban Chiang culture, in the area that is now Thailand) and as late as 1200 CE (the Khmer culture, in what is now Cambodia). From the blackware pottery of the Early Ban Chiang Period to the buff-colored ware with sinuous red slip designs of its Middle Period, the ceramics in this exhibition attest to the superlative quality of ancient Thai pottery.

The bronze traditions of Southeast Asia are equally impressive, particularly the Dong Son (Vietnam) drums from the first to the fourth centuries CE and the later examples found in Myanmar and the southern Chinese province of Guangxi. Perhaps the most spectacular objects in this exhibition are the bronze ceremonial urn and the bronze bell, both dating from just after 1000 CE. They were probably used as percussion instruments in religious rituals, and the bell is in fact from the Battambang region, where a number of fine examples have been discovered. Other bronze objects range from utensils, jewelry, and decorative ornaments (including Palanquin hooks and chariot finials) to Hindu and Buddhist statues and small sculpture.



Vietnam, Dong Son, drums, counter-clockwise from top: 2nd to 4th century CE, 1st century BCE, 1st century BCE, bronze. Photo by Bruce White.

Lastly, the exhibition includes impressive stone sculpture from what is now Cambodia, Thailand, Vietnam, and Indonesia. Of particular note is a Khmer sandstone sculpture of a lion from the 10th century CE and a giant head of a *deva* (god) that, according to exhibition curator Richard Pegg, “probably once surmounted one of the fifty-four kneeling devas that hold up the body of a *naga* (snake) lining the causeway that runs over the moat leading into the South Gate of Angkor Thom.” This exhibition, which marks the first time the Hood Museum of Art has presented work from Southeast Asia, will be on view in the museum’s Kim and Gutman Galleries through early December of this year.

Barry MacLean, Dartmouth Class of 1960 and Thayer School of Engineering Class of 1961, and his wife, Mary Ann, have been generous supporters of Dartmouth College. Mr. MacLean was a member of the Dartmouth Board of Trustees in the 1990s, and his longtime roles in arts organizations include serving as a trustee of the Newberry Library and the Museum of Science and Industry, and as chair of the board of the School of the Art Institute of Chicago. Collecting has always been a strong passion of the MacLeans, and examples from their antique map collection were a highlight of the Hood’s important 1991 exhibition *Age of the Marvelous*.

Passion for Form, which was organized by the MacLean Collection and the Honolulu Academy of Arts, is a tribute to Barry and Mary Ann MacLean’s recognition of and commitment to the beauty of Southeast Asian art, and the Hood is pleased to present this exhibition of stunning works of ancient art and craftsmanship to audiences of the Upper Valley.

An exhibition catalogue by Richard Pegg is available in the Hood Museum Shop.



Thailand, Ban Chiang, Late Period (300 BCE to 300 CE), painted earthenware. Photo by Bruce White.



Cambodia, Khmer, guardian lion, 10th century, sandstone. Photo by Bruce White.

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



THE YEAR AHEAD

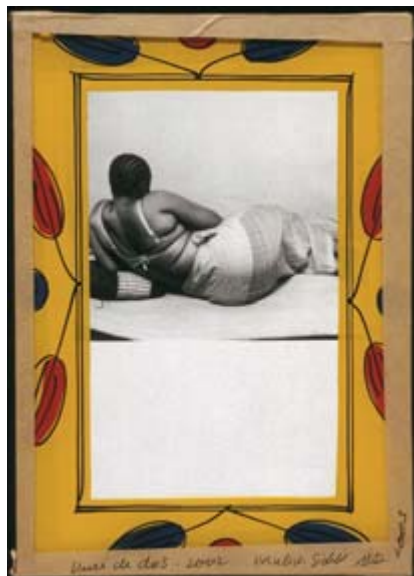
In October 2007 the Hood Museum of Art published its *Annual Report 2006–7*, this time entirely on the Hood's Web site at www.hoodmuseum.dartmouth.edu. The second annual report published by the Hood highlighted the sixteen exhibitions, twenty-four publications, and 139 programs presented to its audiences last year. Visitation to the museum increased 30 percent over 2005–6, fueled by the museum staff's efforts to create moments of excitement around visual art on campus and in the community, to make more effective use of the collections, and to raise the visibility of the museum through lively exhibitions and programs and enhanced public relations. Most visible were the building of an Inuit *Inuksuk* in front of Dartmouth's Admissions Office and the site-specific art installation by Wenda Gu in Baker-Berry Library. The year also saw changes in the museum's board and support organizations, both shared for twenty years between the Hood Museum of Art and the Hopkins Center. The newly formed Hood board met for the first time in October 2006, and our new membership organization continues to grow. Significant 2006–7 acquisitions include a Jackson Pollock painting inspired by Orozco's murals in Baker Library, and Pompeo Batoni's *Portrait of William Legge, the 2nd Earl of Dartmouth*,

(above) Artist Subhankar Banerjee speaks to a Dartmouth class in front of his installation *Subhankar Banerjee: Resource Wars in the American Arctic*, March 2006. Photo by Sharon Reed.

after whom the college is named. For pictures, highlights, and statistics of the 2006–7 year at the Hood, we invite you to browse the annual report now on our Web site.

The 2008 year at the Hood opens with a large exhibition of paintings since 1970 by contemporary artist Sean Scully (see pp. 4–5) and the Hood's first exhibition of works from ancient Southeast Asia (see pp. 10–11). Another highlight of the year is a groundbreaking exhibition many years in the making entitled *Black Womanhood: Images, Icons, and Ideologies of the African Body*. Opening on April 1, the exhibition explores its subject via three separate but intersecting perspectives—the traditional African, the colonial, and the contemporary global—shedding new light on contemporary artists' powerful reconsideration of stereotypes of black womanhood in their current work. The exhibition will travel to the Davis Museum and Cultural Center at Wellesley College and the San Diego Museum of Art through mid-2009.

Dossier exhibitions, which focus on the context around a single subject, will feature at the Hood through *Alma-Tadema and Antiquity: Imagining Classical Sculpture in Late-Nineteenth-Century Britain* in summer 2008. The Hood will present its magnificent work by Alma-Tadema, *A Sculpture*



Malick Sidibé, *Vues de Dos*, 2002, gelatin silver print, glass, cardboard, tape, and string. Purchased through the Olivia H. Parker and John O. Parker '58 Acquisition Fund; PH.2003.36.



Gallery (1874), along with X-rays of the painting, related drawings, prints, and photographs, and at least two of the original ancient Roman objects that Alma-Tadema personally examined and documented in the painting, on international loan to the Hood from Naples. Alma-Tadema's painted representation of the display and sale of classical statues and decorative objects uniquely emphasizes the role of sculpture in original, daily settings rather than their significance as timeless ideals.

American Art at Dartmouth, on view for the latter half of 2007, ushered in a new series of comprehensive exhibitions and publications about major areas of the permanent collection. It will be followed in fall 2008 with *European Art at Dartmouth*, presenting one hundred paintings, sculptures, and highlights from the Hood's renowned collection of Old Master prints. Also in the fall the Hood presents *Coastline to Skyline: The Philip H. Greene Gift of California Watercolors, 1930–1960* and a selection of works highlighting the career of Ben Frank Moss, artist and studio art professor at Dartmouth for twenty years.

We invite you to these exhibitions and the many related programs for visitors of all ages in the upcoming year. Look in forthcoming editions of the *Hood Quarterly* and on the Hood Web site for more information.

JULIETTE BIANCO
Assistant Director

the collections

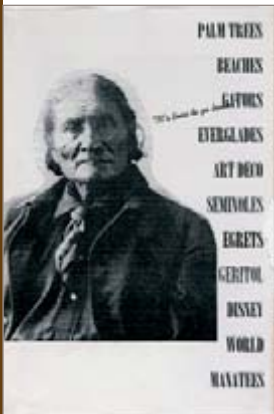


Grace Albee, *Housing Problems*, 1937, wood engraving on wove paper. Gift of Eugene P. Stichman, Class of 1957; 2007.45.16.



Unknown Roman, active about 1700, *St. Francis Borgia*, (detail) bronze. Purchased through a gift from Jane and W. David Dance, Class of 1940; 2007.58.

Hulleah J. Tsinhnahjinnie, *Photographic Memoirs of an Aboriginal Savant (Living on Occupied Land)*, 1994, twelfth page, print with text and photographic and cartoon reproductions. Purchased through the Contemporary Art Fund; 2007.55.12. Photo by Andrew Smith Gallery, Inc.



Robert Scott Duncanson, *The Stone Bridge*, 1851, oil on canvas. Purchased through the Florence and Lansing Porter Moore 1937 Fund; 2007.53.

RECENT ACQUISITIONS

During the 1930s and 1940s Grace Albee (1890–1985) established her reputation as a highly skilled regionalist printmaker. Among her many awards and honors, she was the first female graphic artist ever to receive full membership in the National Academy of Design. She began to work seriously in wood engraving while she lived with her husband and five sons in Paris from 1928 to 1933. After moving in 1937 to a farm in Bucks County, Pennsylvania, she focused on the rural subjects for which she is best known.

Housing Problems, which won her first prize in the 1937 exhibition of the Philadelphia Art Alliance, offers a witty commentary on the nation's housing shortage during the Great Depression while revealing Albee's high level of technical skill. It is one of thirty-three Albee prints recently donated to the museum from what is believed to have been the second-largest collection of her work held in private hands.

Rome was the European center for bronze sculpture production throughout the baroque era. The precise identity of the individual responsible for the design and execution of this noteworthy statue remains unknown, but the remarkable quality indicates someone well-versed in the Roman artistic traditions of this period. It bears the distinctive facial characteristics of St. Francis Borgia (1510–1572), the third Father General of the Jesuits, who was canonized in 1671 as only the third representative of the Order to be declared a saint. The figure wears a chasuble to celebrate mass, adapted from the iconography of the Order's founder, St. Ignatius Loyola (1491–1556). He most likely held a crucifix in his left hand, and his proper left foot rests on an overturned crown, symbolizing Borgia's abdication of the Duchy of Gandia in order to enter the Society of Jesus. Specialists have praised this piece's variety of surface textures and naturalistic appearance.

Relying on photography and digital reproduction methods, Seminole/Muscogee/Diné artist Hulleah J. Tsinhnahjinnie (born 1954) creates powerful visual statements that reflect her personal perspective as well as Native American philosophy. Her subjects derive from vintage and contemporary imagery; at times they look out of the artwork to ponder, question, and challenge what they see; at times they are given agency and voice through Tsinhnahjinnie's social and political commentary and critique. In her signature piece, Tsinhnahjinnie has filled fifteen pages from a fictitious book of memoirs with images and text through which she presents herself "the way that I see myself rather than being interpreted by others." Looking inward to document moments and thoughts about childhood and family, high school, friends, particular experiences, and dreams, she delivers a deeply moving installation that comprises a strong political statement about Native sovereignty and cultural oppression intermixed with poignant storytelling and personal convictions.

Robert Scott Duncanson (1821–1871) is widely considered to be the first African American artist to gain international recognition. Born in upstate New York of a Scottish Canadian father and African American mother, Duncanson worked primarily in Cincinnati, the cultural and artistic center of the Midwest and a major center of African American culture. He began his self-instruction in the early 1840s by painting portraits and copies of prints but soon focused on landscape painting. As he developed his skills Duncanson benefited from the patronage of wealthy Cincinnati citizen Nicholas Longworth (a staunch abolitionist), who in 1848 commissioned him to paint a series of landscape murals for his home. By 1860 Duncanson was considered the best landscape painter in the Ohio River Valley and had earned enough income to own property and finance trips to Europe, where he exhibited his work to favorable attention. *The Stone Bridge* has a much more naturalistic quality than many of Duncanson's larger, more ambitious compositions. Its quiet palette and unspectacular subject suggest a familiarity with the changing landscapes aesthetics in the United States and abroad, which he likely encountered in Longworth's extensive collection of European and American art. This is the Hood's first nineteenth-century painting by an African American artist.

Vital Support: More for Members!

Please join us at the
Hood Museum of Art
by calling
(603) 646-2808
or emailing
hoodmembership@dartmouth.edu



(top) Dartmouth College President James Wright at the June 18 celebration honoring the Friends of Hopkins Center and Hood Museum of Art.

(middle) Hood Museum of Art Membership Program Advisory Board and museum staff celebrate their new collaboration.

(bottom) Lathrop Fellows pose under the Louise Bourgeois spider on a trip to the National Gallery of Canada in May 2007.

For several months, before and after the transition of the Friends of Hopkins Center and Hood Museum of Art to the new membership program, Friends volunteers and museum staff met weekly to discuss how best to transition Friends members into Hood members. It was an invigorating experience for all of us, as we viewed publications and discussed benefits, explored research on reciprocal agreements, and brainstormed around participation levels, giving ranges, and programming for members. Two overarching themes emerged during the process. First, membership should continue to support the educational mission of the museum by providing free admission and access to programs for adults and children. Secondly, the new membership structure should reflect existing participation levels and become inclusive of all of the museum's many benefactors.

During the twenty-two years of its existence, the Hood has been fortunate to have been engaged with dedicated individuals who recognize the importance of the visual arts at Dartmouth College and in the community. They have given generously of their time and resources, and we wanted to acknowledge their contributions. We also wanted to acknowledge former Friends and new Hood members by establishing giving categories that reflect their levels of support. We have therefore established eight membership categories that include Friend and Lathrop Fellow levels as well as Director and Chairman's Circles. New benefits include exciting opportunities for free or discounted admissions at selected national museums and advanced invitations for regional, North American, or international travel, as well as a semi-annual gala. Exclusive member events designed around Hood exhibitions will also make it possible to engage with lecturers, artists, curators, and the museum's director. In October 2007 the Hood Museum of Art Board of Overseers gave their approval to the new membership structure, and, as of January 1, 2008, all currently renewed and new Hood members will receive the enhanced benefits. Thank you, as always, for your generous support!

HOOD MUSEUM OF ART MEMBERSHIP PROGRAM

Friend \$50–99

Subscription to Hood Museum of Art Quarterly
10% discount at Hood Museum Shop
Name listed in Annual Report
Tax deduction
Invitation to a special friend's night at the museum

Member \$100–249

All of the above, plus
Free admission or discounts at regional and national museums through the National Association of Reciprocal Membership (NARM) program
15% discount at Hood Museum Shop
Packet of Hood collection postcards*

Investor \$250–499

All of the above, plus
Sneak preview of the upcoming year's exhibition schedule with a curator
One complimentary Hood exhibition catalogue*

Patron \$500–1,499

All of the above, plus
Parking validation for one hour per museum visit
Two complimentary Hood exhibition catalogues*
Invitation to an annual regional art trip
An annual invitation to lunch or dinner with a guest lecturer or artist

Lathrop Fellow \$1,500–4,999

All of the above, plus
Three complimentary Hood exhibition catalogues*
Invitation to an annual art trip within Canada, the United States, or Mexico
Advance notice for the Hood Museum of Art biannual gala

Director's Circle \$5,000–9,999

All of the above, plus
Invitation to an annual international art trip
Private behind-the-scenes tour for up to ten people with the director

Chairman's Circle \$10,000+

All of the above, plus
A copy of all Hood publications for the year*
Lunch with the director and Board of Overseers of the Hood Museum of Art

Corporate Level \$500

An opportunity to hold one reception per year in the Kim Gallery at the Hood for up to fifty employees or guests
Membership benefits for up to five employees at the Friend level
Company recognition in selected museum publications
Programs about visual literacy, arts and industry, and creative leadership designed especially for businesses or nonprofits

* For tax purposes the value of the benefit(s) will be deducted from the membership fee.



Dartmouth President James Wright, Anna Marie Houser, and David R.W. Raynolds stand next to Allan Houser's *Peaceful Serenity*, 1992, bronze plated steel, purchased through a gift from Alice Kean Raynolds and David R.W. Raynolds, Class of 1949; 2007.56

On October 7, 2007, President James Wright, the Native American Studies Program at Dartmouth College, and the Hood Museum of Art joined guests for the unveiling of an Allan Houser (1914–1994) sculpture, *Peaceful Serenity* (1992), in front of the Sherman House. This bronze-plated sculpture was recently acquired by the Hood Museum of Art through the generosity of Mary Alice Kean Raynolds and David R.W. Raynolds '49. Allan Houser, the first Chiricahua Apache child in his family born out of captivity in the twentieth century, is regarded as one of the century's most important Native American artists. He played a pivotal role in the development of Native American modern and contemporary art while teaching at the Institute of American Indian Arts in Santa Fe from 1962 until his retirement in 1975. He came to Dartmouth College as artist-in-residence in 1979 and in the last two decades of his life produced almost one thousand realistic and abstract sculptures in stone, wood, and bronze. He emerged in his later career as a major international figure with solo exhibitions held around the world. Houser's unique style fused Native American themes with streamlined modernist sensibilities in which both positive and negative space evoke action, emotion, and relationship, as evident in *Peaceful Serenity*, an abstract representation of a mother and her children.

Volunteer of the Year



Every year in October, in observation of National Arts and Humanities Month, the Hood Museum of Art pays tribute to its dedicated volunteer corps by naming a Volunteer of the Year. This past fall, we recognized the contributions of Marjorie Cook, docent at the Hood. Margie was in the first class of docents who began the

program in 1985 and in the twenty-two years since has represented the museum with warmth, cheerfulness, and enthusiasm. When speaking of Margie, her fellow docents consistently comment on her depth of knowledge, love of learning, and generous and creative spirit. She is always willing to take on a new task and step in as needed, and she welcomes the opportunity to participate in a range of programs that engage both children and adult audiences. In 2005 Margie was one of two docents who represented the Hood by presenting at the National Docent Symposium in Boston. In addition, Margie has also been a longstanding member of the museum. It is impossible to estimate how many Upper Valley community members she has welcomed to the Hood during her time as a docent, but it is certainly in the thousands. We appreciate this opportunity to thank Margie for her contributions to the docent program and the museum.



El Anatsui: GAWU featured visually stunning sculptures by the artist that were made from recycled materials.

A COMMUNITY OF LEARNERS

The Art of Sustainability

What do art and the environment have in common? In the recent work of contemporary Ghanaian artist El Anatsui and related museum programs, the answer is a great deal. Last winter's exhibition *El Anatsui: GAWU* featured visually stunning sculptures by the artist that were made from recycled materials. Anatsui uses recycled materials both because he believes in using whatever his environment provides and as a way to address issues of consumerism, globalism, and the environment. This provided a wonderful opportunity for the museum to collaborate with the College's Sustainability Coordinator at the time, Jim Merkel, and the Dartmouth Sustainability Initiative. Together Merkel, sustainability and museum interns Caroline Burns '08, Stefani Ruper '10, and Deana Wojcik '08, and curator of education Lesley Wellman developed a retreat called *The Art of Sustainability*. The program included a tour of *GAWU* and a workshop designed to train participants to lead their own workshops for their peers on how to lighten our environmental footprint on the earth.

Retreats were held for three different campus groups, including members of Greek Houses, a student environmental group called ECO, and staff members from eighteen different departments. The retreat format was also adapted and offered to regional public school teachers during a day-long workshop related both to El Anatsui's work and the exhibition *Thin Ice: Inuit Traditions within a Changing Environment*. The museum's programs are frequently interdisciplinary in nature and often serve both college and community audiences.

Portrait of the Earl of Dartmouth Unveiled

The Hood's celebrated portrait of William Legge, the second Earl of Dartmouth (1731–1801), after whom the college was named, was unveiled during a ceremony with the Hood Museum of Art Board of Overseers in October with special remarks by Dartmouth College President James Wright and Jonathan L. Cohen D'61, T'61, chairman of the board. The painting of Lord Dartmouth, by acclaimed portrait painter Pompeo Batoni, was completed in 1756 and is one of the finest portraits of the benefactor who would later become the principal supporter of Eleazar Wheelock's Indian Charity School. The acquisition of the portrait was made possible with funds generously given by Jane Dance and David Dance D'40, T'41, Jonathan L. Cohen D'60, T'61, Frederick Whittemore D'53, T'54, Barbara Dau Southwell '78 and David Southwell T'88, Parnassus Foundation/Jane and Raphael Bernstein, and an anonymous donor. The portrait is on view in Albright Gallery on the first floor.



Carolyn Pelzel, Vice President for Development, Dartmouth College, David P. Southwell Tu'88, Frederick B. Whittemore '53 Tu'54, President James Wright, Barbara Dau Southwell '78, Jonathan L. Cohen '60 Tu'61, Robert Dance '77, Brian Kennedy, Director, Hood Museum of Art, stand alongside Pompeo Batoni's portrait of Lord Dartmouth moments after it was unveiled during a ceremony in October. The Hood also wishes to thank Jane and Raphael Bernstein and an anonymous donor.

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



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HOOD

MUSEUM OF ART

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This winter at the Hood:

SEAN SCULLY: THE ART OF THE STRIPE
January 12–March 9, 2008

PASSION FOR FORM: SELECTIONS OF SOUTHEAST ASIAN ART FROM THE MACLEAN COLLECTION
February 9–December 7, 2008

Vietnam, Dong Son, drums (detail), counter-clockwise from top: 2nd to 4th century CE, 1st century BCE, 1st century BCE, bronze. Photo by Bruce White.

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

Winter 2008