

HOOD MUSEUM OF ART

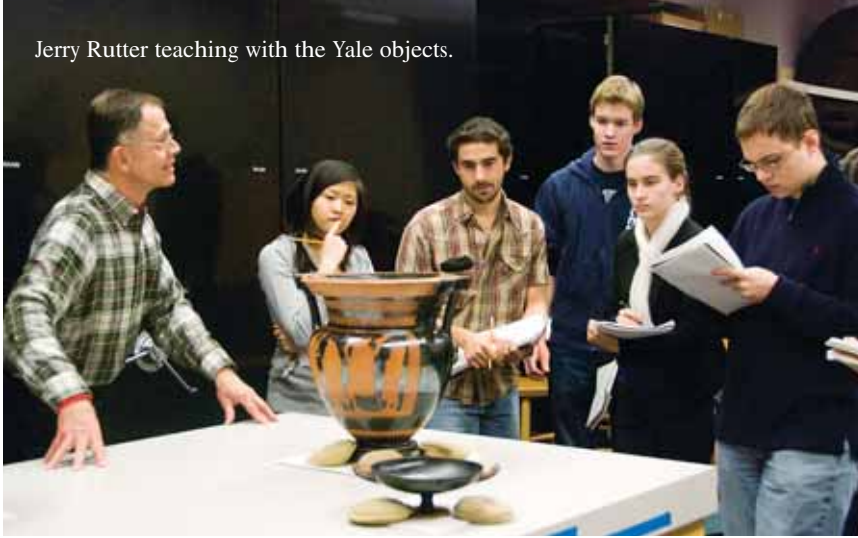
DARTMOUTH
COLLEGE

quarterly

Spring/Summer 2011

Cecilia Beaux, *Maud DuPuy Darwin* (detail), 1889, pastel on warm gray paper laid down on canvas. Promised gift to the Hood Museum of Art from Russell and Jack Huber, Class of 1963.

Jerry Rutter teaching with the Yale objects.



LETTER FROM THE DIRECTOR

The Hood Museum of Art has seen a remarkable roster of former directors during the past twenty-five years who are still active and prominent members of the museum and art world: Jacquelynn Baas, independent scholar and curator and emeritus director of the University of California Berkeley Art Museum and Pacific Film Archive; James Cuno, director of the Art Institute of Chicago; Timothy Rub, director of the Philadelphia Museum of Art; Derrick Cartwright, director of the Seattle Art Museum; and Brian Kennedy, president and CEO of the Toledo Museum of Art. Dartmouth College has now embarked on a search for the next leader of the Hood, which an American Association of Museums (AAM) accreditation report described as a “model” college art museum. By the time our fall/winter *Quarterly* is published later this year, there will be a new director to lead this impressive arts institution into its next phase of development.

An important aspect of the museum’s recent exhibition program has been a desire to promote greater knowledge of its remarkable collections. The spring exhibition *Fluxus and the Essential Questions of Life* is drawn from the Hood’s important holdings of this flamboyant 1960s art movement, which privileged the ephemeral, performative, and exuberant. Also this spring, the museum will showcase the recent work of Dartmouth Studio Art Professor Esmé Thompson, whose colorful paintings and collages evoke the rich global history of pattern and design and respond to a diverse array of influences, from Renaissance painting to Moroccan textiles. Also, a wonderful scholarly exhibition of images of Jerusalem, drawing on works from the Hood and Rauner Special Collections, will be on view in the Harrington Gallery. This summer, we are delighted to present a selection of superb paintings, drawings, and pastels from the collection of Russell and Jack Huber, Class of 1963, that will then travel to the High Museum of Art in the Hubers’ hometown of Atlanta, Georgia.

The museum is grateful to the Andrew W. Mellon Foundation, which has made possible the one- to two-year loan of nearly fifty classical objects from Yale University Art Gallery. These ancient Greek and Roman works of art arrived this past December, and already in winter term 2011, professors such as Sherman Fairchild Professor of the Humanities and Professor of Classics Jerry Rutter (above) have begun to use them in their classes. In addition, the Hood’s own endowment from the Mellon Foundation made it possible to bring guest curator and visiting fellow Christine Lilyquist to research and mount an exhibition of highlights from the museum’s ancient Egyptian collection.

I conclude by saying that it has been my pleasure and great privilege to serve as interim director of the Hood, and I would like to thank Provost Carol Folt for her support and encouragement during the transition. I would also like to thank my fellow staff members, who constitute one of the greatest teams of museum professionals working in the field today.

Lastly, we would like to pay tribute to our late colleague and friend, Angela Rosenthal, Associate Professor of Art History, with whom the Hood collaborated on many projects. She was a remarkable scholar and teacher and a vibrant presence on this campus.

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

HOOD MUSEUM OF ART STAFF

Susan Achenbach, *Art Handler*
Gary Alafat, *Security/Buildings Manager*
Juliette Bianco, *Acting Associate Director*
Amy Driscoll, *Docent and Teacher Programs Coordinator*
Patrick Dunfey, *Exhibitions Designer/Preparations Supervisor*
Rebecca Fawcett, *Registrarial Assistant*
Nicole Gilbert, *Exhibitions Coordinator*
Cynthia Gilliland, *Assistant Registrar*
Katherine Hart, *Interim Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming*
Deborah Haynes, *Data Manager*
Alfredo Jurado, *Security Guard*
Amelia Kahl Avdic, *Executive Assistant*
Adrienne Kermond, *Tour Coordinator*
Vivian Ladd, *Museum Educator*
Barbara MacAdam, *Jonathan L. Cohen Curator of American Art*
Christine MacDonald, *Business Assistant*
Nancy McLain, *Business Manager*
Neely McNulty, *Images and ArtStart Instructor*
Karen Miller, *Assistant Curator for Special Projects*
Nils Nadeau, *Communications and Publications Manager*
Allen Newton, *Security Guard*
Kathleen O’Malley, *Acting Collections Manager and Associate Registrar*
Julie Ann Otis, *Development and Membership Coordinator*
Robert Oxman, *Security Guard*
Sharon Reed, *Programs and Events Coordinator*
John Reynolds, *Lead Preparator*
Mary Ellen Rigby, *Gift Shop Manager*
Essi Rönkkö, *Assistant Curator for Special Projects*
Alison Sharp, *Public Relations and Events Assistant*
Margaret Spicer, *Adjunct Curator of the Henry B. Williams Costume Collection*
Sheldon Tefft, *Security Guard*
T. Barton Thurber, *Curator of European Art*
Lesley Wellman, *Assistant Director and Hood Foundation Curator of Education*
Kathryn Whittaker, *Security Guard*
Janet Whyte, *Security Guard*
Matthew Zayatz, *Preparator*

HOOD MUSEUM OF ART

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

Hood Quarterly #31 (Spring/Summer 2011)
Edited by Nils Nadeau
Designed by Joanna Bodenweber
Object photography by Jeffrey Nintzel, unless otherwise noted.
Printed by Queen City Printers Inc.

© 2011 Trustees of Dartmouth College

SPECIAL exhibitions



FLUXUS AND THE ESSENTIAL QUESTIONS OF LIFE

April 16 through August 7, 2011

This traveling exhibition and publication are drawn from the Hood Museum of Art's George Maciunas Memorial Collection of works by Fluxus artists, enriched with loans from the Museum of Modern Art, Harvard University, and the Walker Art Center. Intended to provide a fresh assessment of Fluxus, the installation is designed to encourage experiential encounters for the visitor. The 1960s–70s phenomenon that was Fluxus resists characterization as an art

movement, collective, or group, and it further defies traditional geographical, chronological, and medium-based approaches. The fundamental question—"What's Fluxus good for?"—in fact has important implications for the role of art today. The function of Fluxus artworks is to help us practice life; what we "learn" from Fluxus is how to be ourselves.

Organized by the Hood Museum of Art and generously supported by Constance and Walter Burke, Class of 1944, the Ray Winfield Smith 1918 Fund, and the Marie-Louise and Samuel R. Rosenthal Fund.

George Brecht, *Exit*, 1961, realized as sign about 1962–63, metal sign mounted on painted wood with metal screws. The Gilbert and Lila Silverman Fluxus Collection Gift. The Museum of Modern Art, New York, NY, U.S.A. © 2011 Artist Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY

ESMÉ THOMPSON: THE ALCHEMY OF DESIGN

April 9 through May 29, 2011

Esmé Thompson envelops her creative enterprise in the colors and complexities to be found in the visual "surfaces" of textiles, illuminated manuscripts, and the botanical world. Her art also embraces the work of other painters whom she admires, particularly Renaissance masters and the remarkably unique paintings French artist Edouard Vuillard (1868–1940). This exhibition of twenty-eight paintings and collages, plus a recent work in glazed ceramic, focuses on the last five to six years of her creative practice and demonstrates the full flowering of her interest in design and pattern. It is also a tribute to the artist's career as a professor in Dartmouth College's Studio Art Department, where she has worked for the last three decades.

Organized by the Hood Museum of Art and generously supported by Kate and Yaz Krehbiel, Class of 1991, Thayer 1992, and the Bernard R. Siskind 1955 Fund.

Esmé Thompson, *Blue Divide*, 2005, forty-nine-piece installation, acrylic on metal. Purchased through the William S. Rubin Fund; 2008.11.



EMBRACING ELEGANCE, 1885–1920: AMERICAN ART FROM THE HUBER FAMILY COLLECTION

June 11 through September 4, 2011

This exhibition features over thirty examples of American impressionist and realist pastels, drawings, and paintings by some of the leading artists active at the turn of the twentieth century, including Cecilia Beaux, Thomas Wilmer Dewing, Robert Henri, John Singer Sargent, Everett Shinn, John Sloan, John Henry Twachtman, and J. Alden Weir. Collected by Jack Huber, Dartmouth Class of 1963, and his wife, Russell, these works reveal a range of responses to the dramatic cultural and artistic developments of the era—from the brilliant colors and broad handling of the impressionists to the grit and verve of the urban realists. The predominant aesthetic in this collection, however, is the period taste for refinement and tranquility as seen in serene landscapes, poetic still lifes, and, especially, images of elegant women in repose.

Co-organized by the Hood Museum of Art, Dartmouth College, and the High Museum of Art in Atlanta, Georgia, and presented at the Hood through the generous support of the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund, the Phillip Fowler 1927 Memorial Fund, and the William Chase Grant 1919 Memorial Fund.

Thomas Wilmer Dewing, *White and Gold*, c. 1894–95, pastel on brown wood pulp paper. Huber Family Collection.

EGYPTIAN ANTIQUITIES AT DARTMOUTH: HIGHLIGHTS FROM THE HOOD MUSEUM OF ART

Ongoing

This installation showcases recent research on the museum's Egyptian collection by Christine Lilyquist, the Metropolitan Museum of Art's former head of the Department of Egyptian Art and Lila Acheson Wallace Research Curator in Egyptology. The objects from this heretofore mostly unseen collection offer insights into life in ancient Egypt.

Generously supported by Kate and Yaz Krehbiel, Class of 1991, Thayer 1992, and the William B. Jaffe and Evelyn A. Hall Fund.

Colossal head of a god (detail), Dynasty 30 (380–343 BCE), granodiorite. Gift of the Estate of Mary C. Rockefeller, Class of 1930W, and her son, Rodman Rockefeller, Class of 1954; S.999.52.



ENVISIONING JERUSALEM: PRINTS FROM DÜRER TO REMBRANDT

April 9 through June 19, 2011

From the fifteenth through the end of seventeenth centuries, there were few travelers who made the pilgrimage to Jerusalem in person. Yet during the same period many prints were produced that represented selected devotional and historical sites in and around the Holy City, souvenirs of an imaginary experience.

Generously supported by the Frank L. Harrington 1924 Exhibition Fund.

Hartmann Schedel, *Imaginary View of Jerusalem from Liber cronicarum* (detail), 1493, woodcut. Rauner Special Collections, Dartmouth College.

FLUXUS

and the Essential Questions of Life

April 16–August 7, 2011

The Hood Museum of Art at Dartmouth College is home to the George Maciunas Memorial Collection, established by then-museum director Jan van der Marck in 1978 to honor the cantankerous, Lithuanian-born organizer of the international Fluxus movement, who had died that year. Now, thirty-three years later, the Hood is presenting *Fluxus and the Essential Questions of Life*, an exhibition designed to provide new ways to experience the radical and influential cultural development that was Fluxus. *Fluxus and the Essential Questions of Life* shifts attention away from attempts to define and toward the asking of questions. Its most fundamental question—“what’s Fluxus good for?”—has important implications for how art is made and life is lived.

Fluxus resists characterization as an art movement, collective, or group and defies traditional geographical, chronological, and medium-based approaches. Often called an “anti-art” movement, Fluxus was more subversive than even this characterization suggests. From its origins in the United States and Europe in the late 1950s and early 1960s, Fluxus was more of an “anartmovement,” along the lines of Marcel Duchamp’s “anartist”: “I’m against the word ‘anti,’” Duchamp said, “because it’s very like ‘atheist’ as compared to ‘believe.’ An atheist is just as . . . religious . . . as the believer is, and an ‘anti-artist’ is just as much of an artist as the other artist. ‘Anartist’ would be much better . . . meaning, ‘no artist at all.’ That would be my conception.”²

The notion of Fluxus as an anartmovement corresponds with Maciunas’s philosophical/political position that the end of art, in the sense of its goal, is the end of art, in the sense of its absorption into the practice of being alive. His statement that “Fluxus objectives are social (not aesthetic)”³ indicates his intention to circumvent both aesthetics and the commercial art world, and to empower people to engage with essential issues via the Fluxus approach to life as connection and flow.

ONE RECENT LETTER FROM MY MOTHER COUNSELS ME THAT “LIFE IS LIKE AN ONION, SON: YOU PEEL IT OFF LAYER BY LAYER, AND SOMETIMES YOU WEEP” . . . CONSIDERING MY LIFE A FAILURE, SHE OFTEN ENDS HER LETTERS WITH THE PAINFUL RHETORICAL QUESTION: “WHAT DID DAD AND I DO WRONG?”

—EMMETT WILLIAMS IN DANIEL SPOERRI’S *AN ANECDOTED TOPOGRAPHY OF CHANCE*¹



Various artists, *Flux Year Box 2*, 1966, five-compartment wooden box containing works by various artists; “FLUX YEAR BOX 2” screenprinted in black on lid. Hood Museum of Art, Dartmouth College, George Maciunas Memorial Collection; Purchased through the William S. Rubín Fund; GM.987.44.2.



Ben Vautier, *God*, 1961, glass bottle with pencil on label. The Gilbert and Lila Silverman Fluxus Collection Gift. The Museum of Modern Art, New York, NY, U.S.A. © 2011 Artist Rights Society (ARS), New York / ADAGP, Paris. Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

Fluxus introduced two new things into the world of art: event scores and art-as-games-in-a-box, many of which were gathered into “Fluxkits” along with other ephemera. The idea was to sell these kits at low prices—not through galleries but by mail and through artist-run stores. The events were even more accessible. Sometimes consisting of just one word—such as George Brecht’s “Exit”—Fluxus events could be performed by anyone, anyplace. Brecht wrote that his event scores were meant to “prepare one for an event to happen in one’s own now.”⁴

“Fluxus,” Maciunas wrote, “is definitely against art-object as non-functional commodity . . . It could temporarily have the pedagogical function of teaching people the needlessness of art, including the eventual needlessness of itself.”⁵ His point is clear: art, to cite the title of pragmatist philosopher John Dewey’s well-known

book, is experience. The pedagogical function of Fluxus artworks is to help us practice life; what we “learn” from Fluxus is how to be ourselves. To Emmett Williams’s mother’s question, “What did Dad and I do wrong?” George Maciunas might have answered, “It doesn’t matter; there’s nothing wrong.” From a Fluxus perspective, no life is a failure and no answer, much less any question, is wrong.

Fluxus and the Essential Questions of Life is designed to generate viewer experience around fourteen questions: (1) Art (what’s it good for)? (2) Change? (3) Danger? (4) Death? (5) Freedom? (6) God? (7) Happiness? (8) Health? (9) Love? (10) Nothingness? (11) Sex? (12) Staying Alive? (13) Time? (14) What Am I? A free brochure containing a map of the exhibition will allow visitors to go directly to the questions of most pressing interest to themselves. The accompanying catalogue is conceived as an art self-help book that will be of interest to students and the general public as well as to scholars. The book, co-published by Dartmouth College and the University of Chicago Press, contains an introduction by Jacquelynn Baas and essays by Baas, Fluxus artist Ken Friedman, and scholars Hannah Higgins and Jacob Proctor. After closing at Dartmouth, *Fluxus and the Essential Questions of Life* travels to the

Grey Art Gallery at New York University, September 9–December 3, 2011, and to the University of Michigan Museum of Art in Ann Arbor, February 25–May 20, 2012.

JACQUELYNN BAAS

Exhibition curator, emeritus director of the University of California Berkeley Art Museum and Pacific Film Archive, and chief curator and then founding director of the Hood Museum of Art from 1982 until 1989

This exhibition and catalogue were organized by the Hood Museum of Art and were generously supported by Constance and Walter Burke, Class of 1944, the Ray Winfield Smith 1918 Fund, and the Marie-Louise and Samuel R. Rosenthal Fund.

NOTES

1. Daniel Spoerri, *An Anecdoted Topography of Chance (Re-Anecdoted Version)*, with the help of Robert Filliou and translated and further anecdoted by Emmett Williams (New York: Something Else Press, 1966), 11–12.
2. From “Marcel Duchamp Speaks,” an interview on 19 January 1959 by George Heard Hamilton in New York and Richard Hamilton in London, broadcast over the BBC Third Program, in the series “Art, Anti-Art, 13 November 1959: <http://www.ubu.com/sound/duchamp.html>
3. From a 1963 letter to Tomas Schmit quoted in Clive Phillpot and Jon Hendricks, *Fluxus: Selections from the Gilbert and Lila Silverman Collection* (New York: Museum of Modern Art, 1988), 24.
4. From the unpublished manuscript *George Brecht Notebook VII*, March–June 1961, The Gilbert and Lila Silverman Fluxus Collection, Museum of Modern Art, New York; quoted in Julia Robinson, “In the Event of George Brecht,” in *George Brecht Events: A Heterospective*, ed. Alfred M. Fischer (Cologne: Museum Ludwig, 2005), 16.
5. January 1964 letter to Tomas Schmit, in *What’s Fluxus? What’s Not! Why?*, ed. Jon Hendricks (Rio de Janeiro and Detroit: Centro Cultural Banco do Brasil and Gilbert and Lila Silverman Fluxus Collection Foundation, 2002), 163.



Robert Filliou, *Optimistic Box No 1*, 1968 (published Remscheid, Germany: VICE-Versand), wood box with brass hinges and clasps, stone, offset lithography on paper labels. Collection Walker Art Center, Minneapolis: T. B. Walker Acquisitions Fund, 1992; 1992.134.

ESMÉ THOMPSON: THE ALCHEMY OF DESIGN

April 9 through May 29, 2011

Within the work of Esmé Thompson there is a luminosity and rich patterning that engages both the eye and the mind. Colorful and bold, these objects attest to a considered and life-long interest in the decorative designs that infuse art in a variety of media, from the Renaissance paintings of such masters as Pisanello (about 1395–1455), Fra Filippo Lippi (1406–1469), and Robert Campin (about 1375–1444), to the illuminated designs of medieval manuscripts such as the ninth-century Book of Kells, to the painted harmonies of French artist Edouard Vuillard (1868–1940), to the complex patterns of Moroccan textiles or ceramic tiles. This spring, the Hood Museum of Art showcases approximately thirty paintings and collages by this accomplished professor of studio art at Dartmouth College.

During the last ten years, Thompson has undertaken an investigation into the creative intersections of her many influences, creating veritable alchemies of design, pattern, and color. In so doing, she has fashioned a visual vocabulary that is distinctly her own, imbuing each painting and collage with the overlapping and intersecting language of symbols amid repeated articulations of line and color. She has created three-dimensional art installations as well, and several of the works in this exhibition draw upon this experience by occupying space as well as canvas. *Blue Divide*, *Chiasmus*, and *Djellaba* are sectional works made up of paintings on the shaped galvanized tin covers of maple syrup buckets. Hung on the wall in a variety of patterns, these shield-like bucket tops are painted in patterns that mirror one another and placed in relation to each other so as to reinforce their mirror imaging. The artist writes of these works: “Over the past ten years, my interest in creating an interactive visual narrative resulted in the creation of multiple-panel pieces in which the relationship of the parts to the whole is fundamental . . . I respond to the sight of the buckets hanging, solitary, on trees, reminding me of the transitional and ephemeral nature of the seasons as well as the

I have a life-long interest in painting as an experience or environment. The patterns and shapes that repeat throughout my work form an internal dynamic of cross-referenced imagery and a sense of mutability and shifting possibilities for viewing. These repeated images are cyclical and cumulative, rather than a linear narrative. The painting becomes a journey that continues to unfold, reminiscent of an ongoing pattern of organic growth.

—ESMÉ THOMPSON

resurgence of new life . . . The patterns painted on modular parts create an internal dynamic of cross-referenced imagery.”

Most recently Thompson has been engaged in working with a new medium: ceramics. The exhibition highlights a work that she created in response to the museum’s early-seventeenth-century Ottoman polychrome panel of tiles that is on display in the Kim Gallery. Titled *Portal*, this large and elaborate work, like all of her visual investigations, combines echoes of the Ottoman panel with influences from the symbolic language of text, pattern, and

the natural world to create something at once utterly new and bracingly familiar.

KATHERINE HART
Interim Director

ESSI RÖNKKÖ
Assistant Curator for Special Projects

Esmé Thompson: *The Alchemy of Design* was generously supported by Kate and Yaz Krehbiel, Class of 1991, Thayer 1992, and the Bernard R. Siskind 1955 Fund. It is accompanied by a fully illustrated catalogue with essays by medieval literature scholar Marjorie Curry Woods and ceramicist/artist/art professor Liz Quackenbush, as well as an interview with the artist by former Hood director Brian Kennedy.

After Pisanello, 2007, collage. Collection of the artist.





J. Alden Weir, *The Window Seat*, 1889, pastel and charcoal on tan wove paper.

Embracing Elegance, 1885–1920 American Art from the Huber Family Collection

JUNE 11 THROUGH SEPTEMBER 4, 2011

During the past twenty-five years, Jack Huber, Dartmouth Class of 1963, and his wife, Russell, have built a distinguished collection of American art from the turn of the twentieth century, an era characterized by dramatic social, cultural, and artistic change. Dating from roughly 1885 to 1920, the works in this exhibition represent a diversity of subjects, styles, and media. As a whole, the featured artists gravitated toward intimate, informal subjects, which they captured in a personally expressive manner influenced variously by the Aesthetic movement, impressionism, urban realism, and postimpressionism. This exhibition features over thirty works from the collection of the Huber family of Atlanta, Georgia, including pastels, drawings, watercolors, and paintings by such leading artists of the period as Cecilia Beaux, Thomas Wilmer Dewing, Joseph DeCamp, Robert Henri, Lilla Cabot Perry, John Singer Sargent, Everett Shinn, John Sloan, Edmund Tarbell, John Henry Twachtman, and J. Alden Weir.

A few of the images address societal change explicitly, such as the vigorously painted city scenes that depict a mix of classes and races by so-called Ashcan artists, including John Sloan and Everett Shinn

(see his *All-Night Café*, which he described as “a Bowery restaurant, hunger inside and out”).¹ Most of the works, however, reflect the more prevalent tendency to retreat from gritty, anxiety-provoking social issues. They celebrate instead beauty as found in timeless pastoral landscapes, poetic still lifes, and, especially, intimate images of beautiful women at ease. The latter trend can be seen in J. Alden Weir’s emotive pastel of his wife, *The Window Seat*, 1889, and Thomas Wilmer Dewing’s elegant *White and Gold*, c. 1894–95 (see p. 3). Introspective in mood and refined in taste, such works mirror more subtle shifts in cultural values, including a growing fascination with the life of the mind and an appreciation of art for art’s sake, rather than for moralizing, didactic, or political purposes.

Despite their varied artistic predilections, most of the artists in the Huber family collection gave careful consideration to how they presented their works. The turn of the twentieth century was one of the most innovative in terms of frame design. Whereas only a few of the works featured in the exhibition still retain their original, artist-approved frames, over the past decade the Hubers have replaced many reproduction frames on other works with

elegant period examples. These carefully selected frames enhance the visual impact of the works they surround and reflect the sophisticated frame aesthetics of the period.

Reinforcing this important aspect of this collection, the catalogue that accompanies the exhibition features an essay on selected frames in the Huber family collection by independent art historian Susan G. Larkin. The publication also features a reflection on collecting by Jack and Russell Huber, an introductory essay by Barbara J. MacAdam, and individual catalogue entries by MacAdam and Stephanie Mayer Heydt, the Margaret and Terry Stent Curator of American Art at the High Museum of Art, Atlanta, Georgia. The exhibition and catalogue were co-organized by the Hood Museum of Art and the High Museum of Art. After its presentation at the Hood this summer, the exhibition travels to the High, where it will be on view from September 24 through November 27, 2011.

BARBARA J. MACADAM
Jonathan L. Cohen Curator of
American Art

Co-organized by the Hood Museum of Art, Dartmouth College, and the High Museum of Art in Atlanta, Georgia, and presented at the Hood through the generous support of the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund, the Philip Fowler 1927 Memorial Fund, and the William Chase Grant 1919 Memorial Fund.

Note

1. Everett Shinn, quoted in Aline B. Louchheim, “Last of ‘The Eight’ Looks Back,” *New York Times*, Nov. 2, 1952, X9.



Everett Shinn, *All Night Café*, c. 1900, pastel, watercolor, and probably graphite on gray paper mounted on board.

calendar of events

APRIL

6 April and 11, 18, and 25 May, Wednesdays, 7:00 P.M.

Museum galleries

American Sign Language Poetry/Performance Presentations

April 6: Patrick Graybill

May 11: Dennis Cokely

May 18: Peter Cook

May 25: Monique Holt

All performances/presentations will be interpreted and accessible to the deaf and hearing communities. This performance series is offered as part of Music Professor Larry Polansky's ASL Poetry and Performance in Translation course at Dartmouth College. For more information on the presenters, please visit www.hoodmuseum.dartmouth.edu.

9 April, Saturday, 12:00 noon–1:30 P.M.

CHILDREN'S WORKSHOP

Exploring the Ancient World

Think like an archaeologist as we explore art from the ancient world. The objects we discover will give us clues about how people in various cultures lived long ago, what they valued and believed. In the studio, we'll create objects out of clay inspired by our discoveries. For children ages 6 to 12. Participation is limited. Please call (603) 646-1469 by April 6 to register.

13 April, Wednesday, 6:30–8:00 P.M.

ADULT WORKSHOP

The Alchemy of Design

Explore the exhibition *Esmé Thompson: The Alchemy of Design* in this discussion-based workshop. Thompson's paintings, collages, drawings, and wall installations are inspired by Renaissance portraits, Moroccan textiles, wall painting, ceramics, medieval illuminated manuscripts, and biological illustrations and photographs. In the studio, we'll experiment with pattern and design to create wall installations of our own. Participation is limited. Call (603) 646-1469 by April 11 to register.

14 April, Thursday, 5:30 P.M.

MEMBER SNEAK PREVIEW

Fluxus and the Essential Questions of Life

With guest curator and founding Hood director Jacquelynn Baas. Champagne reception to follow. Open to investor-level members and above. Call (603) 646-9660.

15 April, Friday, 5:30 P.M.

Arthur M. Loew Auditorium

OPENING LECTURE AND RECEPTION

Esmé Thompson: The Alchemy of Design

Esmé Thompson, artist and professor of studio art, Dartmouth College. A reception will follow in Kim Gallery.

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

TOUR

Esmé Thompson: The Alchemy of Design

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

LUNCHTIME GALLERY TALK

Jerusalem in the Heart and Before the Eyes

Christopher MacEvitt, Associate Professor of Religion, Dartmouth College

20 April, Wednesday, 5:30 P.M.

Arthur M. Loew Auditorium

ARTIST LECTURE AND RECEPTION

Alfredo Jaar: It Is Difficult

Alfredo Jaar, the recipient of a Guggenheim Fellowship and a MacArthur "genius" grant, is one of the most uncompromising, compelling, and innovative artists working today. A reception in Kim Gallery will follow his lecture. Presented in conjunction with the Dartmouth Centers Forum (DCF) series *Speak Out, Listen Up* and funded by the DCF, the Hood Museum of Art, and the Art History Department.

28 April, Thursday, 6:00 P.M.

Second-floor galleries

CONCERT

Dartmouth Goes Flux

"A Celebration of Music at Dartmouth" opens with a Flux concert by Dartmouth digital music students, who will premiere new works in response to Fluxus. The ASCAP Award-winning Voxare String Quartet will also perform music by Dartmouth composers and others.

30 April, Saturday, 2:00 P.M.

TOUR

Envisioning Jerusalem: Prints from Dürer to Rembrandt

MAY

3 May, Tuesday, 5:30 P.M.

MEMBER DISCUSSION

Artist Esmé Thompson

Open to all member levels. Call (603) 646-9660.

4 and 11 May, Wednesdays, 6:30–8:00 P.M.

ADULT WORKSHOPS

Art and Creative Writing

Get inspired at the museum as you try your hand at creative writing in this two-part workshop series! Museum staff will lead participants in a number of simple, evocative writing activities with works of art. Writing forms will include poetry and prose. No previous art or writing experience is necessary. Participation is limited. Call (603) 646-1469 by May 2 to register.

6 May, Friday, 4:30 P.M.

Arthur M. Loew Auditorium

OPENING LECTURE AND RECEPTION

Fluxus and the Essential Questions of Life

Exhibition curator Jacquelynn Baas, emeritus director of the University of California Berkeley Art Museum and Pacific Film Archive. She served as chief curator and then founding director of the Hood Museum of Art from 1982 until 1989. A reception will follow in Kim Gallery.

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

TOUR

Fluxus and the Essential Questions of Life



Esmé Thompson, *Djellaba* (detail), 2010, fifty-seven-piece installation, acrylic on metal. Collection of the artist.

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

LUNCHTIME GALLERY TALK

Imagining Jerusalem: Art and Sacred Topography

T. Barton Thurber, Curator of European Art

13 May, Friday, 12:00 P.M.

MEMBER DISCUSSION/LUNCH

Watercolor Artist Barbara Ernst Prey

A session behind-the-scenes on watercolors in the Hood's collection with Barbara Ernst Prey, a member of the National Council on the Arts. \$ 30 per person. Space is limited. Call (603) 646-9660.

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

LUNCHTIME GALLERY TALK

Flux Dartmouth: Adventures in (Muse)ology

Mary Coffey, Associate Professor of Art History, Dartmouth College

18 May, Wednesday, 6:30–8:00 P.M.

ADULT WORKSHOP

What Is Fluxus? Learning to Look at Avant-Garde Works of Art

Explore the work of Fluxus, an art movement of the 1960s and 1970s, in this interactive, discussion-based workshop. You'll learn techniques for understanding and appreciating any work of art you encounter. Participation is limited. Please call (603) 646-1469 by May 16 to register.

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

TOUR

Esmé Thompson: The Alchemy of Design

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

LUNCHTIME GALLERY TALK

The Art of Esmé Thompson: A Walking Tour

Essi Rönkkö, Assistant Curator for Special Projects

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

TOUR

Envisioning Jerusalem: Prints from Dürer to Rembrandt

JUNE

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

TOUR

Fluxus and the Essential Questions of Life

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.



ANTIQUITIES AT THE HOOD



Hood Exhibitions Designer Patrick Dunfee works with Mellon Visiting Scholar Christine Lilyquist on the exhibition based on her research with the Egyptian collections.



Fragmentary face of Mentuhotep III wearing the white crown, Dynasty 11, 2000–1988 BCE, sandstone with red, black, and white paint. Museum purchase; 39.64.6723.



Scarab with the name Menkheper, Ptolemaic period (320–30 BCE), gold sheet. Gift of the Class of 1962; 990.15.27081.

EGYPTIAN ART AT THE MUSEUM

Christine Lilyquist, The Metropolitan Museum of Art's former head of the Department of Egyptian Art and Lila Acheson Wallace Research Curator in Egyptology, has served as advisor and Andrew W. Mellon Foundation Visiting Scholar at the Hood over the past few years as she has researched and catalogued the museum's collection of ancient Egyptian objects. During her career at the Met, Dr. Lilyquist directed the reinstallation of the museum's Egyptian collections, supervised the installation of one of the museum's stellar attractions, the monumental *Temple of Dendur*, and curated the overwhelmingly popular special exhibition *Treasures of Tutankhamun* in the 1970s.

Egyptian Antiquities at Dartmouth: Highlights from the Hood Museum of Art will present aspects of her extensive research on these objects and their insights into life in ancient Egypt. The antiquities on view range from temple sculpture to funerary items, including a painted textile shroud with spells from the Book of the Dead dating to the New Kingdom (1600–1250 BCE) and a painted sandstone face assigned to the pharaoh Mentuhotep III (2000–1988 BCE). Most objects are on public view for the first time.

COLLECTION-SHARING INITIATIVE WITH YALE UNIVERSITY ART GALLERY

The Hood has embarked upon a program of significant loans and shared expertise funded by a generous grant from the Andrew W. Mellon Foundation. Initiated by the Yale University Art Gallery, this collection-sharing project is intended to foster intra- and inter-institutional collaboration and expand opportunities for faculty from all disciplines to teach from works of art. Central to the initiative is a program of strategic loans from Yale's encyclopedic collection, comprising nearly 200,000 works, by six "partner museums" for use in specially developed projects and related coursework. The program was created based on the belief that, while technologies have increased access to museum collections, there is no substitute for original works of art.



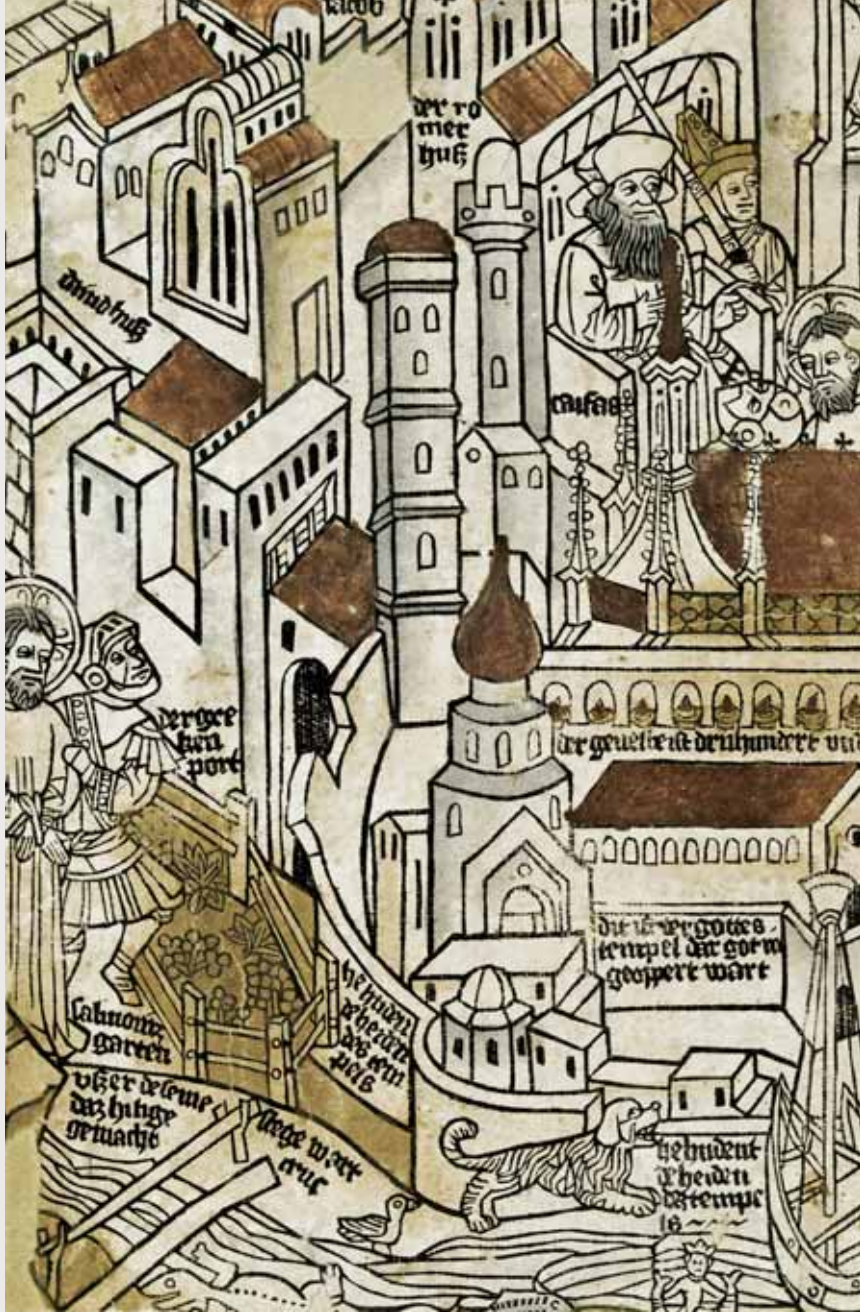
Cup with wheel-cut decoration; raising of Lazarus, 4th century CE, glass. Yale University Art Gallery; The Hobart and Edward Small Moore Memorial Collection; 1955.6.182.

In December 2010 the Hood borrowed forty-six ancient Mediterranean objects from Yale for a two-year period. Dartmouth faculty and students from a range of disciplines including art history, classics, religion, and history will use both the Yale loans and works from the Hood collection to explore current debates about connoisseurship, provenance, and cultural patrimony, among other things. They will also consider how the close observation of works of art can reveal connections to wider cultural, religious, political, and social themes in the ancient Mediterranean world. The project will produce a website and documentary film.



Dartmouth faculty members Roger Ulrich, Professor of Classics, and Kathleen Corrigan, Associate Professor of Art History, review potential loans in Yale University Art Gallery storage in May 2010.

The Hood Museum of Art's *Passion of Jesus in Jerusalem* Woodcuts and the Promise of Interior Pilgrimage



Unknown German, *The Passion of Jesus in Jerusalem* [fragment A], third quarter of the 15th century, woodcuts with hand coloring and xylographic inscriptions. Purchased through the Florence and Lansing Porter Moore 1937 Fund, the Robert J. Strassenburgh II 1942 Fund, the Julia L. Whittier Fund, the Barbara Dau Southwell '78 and David P. Southwell T'88 Fund for European Art; 2009.67.1–2. See p. 12 for fragment B.

These prints will be featured in an exhibition in Harrington Gallery titled *Envisioning Jerusalem: Prints from Dürer to Rembrandt* (April 9 to June 19, 2011), which was organized by the Hood Museum of Art and generously supported by the Frank L. Harrington 1924 Exhibition Fund.

Plague, war, and piety contributed to the popularity of Christian pilgrimage during the late Middle Ages. If one's life could be cut short by crusade or disease, it was wise to ensure the purity of the soul. Already in the fourth century Saint Jerome had proclaimed the need for pilgrimage, but the full blossoming of the practice seems to have been spurred by the turmoil of the twelfth century and beyond. Pilgrims, journeying alone or in groups, traveled to local shrines or to distant sites such as Santiago de Compostella, Rome, or Jerusalem. Yet most believers, whether cloistered, laboring, or infirm, could not make the arduous trip

and required an alternative to the physical expedition. For such Christians, an interior pilgrimage could be made.

The two remaining sheets of what must have been a twelve-folio print, purchased by the Hood in 2009, represent an aid for such an interior pilgrimage of personal devotion. The woodcuts, each measuring about 11 by 7 inches, depict episodes in the cycle of Christ's Passion as it plays out across a roughly topographic depiction of the city of Jerusalem. With their identifiable locations, the Hood sheets may represent the earliest known attempt in Western art to correctly render the Holy City in a printed image. Recognizable landmarks, such as the Holy Sepulcher or the structure identified as the Temple of Solomon, were carefully delineated and labeled with xylographic inscriptions in a German dialect found in the Lower Rhine area. The use of vernacular language, rather than Latin, indicates a desire to reach

an audience beyond the clerical. The inscriptions are both organizational and didactic, as they helped the viewer navigate the complex composition while differentiating important locations for those who would never make the journey to Jerusalem.

The *Passion* sheets can be dated to the third quarter of the fifteenth century on the evidence of their watermarks and production techniques. The Hood prints are remarkable examples of early woodcuts. This process of duplication used an inexpensive wood block, which reduced the price of the images and made them more readily available to a wide audience. The putative date also places them at the beginning of the printing revolution, when moveable type and a rising middle class meant an increasing demand for books and images. Yet the woodcuts are unique for this period in the scale of their composition and the scope of their imagery. The complete work may have measured as much as 40 by 40 inches, a size that suggests that the woodcut sheets were meant to be pasted together and publicly displayed, perhaps on the walls of monasteries or churches. In fact, the assembled work would have been one of the largest prints of its time and thus an object of public amazement.

In subject matter, the prints reflect the fifteenth-century popularity of pilgrimage narratives. They present an intricate narrative system within which multiple sites appear simultaneously across the surface like a complex stage set. Nestled within those notable sites were key scenes of the *Passion* as well as more unusual incidents, including Christ before Caiaphas, the High Priest of the Jews, and Pilate, the Roman governor of Judea, washing his hands. By depicting the extended *Passion* in this spatial arrangement, the artist of these prints allowed viewers to more fully immerse themselves in Christ's suffering. This type of *Imitatio Christi*, or Imitation of Christ,

(continued on page 12)

the collections

Recent Acquisitions

Giovanni Battista Salvi, called il Sassoferrato (1609–1665), was born in the small town of that name in central Italy and apparently apprenticed in Rome with Domenichino (1581–1641), whose brilliant palette and clearly defined forms he was to incorporate in his work. The younger artist's paintings have elements in common with other classically trained painters, but the single most powerful influence on Sassoferrato was Raphael (1483–1520). Few public commissions by Sassoferrato exist, and the large number of surviving pictures consist of portraits, particularly of ecclesiastic clients, and sacred subjects painted for private devotion. Of these he is perhaps most noted for depictions of the Virgin Mary, by herself or with the Christ Child.

The present composition was one favored by the artist and was derived from a lost painting by Pierre Mignard (1612–1695), which in turn seems to have been based on Raphael's *Madonna del Granduca* in the Palazzo Pitti in Florence. However, in contrast to the sedate Christ of Raphael's painting, we have here a more active, more human child, one who seems almost to be squirming as he holds on to his mother. So too does the Madonna engage the viewer with her direct gaze, in contrast to the averted downward glance in earlier examples. Sassoferrato has reinterpreted the model by depicting his subject in clear light and a range of bright colors, for which he is justly celebrated.



Unknown German, *The Passion of Jesus in Jerusalem* [fragment B].

was encouraged by the Franciscans who had attended to Jerusalem pilgrims since the fourteenth century. They ritualized the contemplation of Jesus's human suffering, asserting that such exercises allowed the believer to enter an empathetic relationship with the Holy.

Like the external pilgrims, internal ones could lose their way. Marking the correct printed path were areas of hand coloring and inscriptions; like the markers followed by wandering pilgrims, these guideposts allowed the medieval viewer to move sequentially through the last days of Christ's life on earth. As believers contemplated these images, their theoretical pilgrimage would promise the same transformative and salvific power as that of their journeying counterparts. Instead of walking a dusty road, these pilgrims would use prayer and meditation to accomplish the same inner spiritual journey of healing, cleansing, penance or gratitude. If life was to be understood as a metaphorical journey toward redemption, the Hood prints illustrate the steps one could take to reach that Heavenly Jerusalem and its promise of salvation.

JANE CARROLL
Assistant Dean of the Faculty,
Senior Lecturer in Art History,
Dartmouth College



Sassoferrato, *Madonna and Child*, mid-17th century, oil on canvas. Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2010.60.



James Peale (1749–1831) was one of the earliest and most talented professional painters in America to specialize in still life. He was the younger brother and pupil of Charles Willson Peale, the patriarch of Philadelphia's most distinguished family of painters. James Peale first gained recognition for his portraits in miniature and did not begin to paint still lifes regularly until late in his career, around 1820. This harmonious example reflects the lingering influence of neoclassicism in its rounded geometric forms and overall sense of balance and stasis. Two sources of soft illumination accentuate the work's volumetric forms and rich tones. One light enters from the front left and another rises from behind the cluster of fruit to the far right, enlivening the dark background. The curling plum peel that extends over the edge of the table serves not only as a sinuous decorative element that enters the viewer's space—an age-old artistic device—but may also serve as a pun on the artist's surname.

In academic art circles of Peale's era, still life was still considered the lowest form of artistic expression—far below ennobling historical, biblical, and literary subjects. Nonetheless, still lifes found a ready market among members of Philadelphia's emerging middle classes, who were eager to adorn their dining rooms with artful arrangements of perfectly ripe fruit and elegant tableware. Whereas American still lifes of the period lack the abundant and complex symbolism associated with Dutch seventeenth-century still lifes, here the plentiful, well-formed fruit suggests the bounty of the American land, while the refined Chinese export porcelain basket points to Philadelphia's prominence as a metropolitan center of trade.

The dramatic impact that *Still Life with Fruit* will have on the museum's presentation of the story of American art prompted its designation as an acquisition commemorating the museum's twenty-fifth anniversary, celebrated last October. Funds from the estate of Dr. Frank P. Stetz, given in loving memory of David Stewart Hull, Class of 1960, played a significant role in the museum's ability to acquire this fine work.

James Peale, *Still Life with Fruit (An Abundance of Fruit)*, about 1820–25, oil on panel. Purchased through the bequest of Dr. Frank P. Stetz given in loving memory of David Stewart Hull, Class of 1960; the Miriam and Sidney Stoneman Acquisition Fund; the Katharine T. and Merrill G. Beede 1929 Fund; the Florence and Lansing Porter Moore 1937 Fund; and the Mrs. Harvey P. Hood W'18 Fund, in honor of the 25th anniversary of the Hood Museum of Art; 2010.61

MUSEUM news

Museum Senior Interns, 2010–11

Each year, the Hood Museum of Art offers internships to Dartmouth students entering their senior year. Students from all majors and backgrounds are encouraged to apply, and we had a record number of applicants in fall 2010, making the selection process extremely competitive. The museum is delighted to have five Dartmouth seniors on staff this year:

Courtney Chapel, Maria Fillas, Dylan Leavitt, Kasia Vincunas, and Natalia Wrobel.

In addition to their curatorial and programming work, each intern has the opportunity to create a *Space for Dialogue* installation. They are responsible for every aspect of the exhibition, including selecting objects, researching and writing labels and a brochure, working with staff to design and install the show, and giving a public gallery talk when their installation is on view. *A Space for Dialogue* installations change approximately every seven weeks.

Staff News

The Hood is pleased to announce that two new full-time staff members joined our team in late 2010.

Nicole Gilbert joined the Hood staff in November as Exhibitions Coordinator. She is an experienced member of the museum community and comes from her

most recent post at The Women's Museum: An Institute for the Future in Dallas, Texas, where she was Exhibits Manager and Registrar. Nicole has roots in the area, previously spending several years at both Saint-Gaudens National Historic Site and at Marsh-Billings-Rockefeller National Historical Park. She received her degree in art history from the University of New Hampshire.

In December, **Julie Ann Otis** joined the Hood staff as the Development and Membership Coordinator. Over the previous six years, Julie Ann has crafted an early career in arts management while working with the Theatre and Dance Departments at Smith College and two professional theatre companies—New Century Theatre in Northampton, Massachusetts, and Boston's SpeakEasy Stage Company—in multifaceted administrative, marketing, development, and special-event-planning capacities. Julie Ann holds a B.A. in theater from Smith College.

In Memoriam

Edward A. Hansen

The Hood Museum of Art lost a true friend, advocate for the arts, and patron this past December. Edward A. Hansen, father of Christopher Hansen, Class of 1985, and Victoria Hansen, Class of 1988, was a former longtime member (1982–88; 2003–8) of the Board of Overseers of the Hopkins Center and Hood Museum of Art. He and his wife, Julia, created the Hansen Family Fund in 1985, which has supported many important exhibitions at the museum. A distinguished corporate attorney, Ed also served on the boards of many other important arts and cultural institutions, including the Metropolitan Opera Club, Aspen Public Radio, and the Aspen Santa Fe Ballet. At his family's request, contributions were made to the Hood Museum of Art for exhibitions and acquisitions in his memory. The museum and Dartmouth are deeply indebted to him and his family.

Remsen M. Kinne III

The Hood staff was deeply saddened at the news of the recent passing of another important supporter. Rem Kinne, Class of 1952, was the generous donor of several significant works of modern and contemporary art to the museum, including the paintings *Summer* (1949), by the German-born American abstract expressionist Hans Hoffman; #9 (1960–61), by second-generation abstract expressionist Al Held; and *Last Look* (1980) by New York painter Gregory Amenoff, whose surreal canvases hover between the abstract and the figurative. Mr. Kinne and his wife, Joan, were active members of the Hood's Lathrop Fellows and frequently joined the group on arts trips.

Angela Rosenthal

It is with great sadness that we note the death of our beloved colleague in Dartmouth's art history department, Angela Rosenthal. During Angela's years at the college, the Hood frequently collaborated with her on exhibition and teaching projects. In 1999, she was the co-curator of the exhibition *for sale*, a multimedia project by the artists known as *relax*, and in 2007, she collaborated with us on the exhibition *No Laughing Matter: Visual Humor in Ideas of Race, Nationality and Ethnicity*, held in conjunction with a Dartmouth Humanities Institute of the same title. Witty, gracious, and charming, Angela possessed a profound and penetrating intellect; she was the author of numerous books and articles, including two works on eighteenth-century artist Angelica Kaufman. She also frequently brought her students to the museum to study the collections, and conveyed to them the excitement of learning directly from works of art.



2010–11 Hood Museum of Art Interns, left to right: Natalia Wrobel, Curatorial, Class of 1954 Intern; Dylan Leavitt, Programming, The Kathryn Conroy Intern; Courtney Chapel, Curatorial, Homma Family Intern; Kasia Vincunas, Curatorial, Mellon Special Project Intern; Maria Fillas, Programming, Levinson Intern.



Hood Museum Shop Volunteers

Three of our deeply valued museum store staff members are pictured here at the Hood Museum Shop Holiday Sale: **Vickie French, Martha Davis, and Ellen Brydges**. Many others help us to cover over thirty shifts per month, including **Al Anderson, Marguerite Collier, Helen Cummings, Evie Kaiser, Jane McCarthy, Judy Oxman, Vicky Pridgen, Cindy Rand, Marcie Rickenbacker, Jo Tate, and Susan Van Dolah**. We thank these committed volunteers for making significant contributions of time to the Hood Museum of Art. If you would like to volunteer at the Hood shop, please contact Mary Ellen Rigby, shop manager, at (603) 646-2317 or mary.ellen.rigby@dartmouth.edu.

COMMUNITY OF LEARNERS

Sometimes we receive indications that the Hood's educational efforts have made a difference in the community. One such affirmation came in a commentary by Annie Guyon that aired on Vermont Public Radio in mid-December. Called "Looking at Art," the piece discussed the value of taking children to museums. Near the end of the commentary, Ms. Guyon included a beautiful tribute to the museum's work with regional schools when she reported that Mary Lou Massucco, an art teacher at Bellows Falls Middle School, told her, "It was art class field trips to Dartmouth's Hood Museum that had lifted a former student's self-esteem enough to inspire her to go to college. She didn't major in art but somehow all those discussions about art made her believe in herself in a way nothing else could."

We were curious to learn more about this student's experiences at the Hood and how they influenced her subsequent life journey. We contacted Ms. Massucco and very soon received the following note from the student, Jennifer Hamel, herself:

"I would love to share my experiences and offer any support I can to help continue these educational opportunities for children. It made an incredible difference in my life, and I hope these types of programs continue to be funded. I know I would not have been able to go on such trips as a child if they were not funded. I am a first-generation college graduate. I never knew what college was about, as my parents never went to college. Being from a small Vermont town and of a family of modest means, it meant that things like art, unfortunately, were not a priority at home. I just knew that I loved to draw, and how I felt in art class. I never saw a museum before the Hood and I never knew what a college campus was like until Dartmouth. Thankfully, those trips did not cost my family. It would have been difficult for them to afford. After those visits, I joyfully declared to my parents (at age twelve) that I was going to college, and more specifically Dartmouth . . . Though I never went to Dartmouth, I kept that dream alive, knowing that I liked how I felt in that museum and on campus. The environment was beautiful, like home, and the galleries were inspiring. The teaching culture in the museum was so open and positive. I remember sitting on the floor in one gallery and drawing, thinking, this is what I want to be. I felt happy for perhaps the first time. Really happy. I ended up attending the University of Massachusetts and earned a BS in psychology; I was later accepted to a PhD program in Atlanta. But my heart has always been with Dartmouth.

Yes, it may sound a bit dramatic, but those visits changed me and perhaps saved me too.

Currently, I work with children with suspected developmental disabilities as a psychometrist and do both diagnostic work in Atlanta and work in an outreach clinic in rural Georgia. Part of my passion still is to reach that one child, to make a difference. My heart will always be with rural America and with those children that need mentors and hope. This is what your program at the Hood and my art teacher, Mary Lou Massucco, did for me. Gave me hope."

We thank Jennifer for taking the time to reflect back on her childhood experiences at the Hood. If you have your own story to share, please email hoodmuseum@dartmouth.edu.

MEMBERSHIP MATTERS

Coming Soon: Fall 2011 Member Events

- Our popular member course will return in the fall, this time with a focus on Native American art at Dartmouth, in conjunction with the major exhibition of the same name. This four-session course will be led by Hood staff and guest scholars. Members should watch their email for more details.



Participants in last year's member course, *Looking Under the Hood*, explore exhibition layout using a model.

- All members are invited to join us for our annual day trip. This year we will explore the Museum of Fine Arts, Boston, on Friday, October 14. We will enjoy a private tour of the *Degas and the Nude* exhibition, curated by George Shackelford, Dartmouth Class of 1977 and a Hood Museum of Art Overseer. A look at the new Arts of the Americas wing and other exciting insider peeks will round out a full and rewarding day. Lunch included. \$125 per person. Date subject to change.
- Scheduled for September 15–17, all Lathrop Fellows members and above are invited to join us in Philadelphia to tour museums and private collections. More details will be released in the coming months.



(left to right) Susan Israel, Debra Nelson, Jane McLaughlin, Mark Israel enjoy time in the galleries during the 2011 Hood Museum of Art Benefit Gala. Photo by Jon Gilbert Fox.



Yaz and Kate Kreibel dance the night away. Photo by Jon Gilbert Fox.



Donna and Chuck Reilly. Photo by Jon Gilbert Fox.

Twenty-fifth Anniversary Benefit Gala

More than 130 people came together for a memorable black-tie museum gala on October 23, complete with a spirited art adventure, the unveiling of James Peale's striking oil painting *Still Life with Fruit (An Abundance of Fruit)*, and a dinner and dancing at the Hanover Inn. The event's revenues help support art acquisitions and educational programs for all ages, which are provided free of charge year-round. The Hood salutes all who participated, with a special thank-you to our table sponsors: Shunichi and Yoko Homma; Jon Cohen; Rick and Linda Roesch; Preston and Virginia Kelsey; Robert and Gretchen Wetzel; Allen and Janet Root; Laurie Weil and Thomas Wool; and Henry and Amy Nachman, Judy and Tom Oxman, Kate and David Hewitt, and Ben Schore and Kathy Duff Rines.

Join the Hood today, and start enjoying these benefits and more! Call the membership office at (603) 646-0414 or email hoodmembership@dartmouth.edu.

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 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, please call (603) 646-2808 or visit our Web site at 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.

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

Hood Museum of Art
Dartmouth College
Hanover, NH 03755

Non-Profit Org.
US Postage
PAID
Dartmouth College



This spring and summer at the Hood:

FLUX AND THE ESSENTIAL QUESTIONS OF LIFE

April 16 through August 7, 2011

ESMÉ THOMPSON: THE ALCHEMY OF DESIGN

April 9 through May 29, 2011

EMBRACING ELEGANCE, 1885–1920: AMERICAN ART FROM THE HUBER FAMILY COLLECTION

June 11 through September 4, 2011

EGYPTIAN ANTIQUITIES AT DARTMOUTH: HIGHLIGHTS FROM THE HOOD MUSEUM OF ART

Ongoing

ENVISIONING JERUSALEM: PRINTS FROM DÜRER TO REMBRANDT

April 9 through June 19, 2011

George Maciunas, *Burglary Fluxkit*, 1971, seven-compartment clear plastic box with black and white printed label featuring a drawing of several hardware tools and the words: "BURGLARY FLUXKIT BY GEORGE MACIUNAS"; contains seven keys, including a roller-skate key. Hood Museum of Art, Dartmouth College, George Maciunas Memorial Collection: Gift of the Friedman Family; GM.986.80.164. © Courtesy of Billie Maciunas.

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

Spring/Summer 2011

HOOD
MUSEUM OF ART
Dartmouth College
Hanover, NH 03755

Non-Profit Org.
US Postage
PAID
Dartmouth College

HOOD
MUSEUM OF ART
www.hoodmuseum.dartmouth.edu

SUMMER 2011

SPECIAL EXHIBITIONS

HOOD
MUSEUM OF ART
www.hoodmuseum.dartmouth.edu

FREE AND OPEN TO ALL!
(603) 646-2808

MUSEUM AND SHOP HOURS
Tuesday–Saturday: 10 A.M.–5 P.M.
Sunday: 12 noon–5 P.M.
Wednesday evening to 9 P.M.

MEMBERSHIP MATTERS

Free Access
Educational Programming
Acquisitions

BECOME A MEMBER TODAY!
hoodmembership@dartmouth.edu

HOOD
MUSEUM OF ART
MEMBERSHIP

Fluxus and the Essential Questions of Life
April 16 through August 7, 2011



This traveling exhibition and publication are drawn from the Hood Museum of Art's George Maciunas Memorial Collection of works by Fluxus artists. Intended to provide a fresh assessment of the 1960s–70s cultural phenomenon, the installation encourages experiential encounters for the visitor. The function of Fluxus artworks is to help us practice life; what we “learn” from Fluxus is how to be ourselves.

Organized by the Hood Museum of Art and generously supported by Constance and Walter Burke, Class of 1944, the Ray Winfield Smith 1918 Fund, and the Marie-Louise and Samuel R. Rosenthal Fund.

George Maciunas, *Burglary Fluxkit* (detail), 1971, seven-compartment clear plastic box with white paper label containing seven keys, including a roller-skate key. Hood Museum of Art, Dartmouth College, George Maciunas Memorial Collection: Gift of the Friedman Family; GM.986.80.164.
© Courtesy of Billie Maciunas.

Egyptian Antiquities at Dartmouth:
Highlights from the Hood Museum of Art
Ongoing



This installation showcases recent research on the museum's Egyptian collection by Christine Lilyquist, the Metropolitan Museum of Art's former head of the Department of Egyptian Art and Lila Acheson Wallace Research Curator in Egyptology. The objects from this heretofore mostly unseen collection offer insights into life in ancient Egypt.

Generously supported by Kate and Yaz Krehbiel, Class of 1991, Thayer 1992, and the William B. Jaffe and Evelyn A. Hall Fund.

Colossal head of a god (detail), Dynasty 30 (380–343 BCE), granodiorite. Hood Museum of Art, Dartmouth College: Gift of the Estate of Mary C. Rockefeller, Class of 1930W, and her son, Rodman Rockefeller, Class of 1954; S.999.52.

Embracing Elegance, 1885–1920:
American Art from the Huber Family Collection
June 11 through September 4, 2011



This exhibition features over thirty examples of American impressionist and realist pastels, drawings, and paintings by some of the leading artists active at the turn of the twentieth century, including Cecilia Beaux, Thomas Wilmer Dewing, Robert Henri, John Singer Sargent, Everett Shinn, John Sloan, John Henry Twachtman, and J. Alden Weir. Collected by Jack Huber, Dartmouth Class of 1963, and his wife, Russell, these works reveal a range of responses to the dramatic cultural and artistic developments of the era.

Co-organized by the Hood Museum of Art, Dartmouth College, and the High Museum of Art in Atlanta, Georgia, and presented at the Hood through the generous support of the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund, the Philip Fowler 1927 Memorial Fund, and the William Chase Grant 1919 Memorial Fund.

Cecilia Beaux, *Maud DuPuy Darwin* (detail), 1889, pastel on warm gray paper laid down on canvas. Promised gift to the Hood Museum of Art from Russell and Jack Huber, Class of 1963.

Myth, Allegory, and Everyday Life: Dutch and Flemish Art from the Collection of Raphael and Jane Bernstein and the Hood Museum of Art
June 25 through August 21, 2011



This small exhibition comprises a dozen fine paintings and a number of exquisite drawings that highlight the skill and imagination of generations of Dutch and Flemish artists from the Renaissance and Baroque eras. The display includes works by Jan and Pieter Brueghel the Younger, Jan Davidsz. de Heem, and Cornelis Saftleven.

Jan Davidsz. de Heem, *Still Life with Grapes* (detail), about 1660, oil on canvas. Purchased through the Mrs. Harvey P. Hood W'18 Fund and the Florence and Lansing Porter Moore 1937 Fund; 2006.11.

CALENDAR OF EVENTS

JUNE

24 June, Friday, 5:00 P.M.

Arthur M. Loew Auditorium

**KEYNOTE LECTURE AND RECEPTION
Grace and Grit in American Art,
1885–1920: The Huber Family Collection**

Barbara J. MacAdam, Jonathan L. Cohen Curator of American Art, Hood Museum of Art, will highlight the underlying cultural trends and stylistic currents evident in the exhibition of impressionist and realist art collected by Russell and Jack Huber, Class of 1963, titled *Embracing Elegance, 1885–1920: American Art from the Huber Family Collection*. A reception will follow in Kim Gallery.

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

Second-floor galleries

LUNCHTIME GALLERY TALK**Drawing the Line: Technique and Image in
American Pastels and Drawings, 1885–1920**

Louise Hamlin, George Frederick Jewett Professor of Studio Art, Dartmouth College, and Barbara J. MacAdam, Jonathan L. Cohen Curator of American Art, Hood Museum of Art, will share their perspectives on key works on paper in *Embracing Elegance, 1885–1920: American Art from the Huber Family Collection*.

29 June, Wednesday, 6:30–8:00 P.M.

Second-floor galleries

ADULT WORKSHOP**American Realism and Impressionism**

Explore the exhibition *Embracing Elegance, 1885–1920: American Art from the Huber Family Collection* in this discussion-based workshop. The show features over thirty examples of American impressionist and realist pastels, drawings, and paintings by some of the leading artists active at the turn of the twentieth century. In the studio, we'll experiment with pastels to create our own American impressions. Participation is limited. Call (603) 646-1469 by June 27 to register.

JULY

7 July, Thursday, 4:30–6:30 P.M.

Arthur M. Loew Auditorium and Kim Gallery

SPECIAL EVENT**American Popular Music at the Turn of the
Twentieth Century**

Enjoy an evening out, beginning with refreshments from 4:30 to 5:30 in the Hood Museum of Art's Kim Gallery and then a special lecture by Michael Lasser '57. Lasser has been talking about popular music as social history for thirty years, focusing on the explosive growth of cities, the rise of Bohemianism, and the arrival of millions of immigrants as key aspects of American life at the turn of the twentieth century. Lasser is host of National Public Radio's "Fascinatin' Rhythm," a Peabody Award-winning weekly program that focuses on the great American popular songs.

9 July, Saturday, 2:00 P.M.**TOUR****Fluxus and the Essential Questions of Life****12 July, Tuesday, 12:30 P.M.**

Second-floor galleries

LUNCHTIME GALLERY TALK**Beneath the Surface: Examining Dutch and
Flemish Art**

T. Barton Thurber, Curator of European Art, will discuss *Myth, Allegory, and Everyday Life: Dutch and Flemish Art from the Collection of Raphael and Jane Bernstein and the Hood Museum of Art*

13 July, Wednesday, 6:30–8:30 P.M.

First-floor galleries

ADULT WORKSHOP**Learning to Look at Ancient Art**

Examine exquisite objects that are thousands of years old from Assyria, Greece, Rome, Egypt, and China using the museum's "Learning to Look" technique for analyzing and interpreting any work of art you encounter. The workshop will be discussion-based and participatory. Enrollment is limited. Call (603) 646-1469 by July 11 to register.

**15 July, Friday, and 16 July, Saturday,
5:30–7:00 P.M.**

Second-floor galleries

An Evening of American Opera and Art

The Hood partners with Opera North to present delightful excerpts from American composer Douglas Moore's *The Ballad of Baby Doe*. This English-language opera tells the fascinating and true story of one of the richest men in America's history, silver king Horace Tabor, his first wife, Augusta, and his second wife, Baby Doe. During the ten years of their marriage, Baby Doe and Horace squandered over twelve million dollars before Horace's death in 1893. There will be two free performances, reservations required, with seats confirmed on a first-come, first-served basis. Hood curator of American Art Barbara MacAdam will also introduce the summer exhibition *Embracing Elegance, 1885–1920: American Art from the Huber Family Collection*. For reservations, please email events@operanorth.org. Space is limited.

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

Second-floor galleries

LUNCHTIME GALLERY TALK**Critical Play: Fluxus and the Art of
Interaction**

Mary Flanagan, Sherman Fairchild Distinguished Professor in Digital Humanities, Dartmouth College

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

Second-floor galleries

**BOOK DISCUSSION AND
SPOTLIGHT TOUR**

In conjunction with *Embracing Elegance, 1885–1920: American Art from the Huber Family Collection*, Howe Library and the Hood Museum of Art will hold a book discussion on Edith Wharton's *Age of Innocence*, published in 1920 and set in upper-class New York City in the 1870s. The book discussion will be led by Howe Library Programming, Public Relations, and Outreach Coordinator Heather Backman. Connections to the exhibition will be drawn by Barbara J. MacAdam, Jonathan L. Cohen Curator of American Art, in a spotlight tour of the exhibition. Copies of the book will be available at Howe Library by mid-June. Please pre-register with Howe Library after June 16 by calling (603) 643-4120. Limited to twenty participants.

21 July, Thursday, evening

Location TBD

FLUX PERFORMANCE

Alison Knowles, one of the founding members of Fluxus, will perform her 1962 event score *Make a Salad* in collaboration with students in Dartmouth's Theater Studies Program. Check the Hood web site or call 603-646-2808 for exact time and location.

23 July, Saturday, 10:00 A.M.–5:00 P.M.**HANOVER STREETFEST**

Join us for a day of fun and meet Hood staff members and volunteers! Stop by to make an art project and enter to win a door prize.

23 July, Saturday, 2:00 P.M.**TOUR****Embracing Elegance, 1885–1920: American Art
from the Huber Family Collection****27 July, Wednesday, 6:30–8:30 P.M.**

Baker-Berry Library Reserve Corridor

ADULT WORKSHOP**Learning to Look: The Murals of
José Clemente Orozco**

In 1932, Mexican artist José Clemente Orozco was invited to Dartmouth as an artist-in-residence to demonstrate fresco painting technique. He went on to paint an ambitious mural in the brand-new Baker Library entitled *The Epic of American Civilization*. Come and explore this mural—widely considered the greatest in America—and learn techniques for interpreting and appreciating any work of art. The workshop will be discussion-based and participatory. Enrollment is limited. Call (603) 646-1469 by July 25 to register.

AUGUST

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

Second-floor galleries

LUNCHTIME GALLERY TALK**Adventures in Fluxland**

Juliette Bianco, Acting Associate Director, will discuss *Fluxus and the Essential Questions of Life*

3 August, Wednesday, 7:00 P.M.

Arthur M. Loew Auditorium

**FILM SCREENING AND
SPOTLIGHT TOUR****The Age of Innocence**

Directed by Martin Scorsese, USA, 1993
In conjunction with the Dartmouth Film Society and the Hood's summer exhibition *Embracing Elegance, 1885–1920: American Art from the Huber Family Collection*, the museum will offer a free, fifteen-minute spotlight tour by Barbara J. MacAdam, Jonathan L. Cohen Curator of American Art, at 6:30. Scorsese's 1993 film, based on Edith Wharton's 1920 novel of the same title, will begin at 7:00 (see July 20 listing for the Howe Library/Hood Museum of Art book discussion on Wharton's novel).

6 August, Saturday, 2:00 P.M.**TOUR****Egyptian Antiquities at Dartmouth: Highlights
from the Hood Museum of Art****GROUP TOURS**

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

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.

