All sections in the annual report begin with a screen capture from *Archive Fever* (2005) by MANUAL (Ed Hill and Suzanne Bloom), commissioned by the Hood for the museum’s twentieth anniversary.

Dimensions are in inches (and centimeters), height preceding width preceding depth.
CONTENTS

From the Director  4
Collections  7
Exhibitions  47
Publications  55
Communications/Museum Shop  59
Public Programs  62
Academic and Student Programs  70
School Programs  81
Development  84
Staff, Overseers, and Volunteers  88
By the Numbers  95
Strategic Plan, 2006–2010  97
Campaign Priorities  100
FROM THE DIRECTOR
Dartmouth’s museum, a museum of art, a teaching museum, a museum for everyone.

During the year, the staff of the Hood Museum of Art developed a strategic plan for the years 2006 to 2010, our twenty-fifth anniversary. We determined to build and expand upon our efforts to make the most effective use of the museum’s large and diverse collections (some 65,000 objects collected since 1772). We want to create moments of visual excitement for the Dartmouth campus and the Upper Valley community, transformative art experiences that will root in the memory of everyone who witnesses them. Many of our outside contributors to the strategic planning process told us, “You are doing terrific work but not enough people know about it.” Consequently, we decided to increase the visibility, presence, and impact of the museum on campus and in the community. One way we are doing this is by publishing an annual report. This is the first full annual report to be published since the Hood opened in 1985, though there were published annual reports of the Dartmouth College Museum up to the 1940s.

The Hood has been much acclaimed over the years for the way its staff members create curricular links and educational programs between the collections and their many potential audiences. We need to build upon the work done with students and faculty in the arts and social sciences by reaching out more to the sciences and the professional schools, Tuck School of Business, Thayer School of Engineering, and the Dartmouth Medical School. We need to assess how well we work with local schools and adult residents of the area. We cannot be complacent, and yet the accomplishments of the Hood in the past year are many indeed.

It can be stated confidently that, at the Hood, the staff provides a focus on high-quality educational experiences for museum visitors. Every display wall and every gallery at the Hood is set up as a potential classroom, with works selected carefully to provide a basis for teaching and learning. Many things happen behind the scenes too, in the study-storage and classroom areas. The Hood provides extensive opportunities for privileged direct interaction with the products of artistic creativity and imagination going back thousands of years. Several hundred college classes and school tours take place annually within the museum.

The Hood celebrated its twentieth anniversary with special exhibitions, publications, programs, and festivities. The museum has firmly established itself as “Dartmouth’s museum, a museum of art, a teaching museum, and a museum for everyone.” Our collections and staff are available free to all who wish to consult them. The Hood has long had a regional, national, and especially global outlook. The collections seek to include the art of all regions and peoples of the world. It is studied by gifted teachers and researchers from Dartmouth and elsewhere, and their amazing range of academic disciplines stimulates our museum environment in inspiring and refreshing ways.

We trust that this annual report will encourage the Hood’s many supporters and benefactors. Their involvement is appreciated by everyone who values works of art and how they enrich our lives through the museums activities. The Provost, Barry Scherr, and his colleagues, in particular Mary Gorman, Associate Provost, and Mary-Ella Zietz, Assistant Director, welcome you to a year in the life of the Hood Museum of Art.
Provost, could not have been more helpful to the Hood in assisting with the development of a new staff organizational structure and so many other matters of significance to the museum during the year. The Chairman, Jonathan L. Cohen, and the Board of Overseers of the Hood Museum of Art supported all of the museum’s efforts with enthusiasm, advice, and generosity. The Hood’s relationship with our neighbor, the Hopkins Center for the Performing Arts, is an excellent one, and we acknowledge the support and cooperation of Jeffrey James, Director, and his staff. It is a pleasure and a joy to witness and participate in the great vitality of the arts at Dartmouth, which its President, James Wright, and Susan DeBevoise Wright have done so much to encourage. Nothing would be possible at the Hood Museum of Art without the full-time, part-time, and volunteer staff and our senior interns. They are a source of constant dedication and delight, and it has been an honor to work with them.

Brian Kennedy
Director

The collections of the Hood convey the essence of current preoccupations with diversity and globalization. They speak not to nations and political borders but to everyone in the world, being celebratory of the power of human imagination and creativity everywhere.
The Hood Museum of Art’s collections are rich, diverse, and available for the use of both the College and the broader community. Numbering some 65,000 objects, the collections present art from ancient cultures, the Americas, Europe, Africa, Papua New Guinea, and many other regions of the world. This year, the collections grew by 272 objects through gifts and purchases. These works were carefully chosen by the museum’s director and curators to add to the depth and breadth of the collections, and—most importantly—to enhance teaching opportunities from original works of art. The Hood also engages with museums around the world, lending to important exhibitions and borrowing works from other institutions. Both activities shed new light on the Hood’s own works of art and offer new teaching opportunities in its galleries.

This year, the Hood lent sixty-three objects to exhibitions throughout the United States and in Europe, and traveled eighty works on paper in the exhibition Marks of Distinction: Two Hundred Years of American Drawings and Watercolors from the Hood Museum of Art. Hood objects were seen by 452,421 visitors to those museums worldwide. Finally, the Hood conserved nineteen art objects and one frame this year, either in preparation for exhibition or through scheduled work, at the Williamstown Art Conservation Center in Williamstown, Massachusetts.

Thanks to the continuing generosity of Dartmouth’s alumni and other supporters, the Hood’s collections have been enriched by several examples that particularly illustrate our strategic goals. The institution’s most important objective here is to acquire works of art of outstanding aesthetic quality, thereby enhancing its ability to respond to the growing needs of larger and more diverse audiences by promoting the understanding and enjoyment of the visual arts. Key gifts and purchases in this regard over the past year include a spectacular mid-seventeenth-century Dutch still-life painting by the premier artist of this genre; a remarkable Japanese print of about 1778 that reflects the latest kimono patterns modeled by courtesans; an extraordinary portrait by the most famous French female artist of the Enlightenment; a mid-nineteenth-century Daguerreotype by a pioneering African American photographer; two magnificent and highly symbolic Tanzanian ritualistic objects of the late nineteenth and early twentieth centuries; a rare self-portrait by a famous French sculptor; two German Expressionist lithographs that depict intense and disturbing psychological states; a series of American photographs of the 1930s...
and 1940s that captures the awkwardness and frailty of ordinary people; an ambitious and sophisticated painting by a female Surrealist artist; an arresting sculpture by a major artist associated with the Harlem Renaissance; an impressive abstract painting by a leading contemporary artist; and a disturbing attempt to visualize and describe the horrors of war in an installation by a Chilean photographer. This array of recently acquired objects demonstrates the Hood’s commitment to engaging with diversity and globalization while strengthening its collections.

My absolute favorite piece is X-Delta. It’s amazing because you can literally swing on it, and it will actually move around and it uses kinetics.
—Young visitor to the museum

Acquisitions
July 1, 2005–June 30, 2006

Agostino Carracci, Italian, 1557–1602; after Correggio, Italian, about 1489–1524
The Madonna of Saint Jerome, 1586
Engraving
19 5/8 x 13 1/8 in. (48.7 x 33.2 cm)
Purchased through the Jean and Adolph Weil Jr. 1935 Fund; 2005.45

Joan Miro, Spanish, 1893–1983
Publisher: Maeght Editeur, Paris
Flux de l’aimant, 1964
Drypoint on wove paper
19 5/8 x 23 1/4 in. (48.5 x 58.8 cm)
Purchased through the Hood Museum of Art Acquisitions Fund; 2005.46

Francesco Curti, Italian, 1603–1670
Bolognese Street Scene with Various Tradespeople, from The Talents and Arts Practiced in Bologna (Le Virtu et arti essercitate in Bologna), about 1630–70
Etching
Plate: 5 1/8 x 9 1/8 in. (13.4 x 23.4 cm);
sheet: 5 1/8 x 9 1/8 in. (14.8 x 24.6 cm)
Purchased through the Class of 1935 Memorial Fund; 2005.49

Giorgio Ghisi, Italian, 1520–1582; after Michelangelo Buonarroti, Italian, 1475–1566
The Eritrean Sybil, about 1572
Engraving
Plate: 22 1/4 x 17 1/4 in. (57 x 44.2 cm);
sheet: 23 1/4 x 18 1/4 in. (58.5 x 46.7 cm)
Purchased through the Class of 1935 Memorial Fund; 2005.50.1

Giorgio Ghisi, Italian, 1520–1582; after Michelangelo Buonarroti, Italian, 1475–1566
The Persian Sybil, about 1572
Engraving
Plate: 22 1/4 x 17 1/4 in. (56.6 x 44 cm) trimmed to plate
Purchased through the Class of 1935 Memorial Fund; 2005.50.2

Giorgio Ghisi, Italian, 1520–1582; after Michelangelo Buonarroti, Italian, 1475–1566
The Prophet Joel, about 1572
Engraving
Plate: 22 1/4 x 17 1/4 in. (56.6 x 44 cm)
Purchased through the Class of 1935 Memorial Fund; 2005.50.3
Giorgio Ghisi, Italian, 1520–1582; after Michelangelo Buonarroti, Italian, 1475–1564

*The Prophet Ezekiel*, about 1572
Engraving
Plate: 22 7/8 x 17 1/2 in. (57.6 x 44.4 cm);
sheet: 23 3/4 x 18 3/8 in. (59 x 46.8 cm)
Purchased through the Class of 1935 Memorial Fund; 2005.50.4

Giorgio Ghisi, Italian, 1520–1582; after Michelangelo Buonarroti, Italian, 1475–1564

*The Prophet Jeremiah*, about 1572
Engraving
Plate: 22 3/16 x 17 1/8 in. (56.4 x 43.5 cm);
sheet: 23 1/4 x 18 3/16 in. (59 x 46.3 cm)
Purchased through the Class of 1935 Memorial Fund; 2005.50.5

Pieter de Jode I, Flemish, 1570–1634; after Bartolomeus Spranger, Flemish, 1546–1611

*The Nativity*, about 1600
Engraving on wove paper
Sheet: 9 1/4 x 6 1/8 in. (23.5 x 16.9 cm);
mount: 10 13/16 x 7 13/16 in. (27.4 x 19.8 cm)
Purchased through the Adelbert Ames Jr. 1919 Fund; 2005.51

Utagawa Kuniyoshi, Japanese, 1798–1861

Publisher: Kawa—Sho (Eisendo)

*Yoshiwara Sparrows’ Temporary Nest*, about 1844
Color woodcut
Left: 14 1/8 x 9 1/2 in. (35.7 x 25.1 cm);
center: 14 3/8 x 9 5/8 in. (35.8 x 25.3 cm);
right: 14 1/16 x 9 in. (35.7 x 25.2 cm)
Purchased through gifts by exchange; 2005.53

Isoda Koryusai, Japanese, active 1765–85

*Yokachi Kasugano of the Yotsumeya Parading with Her Sinzo and Kamuro, from the series Models for Fashions: New Designs as Fresh Young Leaves*, about 1778
Woodblock print, *oban tate-e*
15 1/2 x 10 5/8 in. (39.2 x 26.6 cm)
Purchased through a gift from the E. Rhodes and Leona B. Carpenter Foundation; 2005.54.1

Koryusai’s 1778 depiction of the glamorous courtesan Kasunago of the Yotsumeya and her entourage of attendants is from the series *Hinagata wakana no hatsumoyô* (Models for Fashions: New Designs as Fresh Young Leaves). The title of the series refers to the latest kimono patterns modeled by the courtesans. At 140 known designs, this series is perhaps the longest in the history of the Japanese print tradition. The near pristine condition of this print reveals the exquisite craftsmanship that went into the design and production of what were regarded at the time as mere ephemera.

Utagawa Kuniyoshi, Japanese, 1798–1861

*Mongaku Shonin Doing His Penance beneath Nachi Waterfall*, about 1852–53
Color woodcut
Top: 14 3/8 x 9 1/4 in. (35.7 x 25 cm);
center: 14 1/4 x 9 1/2 in. (36.1 x 25.1 cm);
bottom: 14 1/4 x 9 in. (35.6 x 25 cm)
Purchased through a gift from the E. Rhodes and Leona B. Carpenter Foundation; 2005.54.2

Richard Earlom, British, 1743–1822; after Henry Fuseli, Swiss, 1741–1825

*King Lear, Act I, Scene I*, 1788
Stipple engraving
Image: 17 1/4 x 23 3/8 in. (44.7 x 59.7 cm);
plate: 19 x 24 1/2 in. (50.2 x 62.3 cm);
sheet irregular: 23 x 34 in. (58.5 x 87 cm)
Purchased through the Class of 1935 Memorial Fund; 2005.55.1
Eugene Isabey, French, 1803–1886
*Souvenir de St. Valery sur Somme*, from *Six Marines*, 1833
Lithograph on chine appliqué
Plate: 11¾ x 9¾ in. (30.4 x 24.3 cm);
sheet: 19¾ x 14¾ in. (49.7 x 35.9 cm)
Purchased through the Class of 1935 Memorial Fund; 2005.55.2

Honore Victorin Daumier, French, 1808–1879
Publisher: Chez Aubert
*O Victor, my darling!* . . . plate 18 from the series *The Bluestockings (Les Bas-Bleus)*, 1844
Lithograph
Image: 8¼ x 7¾ in. (22.3 x 19.9 cm);
sheet: 13½ x 10¾ in. (34.2 x 25.6 cm)
Purchased through the Class of 1935 Memorial Fund; 2005.55.3

Honore Victorin Daumier, French, 1808–1879
Publisher: Chez Aubert
*Hell and damnation!* . . . plate 19 from the series *The Bluestockings (Les Bas-Bleus)*, 1844
Lithograph
Image: 8¼ x 7¾ in. (22.6 x 18.1 cm);
sheet: 13½ x 9¾ in. (34.8 x 25.4 cm)
Purchased through the Class of 1935 Memorial Fund; 2005.55.4

Greenland; Inuit peoples
Kayak model, about 1920
Hide, wood, fabric, bone
3⅓ x 2⅝ x 1⅞ in. (8.5 x 16 x 45 cm)
Purchased through the Hood Museum of Art Acquisitions Fund; 2005.56

Francesco Trevisani, Italian, 1656–1746
*The Beheading of Saint John the Baptist*, early 1690s
Oil on canvas
26¼ x 22 in. (67.3 x 55.9 cm)
Purchased through the Florence and Lansing Porter Moore 1937 Fund; 2005.59

The scene is based on an episode from the New Testament (Mark 6) describing the slaying of John the Baptist, who is shown kneeling below the raised sword of the executioner. Trevisani most likely intended this small canvas to be a private devotional painting. Its composition is marked by his distinctive “spotlighting technique,” characteristic of his early style, which emphasizes the principal narrative of the scene over secondary forms and figures. In addition, the work features the fully rendered and vigorously modeled figures, strong chiaroscuro, and wet, fluid brushwork and predominantly brown palette employed by the artist during this period.

John Kemp Lee, American, born 1956
*Ghostwriter*, 2005
Copper, lead, bronze, steel, encaustic
46 x 56 x 5 in. (116.8 x 142.2 x 12.7 cm)
Purchased through a gift from Donald L. Drakeman, Class of 1975, on the occasion of his 30th reunion; 2005.60

Augustus Washington, American, 1820/21–1875
*Mary P. Turpin Booth and Ann[e] Elizabeth Turpin Allen*, about 1850
Daguerreotype with case
Plate: 3¾ x 2¼ in. (8.3 x 7 cm)
Gift of Andrew E. Lewin, Class of 1981; 2005.61.1
The invention of the daguerreotype by Louis Daguerre in 1839 represented the first successful commercial photographic process. These images, which have no negative and are therefore unique, were made by exposing a sensitized silver-coated metallic plate to light. Daguerreotypes have a distinctive reflective quality that adds an appealing sheen but makes them difficult to view from some angles. Augustus Washington marketed his skills as a daguerreotypist to a wide range of sitters, many of them unidentified. This image is believed to represent two sisters, Mary P. Booth and Ann(e) Elizabeth Allen, both originally from Hartford, Connecticut. This is the first work by Washington to enter the museum’s collection.

**Unknown, American**

*Mary P. Turpin Booth*, about 1850

Daguerreotype with half case

2½ x 2 in. (48 x 59 3/4 cm)

Gift of Andrew E. Lewin, Class of 1981; 2005.61.2

**Bernard Picart, French, 1673–1733**

*Marrige of the Indians of Panama*, about 1730

Engraving

Image one: 5⅛ x 8 in. (14.8 x 20.4 cm)

Image two: 5⅛ x 8 in. (14.8 x 20.4 cm)

Gift of Colin D. Campbell; 2005.62.1

**Auguste Louis Lepere, French, 1849–1918**

*The Panama Canal (Le Canal de Panama)*, 1884

Wood engraving

Image: 8⅛ x 12¼ in. (21 x 31.3 cm); sheet: 12% x 18¼ in. (31.7 x 46.5 cm)

Gift of Colin D. Campbell; 2005.62.2

**Auguste Louis Lepere, French, 1849–1918**

*The Works of the Panama Canal (Les Traveaux du Canal de Panama)*, 1884

Wood engraving

Image: 8⅛ x 12¼ in. (21 x 31.5 cm); sheet: 12% x 18¼ in. (32.5 x 46.8 cm)

Gift of Colin D. Campbell; 2005.62.3

**Karin Davie, Canadian, born 1965**

*My Inside Out #1*, 1996

Pigment and rubber on paper

45 x 32¼ x 3½ in. (114.4 x 83.4 x 9.5 cm)

Gift of Hugh J. Freund, Class of 1967; 2005.63

**Hyman Bloom, American, born 1913**

*Blue Seascape*, 1955/56–80

Oil on canvas

48⅛ x 60 in. (122.1 x 152.2 cm)

Gift of Dorothy Thompson in memory of Lawrence Thompson, Class of 1941; 2005.64.1

Hyman Bloom was born in Latvia, emigrating with his family at the age of seven to Boston, which would remain the center of his artistic life during his long career. In 1954 he married Nina Bohlen, and they spent summers at her stepfather’s home in Lubec, Maine, close to the Canadian border. *Blue Seascape* dates from this period. Its turbulent surface with fish swirling in and out of spumes of water reflects Bloom’s fascination with dynamic and colorful forms. Bloom’s work has been labeled Expressionist and mystical not only because of its strong color and rough brushwork but also because of the artist’s interest in religious themes, particularly death and regeneration. See page 53 for an image of this object installed in the front entrance of the museum.

**Catherine Kernan, American, born 1948**

*Pollafukka Ravine #2*, 1999

Photogravure intaglio, woodcut, monotype

Plate: 22¾ x 23 in. (58.3 x 58.4 cm); sheet: 36¾ x 31 in. (92.2 x 81 cm)

Gift of Dorothy Thompson in memory of Lawrence Thompson, Class of 1941; 2005.64.2

**Catherine Kernan, American, born 1948**

*Pollafukka Ravine #2 (Tonal)*, 1999

Photogravure intaglio, woodcut, monotype

Plate: 22¾ x 22¾ in. (57.8 x 58 cm); sheet: 35⅝ x 31⅝ in. (91.1 x 81 cm)

Gift of Dorothy Thompson in memory of Lawrence Thompson, Class of 1941; 2005.64.3

**Catherine Kernan, American, born 1948**

Woodblock for *Pollafukka Ravine*

Plywood woodblock

23⅝ x 23 in. (58.7 x 58.5 cm)

Gift of Dorothy Thompson in memory of Lawrence Thompson, Class of 1941; 2005.64.5
Catherine Kernan, American, born 1948
Woodblock for Pollafukka Ravine #2
Plywood woodblock
23 3/4 x 23 3/4 in. (58.6 x 58.7 cm)
Gift of Dorothy Thompson in memory of Lawrence Thompson, Class of 1941; 2005.64.6

Catherine Kernan, American, born 1948
Monotype plate for Pollafukka Ravine #2
Lexan, paper, duct tape, masking tape
29 15/16 x 28 1/8 in. (76 x 71.4 cm)
Gift of Dorothy Thompson in memory of Lawrence Thompson, Class of 1941, 2005.64.7

Hendrik Goltzius, Dutch, 1558–1617
Mars and Venus Surprised by Vulcan, 1585
Engraving
16 9/16 x 12 1/16 in. (42.1 x 30.7 cm)
Purchased through the Jean and Adolph Weil Jr. 1935 Fund; 2005.65.1

James MacArdell, Irish, active in London, about 1729–1765; after Peter Paul Rubens, Flemish, 1577–1640
Peter Paul Rubens, Wife and Child, mid-18th century
Mezzotint on satin
Image: 18 5/8 x 14 1/8 in. (57.2 x 44.7 cm);
sheet: 19 5/8 x 15 3/8 in. (50 x 38.8 cm)
Purchased through the Jean and Adolph Weil Jr. 1935 Fund; 2005.65.2

This unusual mezzotint, with its rare satin support, was made by James MacArdell, who moved at about age twenty from Dublin to London. After working there for master engraver John Brooks (flourished 1730–56), he was determined to make a living as a mezzotint engraver. In the course of his career, MacArdell produced about two hundred mezzotints, most of them portraits after Dutch, Flemish, and British painters. He crafted this print from a portrait by Rubens of the artist, his second wife, Helena Fourment, and one of their five children. Satin was very rarely used as a support in printmaking and generally for very prestigious presentations. This purchase makes the Hood one of the few collections to include a mezzotint on satin.

Thomas S. Beale, American, born 1978
Harlequin, 2002
Found wood
11 x 7 x 3 ft. (335.3 x 213.4 x 91.4 cm)
Purchased through anonymous funds; 2005.66

Roger Ackling, British, born 1947
Weybourne, 1989
Sunlight on wood
2 1/2 x 10 1/4 x 3/16 in. (6.7 x 26.4 x 0.7 cm)
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.1

Natalie Alper, American, born 1937
Untitled, 2003
Mixed media on paper
Image: 11 3/4 x 15 1/2 in. (28.5 x 38.4 cm);
sheet: 12 x 16 in. (31 x 41 cm)
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.2

Untitled, 1990
Ink, gesso, tape on canvas with wax
14 7/8 x 14 7/8 in. (36 x 36.5 cm)
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.3

Stuart Arends, American, born 1953
S.B. 23, 1997
Oil, wax, graphite on wood
3 3/4 x 3 3/4 x 2 3/4 in. (8.3 x 8.3 x 5.7 cm)
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.4
Stuart Arends, American, born 1953  
_S.B. 32, 1997_  
Oil and wax on wood  
3½ x 3½ x 2¼ in. (8.3 x 8.32 x 5.7 cm)  
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.5

Eve Aschheim, American, born 1958  
_Fugitive Lines, 1989_  
Graphite, gesso, wax crayon on Duralene  
12 x 9¼ in. (30.5 x 23 cm)  
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.6

Alice Attie, American, 20th century  
_Soliloquy, 2000_  
Pen and ink  
Image: 8¾ x 8¾ in. (21.2 x 21.2 cm);  
sheet: 30 x 22½ in. (76.1 x 56.4 cm)  
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.7

Frank Badur, German, born 1944  
_Fin, 2001_  
Graphite and gouache on paper  
Image: 4¾ x 6¾ in. (11.8 x 16 cm);  
sheet: 10¼ x 12¾ in. (25.5 x 32.2 cm)  
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.8

Frank Badur, German, born 1944  
_Untitled, 1993_  
Paint, ink, pencil on paper  
Image: 7 x 4⅞ in. (17.8 x 11.9 cm);  
sheet: 9 x 6⅞ in. (22.9 x 17 cm)  
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.9

Jill Baroff, American, born 1954  
_Number Drawing, 1999_  
Graphite on gampi mounted on kozo  
Sheet: 32 x 25¼ in. (81.4 x 64.8 cm)  
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.10

Kry Bastian, American, born 1972  
_White Book III, 1994_  
Paper, ink, paint, thread  
Irregular: 12¼ x 10½ in. (31.5 x 26.9 cm)  
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.11

Douglas Bond, American, born 1937  
_For Charles Wilson Peale and Lady Peale, 1975_  
Acrylic on canvas  
12½ x 30½ in. (30.8 x 76.6 cm)  
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.12

Agnes Denes, American, born 1938  
_Probability Pyramid, 1992_  
Lithograph  
14⅞ x 21 in. (36.5 x 53.4 cm)  
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.13

Lee Etheredge IV, American, born 1968  
_Monolith, 2001_  
Typewriter ink on Japanese paper  
Image: 16½ x 10⅞ in. (27.8 x 42.3 cm);  
sheet: 19½ x 13 in. (49.9 x 33.3 cm)  
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.14

Hermine Ford, American, born 1939  
_Untitled, 1993_  
Charcoal on paper  
Irregular: 18⅛ x 9½ in. (48 x 23.5 cm)  
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.15

Environmental and conceptual artist Agnes Denes’s work often fuses nature, culture, and mathematics in profound ways. Triangles appear throughout much of Denes’s works on paper as well, with her earliest dated work, _Dialectic Triangulations, A Visual Philosophy_ (1967–69), reflecting her interest in this shape. The artist’s _Probability Pyramid_ combines these interests, embodying natural, cultural, and mathematical elements within a triangular shape.
Sabine Friesicke, German, born 1960
*The White Series*, 1998
Mixed media on paper (18 works)
4 x 6 in. (10.2 x 15.2 cm) each
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.16–33

Steven Gwon, American, born 1947
*Untitled*, 1977
Ink on translucent paper (3 works)
9 x 9 in. (23 x 23 cm) each
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.34–36

Ann Ledy, American, born 1952
*Rotation I* and *Rotation II*, 1995
Graphite on gridded vellum paper (2 works)
11 x 17½ in. (27.9 x 43.5 cm) each
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.37–38

Brad Melamed, American, born 1954
*Character Analysis*, 1989
Typewriter on vellum
11 x 8½ in. (28 x 21.5 cm)
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.39

Susanna Niederer, Swiss, born 1958
*Ume 3 (4) & Ume 4 (4)*, 2003
Diptych: ink on sumi
Left: 12 x 8½ in. (30.5 x 22.8 cm);
right: 11½ x 8½ in. (30.2 x 22.7 cm)
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.40

Lisa Phillips, American, 20th century
*Meridian*, 1999
Acrylic on paper
12½ x 23½ in. (32.3 x 60 cm)
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.41

Lisa Phillips, American, 20th century
*Overton*, 1999
Acrylic on paper
12½ x 23½ in. (32 x 60.4 cm)
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.42

Bill Schuck, American, born 1958
*Untitled*, 1992
Iron filings on vellum
36 x 24¼ in. (91 x 61 cm)
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.43

Alan Steele, American, 20th century
*Ice-Line*, 1994
Ink and pastel on paper
25½ x 19½ in. (64.7 x 50.5 cm)
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.44

Alan Turner, American, born 1943
*Untitled*, 1995
Graphite on vellum, mounted on paper
Image: 15¾ x 12½ in. (39.8 x 32.9 cm);
sheet: 22½ x 18 in. (56.1 x 45.8 cm)
Gift of Sarah-Ann and Werner H. Kramarsky; 2005.67.45

Auguste Rodin, French, 1840–1917
*The Creator*, modeled 1899–1900; cast 1984
Bronze
16¼ x 14 x 5½ in. (41 x 36.5 x 13.5 cm)
Gift of Joan and Harold Gordon, Class of 1956; 2005.68

Auguste Rodin designed his first major commission, *The Gates of Hell*, sometime between 1880 and 1900 for the entrance to a museum of decorative arts. Central to Rodin’s approach was how to take advantage of the changing natural light that would have fallen on the completed work, and he continuously altered the figures to best accommodate it. Although never completed, this project demonstrates the artist’s expressive interpretation of the human figure. *The Creator*, the only known self-portrait of the artist, is one of hundreds of figures he modeled for the commission. This is the first securely attributed sculptural work by Rodin to enter the museum’s collections.

Africa; Mozambique; Tanzania; Makonde peoples
*Breastplate (njorowe)*
Early 20th century
Wood, beeswax, iron, fiber, pigment
17¾ x 9½ x 5¼ in. (50 x 29 x 17 cm)
Purchased through the Julia L. Whittier Fund; 2005.69
This stunning breastplate was made by an unknown artist from the Makonde culture of Tanzania and Mozambique. It represents a pregnant female torso decorated with applied strips of black beeswax to indicate the skin scarifications worn by women as a marker of Makonde womanhood. Makonde breastplates are worn by male dancers during initiation masquerades to symbolize procreation and to celebrate the role of pregnant women (amwalindembo) in ensuring the continuity of their culture.

Emil Nolde, German, 1867–1956
Printer: Westphalen, Flensburg
Somber Head of a Man (Dusterer Mannerkopf), 1907/1915
Transfer lithograph printed in black, with a light greenish-tan border
22⅜ x 16⅜ in. (57.2 x 41.5 cm)
Purchased through a gift from Robert and Karen Hoehn, Class of 2009P; 2005.71

Emil Nolde is generally associated with a movement in the first decades of the last century called Expressionism, a style in which the intention is not to reproduce a subject accurately but instead portray some of the deeper feelings and issues with which people struggle. Aesthetically, Expressionists moved away from realistic representation and emphasized symbolic representation through simplicity of design, bold compositions, and flat planes with little attention to depth. The subjects they portrayed often attempt to convey intense and disturbing psychological states, such as despair and alienation. This self-portrait by Nolde, the first work of his to enter the collection, represents the pinnacle of the artist’s interest in rendering a face solely from highlights that emerge from a dark ground.

William Bailey, American, born 1930
Untitled (Still Life), 2003
Aquatint on wove paper
Sheet: 21⅜ x 24 in. (55 x 61 cm);
plate: 10⅞ x 13 in. (27.8 x 32.9 cm)
Gift of William S. Clark, Class of 1942; 2005.72
Africa; Nairobi; Kenya
*Kanga (A Decade for Women Conference)*, 1985
Cotton (?) textile, commercial dyes
41\(\frac{1}{4}\) x 66\(\frac{3}{4}\) in. (106 x 168 cm)
Gift of Mary Ann Cadwallader; 2005.73

Damian Loeb, American, born 1970
*D-IBADTGEB*, 2000–2001
Oil on linen
20 x 20\(\frac{3}{4}\) x 2\(\frac{1}{8}\) in. (50.8 x 51.4 x 5.2 cm)
Gift of Hugh J. Freund, Class of 1967; 2005.74

Africa; Botswana; Tswana peoples
Walking stick, 1941
Wood, pigment
37\(\frac{5}{8}\) x 3\(\frac{3}{4}\) x 1\(\frac{1}{4}\) in. (96.2 x 8.5 x 3.5 cm)
Purchased through the Mrs. Harvey P. Hood W’18 Fund; 2005.76

Ronald B. Kitaj, American, born 1932
*R. B. Kitaj Artist-In-Residence Dartmouth College Spring 1978, 1978*
Lithograph
40\(\frac{1}{2}\) x 26\(\frac{1}{4}\) in. (101.9 x 66.4 cm)
Gift of Varujan Boghosian; 2005.77

Maya Lin, American, born 1959
*Flatlands*, 1997
Monoprint from broken glass
Sheet: 20 x 18\(\frac{3}{4}\) in. (51 x 45.9 cm)
Gift of Hugh J. Freund, Class of 1967; 2005.80.1

Maya Lin, the architect and artist best known for her design of the Vietnam Veterans Memorial in Washington, D.C., created the *Flatlands* series of monoprints in 1997 by inking broken glass. Small, vein-like spaces between the broken pieces indicate that these shards were originally from the same larger piece. This sense of impermanence in fact suffuses the work; the spaces themselves vary in width, making it appear that some pieces are drifting away from others. The light blue ink used in the print reinforces this idea of drifting by conjuring associations with glacial ice.

Ellen Gallagher, American, born 1965
*Portfolio of 10 Prints*, 2000
Lithographs
Irregular dimensions
Gift of Hugh J. Freund, Class of 1967; 2005.80.1–10

Mike Disfarmer, American, 1884–1959
*Three Men in Jackets with a Striped Backdrop*, about 1940s
Gelatin silver print
Sheet: 5 x 3\(\frac{1}{8}\) in. (12.6 x 8.8 cm)
Gift of Ellen and Scott Osman, Class of 1980; 2005.81.1

Mike Disfarmer, American, 1884–1959
*Man in Pin-Striped Suit with an Atmospheric Backdrop*, about 1920s
Gelatin silver print
Sheet: 5\(\frac{3}{8}\) x 3\(\frac{3}{8}\) in. (13.7 x 8.6 cm)
Gift of Ellen and Scott Osman, Class of 1980; 2005.81.2

Mike Disfarmer, American, 1884–1959
*Mother with Her Three Children*, about 1940
Gelatin silver print
Sheet: 5 x 3\(\frac{1}{8}\) in. (12.7 x 8.8 cm)
Gift of Kate and Bart Osman, Class of 1990; 2005.82.1

Mike Disfarmer, American, 1884–1959
*Willie Mae, Lyle, and Donna Joyce Turner*, 1944
Gelatin silver print
Sheet: 3\(\frac{3}{8}\) x 5\(\frac{1}{8}\) in. (8.8 x 13.9 cm)
Gift of Kate and Bart Osman, Class of 1990; 2005.82.2

Mike Disfarmer, American, 1884–1959
*A Friend of Mildred, Mildred, and Bess*, about 1940s
Gelatin silver print
Sheet: 3\(\frac{1}{8}\) x 5 in. (8.9 x 12.7 cm)
Gift of Harley and Stephen C. Osman, Class of 1956, Tuck 1957; 2005.83.1
Mike Disfarmer, American, 1884–1959

Man in Bow Tie with a Woman in a Lace Collared Dress, about 1918
Gelatin silver print
Image: 2 7/8 x 5 1/4 in. (7.6 x 13.1 cm);
sheet: 3 3/8 x 5 3/4 in. (8.6 x 13.7 cm)
Gift of Harley and Stephen C. Osman,
Class of 1956, Tuck 1957; 2005.83.2

Mike Disfarmer, American, 1884–1959

Sailor in Uniform and a Cap with a Striped Backdrop, December 1944
Gelatin silver print
Sheet: 5 5/8 x 3 1/2 in. (13 x 7.6 cm)
Gift of Harley and Stephen C. Osman,
Class of 1956, Tuck 1957; 2005.83.3

Mike Disfarmer, American, 1884–1959

Man in a Striped Shirt, Khaki Pants, and a Bow Tie with a Dark Backdrop, about 1930s
Gelatin silver print
Image: 5 x 3 in. (12.6 x 7.7 cm);
sheet: 5 5/8 x 3 3/8 in. (13.9 x 8.8 cm)
Gift of Harley and Stephen C. Osman,
Class of 1956, Tuck 1957; 2005.83.4

Mike Disfarmer, American, 1884–1959

Four Girls in White Dresses, about 1940s
Gelatin silver print
Sheet: 5 x 3 1/2 in. (12.6 x 9 cm)
Gift of Harley and Stephen C. Osman,
Class of 1956, Tuck 1957; 2005.83.5

Mike Disfarmer, American, 1884–1959

Two Women in Dark Dresses with a Striped Background, about 1940s
Gelatin silver print
Sheet: 5 x 3 1/8 in. (12.6 x 9.1 cm)
Gift of Harley and Stephen C. Osman,
Class of 1956, Tuck 1957; 2005.83.6

Mike Disfarmer, American, 1884–1959

Virgie Everett and Lerline Sneed, about 1940s
Gelatin silver print
Sheet: 4 x 2 1/4 in. (10 x 5.7 cm)
Gift of Harley and Stephen C. Osman,
Class of 1956, Tuck 1957; 2005.83.7

Mike Disfarmer, American, 1884–1959

Man in Hat with a Woman in Flowered Dress, about 1940s
Gelatin silver print
Sheet: 5 1/2 x 3 3/4 in. (14 x 8.8 cm)
Gift of Harley and Stephen C. Osman,
Class of 1956, Tuck 1957; 2005.83.8

Mike Disfarmer, American, 1884–1959

Couple with Baby, about 1940
Gelatin silver print
Sheet: 2 1/2 x 4 1/4 in. (7.1 x 11.7 cm)
Gift of Harley and Stephen C. Osman,
Class of 1956, Tuck 1957; 2005.83.9

Mike Disfarmer, American, 1884–1959

Von Dean Whidden Holding Her Baby Sister with Her Brother Eugene Whidden, about 1940s
Gelatin silver print
Sheet: 4 7/8 x 3 1/2 in. (12.5 x 8.8 cm)
Gift of Harley and Stephen C. Osman,
Class of 1956, Tuck 1957; 2005.83.10

Mike Disfarmer, American, 1884–1959

Two Men in Overalls Flanking an Older Woman with a Striped Backdrop, about 1940
Gelatin silver print
Sheet: 5 x 3 1/2 in. (12.6 x 9 cm)
Gift of Harley and Stephen C. Osman,
Class of 1956, Tuck 1957; 2005.83.11

Mike Disfarmer, American, 1884–1959

Young Couple, about 1940
Gelatin silver print
Sheet: 5 x 3 1/2 in. (12.2 x 8.8 cm)
Gift of Harley and Stephen C. Osman,
Class of 1956, Tuck 1957; 2005.83.12

Mike Disfarmer, American, 1884–1959

Smiling Soldier in Full Dress Uniform, about 1940
Gelatin silver print
Sheet: 4 1/2 x 2 1/2 in. (11.4 x 7.4 cm)
Gift of Harley and Stephen C. Osman,
Class of 1956, Tuck 1957; 2005.83.13

Mike Disfarmer, American, 1884–1959

Arelina, about 1940
Gelatin silver print
Sheet: 5 x 3 1/2 in. (14 x 8.9 cm)
Gift of Harley and Stephen C. Osman,
Class of 1956, Tuck 1957; 2005.83.14
Mike Disfarmer, American, 1884–1959
Woman in a Flowered Dress with a Long Strand of Pearls, about 1940
Gelatin silver print
Sheet: 5½ x 3½ in. (14 x 8.8 cm)
Gift of Harley and Stephen C. Osman, Class of 1956, Tuck 1957; 2005.83.15

Mike Disfarmer, American, 1884–1959
Leota [?] Faye Pike, about 1940
Gelatin silver print
Sheet: 5 x 3⅛ in. (12.5 x 8.9 cm)
Gift of Harley and Stephen C. Osman, Class of 1956, Tuck 1957; 2005.83.16

Mike Disfarmer, American, 1884–1959
Homer and Laura Jackson with Their Baby Alton, February 26, 1940
Gelatin silver print
Sheet: 5⅛ x 3 in. (13.8 x 8.7 cm)
Gift of Harley and Stephen C. Osman, Class of 1956, Tuck 1957; 2005.83.17

The reclusive Arkansas photographer Mike Meyer legally changed his name to Disfarmer to disassociate himself from both his family and the farming community of Heber Springs, where he worked for forty years. He is best known for his hauntingly direct studio images from the late 1930s and early 1940s that capture the sometime awkwardness and human frailty of ordinary people. Here a young farmer and his wife have not even removed their overcoats as they stand with their baby before a plain, dark backdrop. The husband’s sober, penetrating gaze suggests that their happiness as new parents may be mitigated by workaday concerns.

Mike Disfarmer, American, 1884–1959
Blind Woman with Her Husband, in Uniform, Holding Their Baby, about 1940
Gelatin silver print
Sheet: 3⅜ x 5⅜ in. (8.8 x 14.2 cm)
Gift of Harley and Stephen C. Osman, Class of 1956, Tuck 1957; 2005.83.18

Mike Disfarmer, American, 1884–1959
Mother Holding Her Baby in Her Lap, about 1940
Gelatin silver print
Sheet: 5⅛ x 3⅛ in. (13.9 x 8.8 cm)

Mike Disfarmer, American, 1884–1959
Mrs. Montian Parrott of Heber Springs, Arkansas, about 1940
Gelatin silver print
Sheet: 5⅛ x 3⅛ in. (14.1 x 8.8 cm)
Gift of Harley and Stephen C. Osman, Class of 1956, Tuck 1957; 2005.83.20

Mike Disfarmer, American, 1884–1959
Young Woman in a Ruffled Blouse, about 1940
Gelatin silver print
Sheet: 5 x 3⅛ in. (12.7 x 8.5 cm)
Gift of Harley and Stephen C. Osman, Class of 1956, Tuck 1957; 2005.83.21

Mike Disfarmer, American, 1884–1959
Imogen Cartwright Seated, about 1940
Gelatin silver print
Sheet: 3 x 2⅝ in. (7.5 x 6.6 cm)

Mike Disfarmer, American, 1884–1959
Iva Ward Jackson, about 1940
Gelatin silver print
Sheet: 5⅛ x 3⅛ in. (13.9 x 8.9 cm)
Gift of Harley and Stephen C. Osman, Class of 1956, Tuck 1957; 2005.83.23
Mike Disfarmer, American, 1884–1959

*Man in a Light Shirt with a Striped Backdrop,* about 1940
Gelatin silver print
Sheet: 5 x 3 1/2 in. (12.8 x 8.9 cm)

Mike Disfarmer, American, 1884–1959

*Dessie and Eva Sue Jackson,* about 1940
Gelatin silver print
Sheet: 3 3/4 x 2 3/8 in. (9.6 x 7 cm)
Gift of Harley and Stephen C. Osman, Class of 1956, Tuck 1957; 2005.83.25

Mike Disfarmer, American, 1884–1959

*Kenneth and Alice Lacy,* December 1943
Gelatin silver print
Sheet: 3 3/4 x 5 3/8 in. (8.8 x 14 cm)
Gift of Harley and Stephen C. Osman, Class of 1956, Tuck 1957; 2005.83.26

Africa; Congo Republic; Kongo peoples

*Sword of Authority (Mbele a lulendo),* 18th–19th centuries
Iron, ivory
30 3/4 x 5 5/8 x 3/4 in. (78 x 15 x 1.5 cm)
Gift of Mary Katherine Burton Jones; 2005.84

Russian Imperial Porcelain Factory

*Plate with “View of the Fountain at Peterhoff,”* 1802–1828
Hand-colored transfer-printed porcelain
Diameter: 9 15/16 in. (24 cm); height: 1 1/4 in. (3.3 cm)
Purchased through a gift from Claude-Albert Saucier, Class of 1975, in honor of Pauline Saucier Murray; 2005.85

Papua New Guinea; Maprik Region;
Abelam peoples

*Female figure,* 20th century
Wood, pigment
38 7/8 x 29 7/8 in. (98.5 x 76 cm)
Harry A. Franklin Family Collection; 990.54.27901

Papua New Guinea; Maprik Region;
Abelam peoples

*Helmet mask,* 20th century
Basketry, pigment
Height: 11 in. (27.9 cm)
Harry A. Franklin Family Collection; 990.54.28235

This carved mast pulley was made for a canoe that would have been outfitted with an outrigger to increase stability, an important feature for canoes meant to navigate the riverine landscape of Papua New Guinea. This object is one of over one thousand art objects from Melanesia that have been given to the Hood by the Harry A. Franklin Family since 1990. A selection was featured in the exhibition *Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea* (see page 52).

Papua New Guinea; Lower Sepik River; Murik Lakes; Murik peoples

*Mast pulley (namwam) for an outrigger canoe,* 1910–30
Hardwood, red garamut
18 5/8 x 9 7/8 in. (47 x 25 cm)
Harry A. Franklin Family Collection; 990.54.28162
Elisabeth Louise Vigée Le Brun, French, 1755–1842
*Portrait of Vicomtesse of Vaudreuil*, after 1785
Oil on canvas
37 1/4 x 27 1/4 in. (95.3 x 69.9 cm)
Gift of Timotheus Pohl; 2005.18

Elisabeth Louise Vigée Le Brun earned an international reputation for her fashionable portraits of royal and aristocratic families in France and throughout Europe for nearly five decades. In the years before the French Revolution she was closely associated with courtly tastes favoring innovative poses, stylish costumes, and the ability to capture a proper likeness. In the case of this portrait of Victoire Pauline de Riquet de Caraman (1764–1834), who became the Vicomtesse de Vaudreuil upon her marriage in 1781 to Jean Louis, the original composition was painted in 1785 on a wood panel in an oval format (now in the collection of the J. Paul Getty Museum). This rectangular replica on canvas seems to conform to a work recorded in Le Brun’s catalogue approximately two decades later.
Oceania; Tonga
Barkcloth, 20th century
Paper mulberry bark, natural pigments
Irregular: 62 1/4 x 56 1/4 in. (162 x 144 cm)
Gift of Tom Brydges; 2006.4.2

Christian Marclay, American, born 1955
Silent, 2005
Music box, wood, brass, steel
2 1/2 x 5 1/8 x 3 3/8 in. (7.1 x 13 x 10 cm)
Gift of the Director of the Hood Museum of Art; 2006.5

Paul Starrett Sample, American, 1896–1974
Dartmouth Row, 1963
Watercolor with touches of pen and ink over graphite on wove paper
Image: 18 3/8 x 30 3/8 in. (47.8 x 76.5 cm);
sheet: 21 3/4 x 31 1/4 in. (55.3 x 79 cm)
Gift of Frank L. Harrington Jr., Class of 1950, in memory of Frank L. Harrington Sr., Class of 1924; 2006.6

Dartmouth Row is one of several images that Paul Sample made of the Dartmouth College campus—a place held dear by the artist and many of his admirers. Following a period of study and teaching in Los Angeles, Sample returned to his alma mater in 1938 as artist-in-residence. He went on to develop a national reputation for his views of northern New England, while inspiring students and other members of the Dartmouth community through the art classes he offered on a noncredit basis until 1962. This watercolor was originally commissioned by Frank L. Harrington Sr., Class of 1924, who served as a trustee of the College from 1962 until 1971 and donated an outstanding collection of Colonial American silver to the Hood. Frank L. Harrington Jr., Class of 1950, recently donated the watercolor in memory of his father.

Gregory Williams, American, 20th century
Wearing Gravity, not dated
Oil on canvas
48 3/4 x 37 in. (123.7 x 93.9 cm)
Gift of Robert A. Levinson, Class of 1946; 2006.7

Irving Kriesberg, American, born 1919
La Criada, 1944
Oil on canvas
34 x 28 in. (86.4 x 71.1 cm)
Anonymous gift; 2006.8.1

Irving Kriesberg, American, born 1919
Study for Lipchitz, 1960
Oil on canvas
30 x 24 3/8 in. (76.5 x 61.2 cm)
Anonymous gift; 2006.8.2

Leonard Baskin, American, 1922–2000
Ink and crayon on paper (1–4) and brush and ink on prepared posterboard (5)
Framed: 41 5/8 x 30 3/4 in. (105.7 x 77.2 cm) (1–4);
30 3/4 x 41 1/8 in. (78.1 x 104.5 cm) (5)
Gift of Virginia Kelsey, Class of 1958W; 2006.9.1–5

For artistic inspiration the sculptor, illustrator, and printmaker Leonard Baskin turned again and again to literature—from the ancient Greek epics and Old Testament to modern poetry and fiction. Born into a prominent rabbinical family, he received extensive religious training before devoting his life's work to art. Many of his images reflect the often tortuous, horrific, and anxiety-ridden state of human existence described in these literary texts. He created this drawing while illustrating the Iliad in 1962. Its iconic Janus-head with two faces looking in opposite directions is a central motif in his work, as is the hybrid raptor-man.
Leonard Baskin, American, 1922–2000

*Hosie’s Bird*, about 1970
Wood engraving
Image: 16\(\frac{1}{2}\) x 16\(\frac{1}{2}\) in. (41.9 x 42 cm);
plate: 17\(\frac{3}{4}\) x 17\(\frac{3}{4}\) in. (44.5 x 45.3 cm);
sheet: 22\(\frac{1}{8}\) x 29\(\frac{5}{8}\) in. (56.1 x 75.2 cm)
Gift of Virginia Kelsey, Class of 1958W; 2006.9.6

Ralph Albert Blakelock, American, 1847–1919

*The Lagoon*, about 1880
Oil on canvas, laid on panel
7\(\frac{7}{8}\) x 9\(\frac{3}{4}\) in. (19.9 x 24.7 cm)
Gift of Peter A. Vogt, Class of 1947, in memory of Warren C. Agry, Class of 1945, Tuck 1947; 2006.10

*The Lagoon* reveals Ralph Albert Blakelock’s understated, meditative style, in which he typically silhouetted trees in full leaf against warm-toned skies at twilight or sunrise. His subdued palette, indistinct forms, and encrusted surfaces suggest that he was less interested in conveying topographical fact than mood, as well as the sensuous pleasure of painting itself. Sadly, Blakelock’s melancholy, unorthodox canvases did not find popular favor until after his death, when he came to be recognized as one of the most important visionary painters in late-nineteenth-century America. This is the first painting by Blakelock to enter the Hood’s collection.

Jan Davidsz. de Heem, Dutch, 1606–1683/84

*Still-Life with Grapes*, about mid-1660s
Oil on canvas
28 x 34\(\frac{3}{4}\) in. (72.3 x 88.1 cm)
Purchased through the Mrs. Harvey P. Hood W’18 Fund and the Florence and Lansing Porter Moore 1937 Fund; 2006.11

Jan Davidsz. de Heem’s spectacular picture is an exciting addition to the museum’s collection, both as an example of the still-life genre and as a work by one of Holland’s most gifted painters. De Heem was a key figure in the development of *pronkstilleven* (fancy or sumptuous still lifes), then as now admired for his uncanny ability to simulate the appearance of fruit, flowers, and beautiful objects fashioned from silver, gold, or other precious materials. *Still-Life with Grapes* testifies to de Heem’s standing as an artist of the first rank. A triumph of illusionistic painting in its rendering of textures, space, and the effects of light, it presents a lavish display of natural and man-made objects. The close observation of details and the superior craftsmanship of *Still-Life with Grapes* easily met the expectations of seventeenth-century Netherlanders, who placed the highest value on the artist’s ability to record with a “sincere hand and a faithful eye” the objects that came into his view. The grapes, wine, wheat stalks, and corn are also traditional symbols of the Eucharist; the peach is a symbol of salvation; and the many insects, because of their short lifespans, collectively refer to death.
Michael Spafford, American, born 1935
The Iliad, series of 24 prints, 2004
Woodcut
Image: 12 x 20 in. (30.5 x 50.8 cm); sheet: 19¼ x 26 in. (50.2 x 66 cm)
Purchased through the Virginia and Preston T. Kelsey ’58 Fund; 2006.12.1–24

Africa; Tanzania; Gogo peoples
Initiation post, late 19th–early 20th centuries
Wood
Height: 78 in. (198.12 cm)
Purchased through the William B. Jaffe and Evelyn A. Jaffe Hall Fund, the William B. and Evelyn F. Jaffe (58, 60, & 63) Fund, and the Hood Museum of Art Acquisitions Fund; 2006.13

Commonly described as an initiation post (though it may serve other purposes as well), this elegantly designed work epitomizes a rare form of large-scale sculpture found throughout eastern Africa from Ethiopia to Madagascar. In Tanzania, the posts are often embellished with direct references to the female body, as in this example, and were generally used in initiation rites, where they were linked to the matricon, the lineage’s fertility, and the female role model during an initiate’s passage from girlhood into womanhood. The post’s bifurcated crest also likely corresponds to a hairstyle commonly worn by female initiates.

Otto Dix, German, 1891–1969
Sailor and Girl (Matrose und Maidchen), 1923
Four-color lithograph on wove paper
Image: 18¾ x 14⅞ in. (48.2 x 37.2 cm); sheet: 23¾ x 16¼ in. (60.3 x 43 cm)
Purchased through the Robert J. Strasenburgh II 1942 Fund; 2006.14

Otto Dix’s striking composition reflects the artist’s focus after World War I on images of soldiers, sailors, war veterans, proletarians, and prostitutes. Among these varied stereotypes, the sailor is repeatedly depicted to emphasize lecherous and lewd behavior, often in the company of a prostitute. Viewed in this light, the male figure appears to personify unrestrained sexual activity. With the acquisition of this work, the museum now has more than a dozen high-quality German Expressionist lithographs.
Dorothea Tanning, American, born 1910
To the Rescue, 1965
Oil on canvas
80⅞ x 58⅞ in. (205.1 x 148.3 cm)
Purchased through gifts from the Lathrop Fellows; 2006.15

Dorothea Tanning, a multitalented second-generation Surrealist artist, is known for her eerie and evocative paintings and sculptures, as well as for her writings. The lush color and fluid brushstrokes in To the Rescue—part of a series she titled Insomnies (Insomnias)—contribute to its dreamlike scene of tangled bodies. The title of the painting suggests that the central figure is being supported and aided by the others, but Tanning often shows situations that suggest paradox and discomfort; here, the rescuers crowd the white figure, and their claustrophobic proximity to her is as threatening as it is helpful.

Sean Scully, American, born 1945
Wall of Light Summer, 2005
Oil on canvas
83⅞ x 71⅞ in. (213 x 182 cm)
Purchased through the Miriam and Sidney Stoneman Acquisitions Fund; 2006.16

Sean Scully’s Wall of Light Summer is an exceptional work in a series he has been making since 1998. A profoundly intellectual painter and one of the greatest colorists, Scully has for some time now explored the contradictions inherent in the title of his Wall of Light series. The blocks of color in his walls are weighty, but this weight is in turn denied by their color and texture, and by the way they breathe to reveal the surfaces behind them. Scully builds his paintings, and each color block is heavily layered, with many of his original colors ultimately obliterated, incorporated, or infiltrated into the eventual surface colors. Wall of Light Summer is a fabulous ode to joy that Scully himself acknowledges as “rapturous.” It responds well to the Hood’s fine collection of works that tell the story of postwar abstract art, such as Orange and Lilac over Ivory (1953) by Mark Rothko, an artist to whom Scully is indebted.
Alfredo Jaar, Chilean, born 1956

The Eyes of Gutete Emerita, 1996

Two Quadvision light boxes and eight transparencies

26 x 48 x 6 in. (66 x 121.9 x 15.2 cm)

Purchased through the William S. Rubin Fund, the Contemporary Art Fund, the Guernsey Center Moore 1904 Memorial Fund, and the Anonymous #144 Fund; 2006.17

Manuel (Ed Hill and Suzanne Bloom), American, 20th century

Landscape in the Classical Tradition, 2005–6

Archival pigment inkjet print

Image: 14 ¾ x 25 in. (37.8 x 63.5 cm);

sheet: 20 ⅛ x 30 ¼ in. (52 x 76.2 cm)

Purchased through the Hood Museum of Art Acquisitions Fund; 2006.20.1

Cornelis Galle I, Flemish, 1576–1650; after Peter Paul Rubens, Flemish, 1577–1640

Franciscus Ludovicus Blosius (François-Louis De Blois, 1506–1566), 1632

Engraving

Image: 12 x 8 ⅞ in. (30.5 x 21.2 cm);

sheet: 13 ⅝ x 8 ⅛ in. (33.2 x 21.6 cm)

Purchased through the Class of 1935 Memorial Fund; 2006.21.1

Alexandre-Louis-Marie Charpentier, French, 1856–1909

Bust of a Girl, late 19th century

Embossed lithograph

Plate: 5 ¼ x 3 ¾ in. (13.1 x 8.6 cm);

sheet: 11 ⅝ x 7 ⅞ in. (28.6 x 19.8 cm)

Purchased through the Class of 1935 Memorial Fund; 2006.21.2

Etienne Dimma Poulsen, Ethiopian, born 1968

Woman in Orange Cloth, 2006

Ceramic, mixed media

21 ⅓ x 4 x 3 ¼ in. (54 x 10 x 8.8 cm)

Purchased through the Charles J. and Opel Zimmerman Fund; 2006.22

Jean-Luc Mylayne, French, born 1946


C-print

Sight: 23 ¼ x 23 ⅜ in. (59 x 59.3 cm)

Gift of Carol Vaughan Bemis, Class of 1976; 2006.25

The Eyes of Gutete Emerita by filmmaker and artist Alfredo Jaar grew out of his visit to Rwanda a few months after the 1994 genocide. This photo-based work, which combines images and text, focuses on the suffering of one individual, Gutete Emerita, who lost her husband and two sons in the mass killing of Tutsis at a church forty miles south of the Rwandan capital, Kigali. Jaar chose not to photograph the remains of bodies still lying on the ground at the massacre site and instead directs our attention to this survivor’s eyes.

Vintage postcards from Africa, early 20th century

Photo-offset lithographs and gelatin silver prints

Purchased through the Hood Museum of Art Acquisitions Fund; 2006.18.1–37

Tod Lindenmuth, American, 1885–1976

The Home Port, about 1935

Woodcut

Image: 8 ⅝ x 6 ⅝ in. (20.5 x 15.3 cm);

sheet: 12 ⅝ x 9 ⅞ in. (31 x 23.5 cm)

Purchased through the Hood Museum of Art Acquisitions Fund; 2006.19.1

Alphonse Legros, French, 1837–1911

Return from the Woods (Retour de Bois), about 1876

Etching

Plate: 9 ⅜ x 14 ¼ in. (24 x 36.2 cm);

sheet: 12 ⅞ x 16 ⅞ in. (31.4 x 42.9 cm)

Purchased through the Hood Museum of Art Acquisitions Fund; 2006.19.2
Sally Mann, American, born 1951
Shiva, 1991
Gelatin silver print
Sight: 7 7⁄16 x 9 3⁄16 in. (19 x 24.1 cm)
Gift of the Kira Fournier and Benjamin Schore Sculpture Fund; 2006.26

Clarence Holbrook Carter, American, 1904–2000
Study [iv] for “Horsepower,” early 1950s
Opaque and transparent watercolor and ink on wove paper
7⁄8 x 10 15⁄16 in. (20 x 25.5 cm)
Gift of Jeffrey R. Brown, Class of 1961; 2006.27

Orly Genger, American, born 1979
Untitled, 2004
Color pencil and collage on paper
13 1⁄2 x 10 15⁄16 in. (34.3 x 27.8 cm)
Gift of Sally and Wynn Kramarsky; 2006.28.2

Orly Genger, American, born 1979
Untitled, 2003
Color pencil and watercolor on paper
17 7⁄8 x 14 1⁄8 in. (43.8 x 37.6 cm)
Gift of Sally and Wynn Kramarsky; 2006.28.1

Karen Margolis, American, born 1954
Indeterminate, 2003
Abaca paper
Irregular: 15 5⁄8 x 12 in. (39.8 x 30.5 cm)
Gift of Sally and Wynn Kramarsky; 2006.28.3

Cyrilla Mozenter, American, born 1947
Drawing from the Boa, 2003
Pencil, thread, toothpick, and button on abaca paper
10 1⁄2 x 14 1⁄4 in. (26.8 x 36.8 cm)
Gift of Sally and Wynn Kramarsky; 2006.28.4

Deborah Gottheil Nehmad, American, born 1952
(1-5196), 2002
Pyrography, graphite, and embossment on paper
Image: 12 13⁄16 x 24 3⁄8 in. (32.3 x 63 cm); sheet: 17 7⁄8 x 30 in. (45.3 x 76.7 cm)
Gift of Sally and Wynn Kramarsky; 2006.28.5

Robert Petersen, American, born 1945
Sketch for “Eclipse,” 1978
Pigment, archival tape collage, and graphite on paper
Image: 6 5⁄8 x 6 5⁄8 in. (17 x 17 cm); sheet: 13 x 17 1⁄2 in. (34 x 45.3 cm)
Gift of Sally and Wynn Kramarsky; 2006.28.6

Sara Sosnowy, American, born 1957
Oil, dry pigment, and canvas on canvas
15 1⁄2 x 15 1⁄2 in. (38.4 x 38.4 cm)
Gift of Sally and Wynn Kramarsky; 2006.28.7

Alan Steele, American, 20th century
Note Book Drawings, 1994
Pen and ink, graphite on rising conservamat
18 x 11 15⁄16 in. (45.7 x 29 cm)
Gift of Sally and Wynn Kramarsky; 2006.28.8

Peter Sullivan, American, born 1958
Untitled (#152), 1993
Watercolor on paper
14 3⁄4 x 10 1⁄2 in. (37.5 x 26.1 cm)
Gift of Sally and Wynn Kramarsky; 2006.28.9

Peter Sullivan, American, born 1958
Untitled (#162), 1993
Watercolor on paper
14 3⁄4 x 10 1⁄2 in. (35.9 x 25.9 cm)
Gift of Sally and Wynn Kramarsky; 2006.28.10

Randy Walz, American, 20th century
Atitlan 2, 1996
Ink, gouache, charcoal, graphite, gesso on paper
13 1⁄8 x 13 15⁄16 in. (33.3 x 35.3 cm)
Gift of Sally and Wynn Kramarsky; 2006.28.11

North America; Southern Plains; Kiowa peoples
Lattice cradle baby carrier, about 1910
Wood, glass seed beads, hide, fabric
35 3⁄4 x 11 1⁄2 x 8 in. (91 x 29 x 20.4 cm)
Gift of Putnam W. Blodgett, Class of 1953, Tuck 1961; 2006.29

Federico Barocci, Italian, about 1535–1612
The Vision of Saint Francis (Il Perdono de San Francesco d’Assisi), 1581
Etching and engraving
21 13⁄16 x 12 15⁄16 in. (55.5 x 32.1 cm)
Purchased through the Jean and Adolph Weil Jr. 1935 Fund; 2006.30

Henry W. Bannarn, American, 1910–1965
Midwife (Breath of Life), about 1940
Mahogany or walnut
Without base: 16 x 8 1⁄4 x 5 in. (41.25 x 20.8 x 12.7 cm); base: 12 3⁄16 x 10 1⁄8 x 4 in. (31.6 x 25.2 cm)
Purchased through the Katherine T. and Merrill G. Beede 1929 Fund and the Florence and Lansing Porter Moore 1937 Fund; 2006.31
Henry “Mike” Bannarn was an influential, academically trained African American artist intimately associated with the Harlem Renaissance in the 1930s. In this arresting work, Bannarn depicts a midwife slapping the first breath of life into the infant she holds upside down in her arms. The blocky, frontal presentation of the figure, the stylized facial features, and the rough-hewn surface reveal Bannarn’s “primitivist” aesthetic and his particular reverence for African sculpture. *Midwife* is an important example of twentieth-century direct carving in wood. The work resonates strongly with the Hood’s modernist holdings as well as its impressive collections of traditional African sculpture.

Alison Saar, American, born 1956
*Caché*, 2006
Wood, ceiling tin, wire
28 x 26 x 90 in. (71.1 x 66 x 228.6 cm)
Purchased through the Virginia and Preston T. Kelsey ’58 Fund; 2006.32

*Caché* is a powerful life-sized sculpture by African American artist Alison Saar, who was artist-in-residence in Dartmouth College’s Department of Studio Art in 2002. This work presents an autobiographical narrative layered with African and African American artistic and cultural references. *Caché* is composed of a carved wooden figure of a reclining female nude swathed in salvaged antique ceiling tin that, like aged skin, emulates the unforgiving hands of time, which emboss the body with birthmarks, scars, stretch marks, and wrinkles. Saar’s title for the piece, using the French word for “hidden” or “hiding place,” shrouds the sculpture with an ambiguity that further opposes the cliché of the reclining nude.

Jane Hammond, American, born 1950
*Bee-Line Trucking*, 2004–5
Selenium-toned silver gelatin print
Image: 12¼ x 8¾ in. (30.8 x 21.2 cm);
sheet: 13¼ x 10½ in. (33.5 x 27.7 cm)
Purchased through the Sondra and Charles Gilman Jr. Foundation Fund; 2006.33.1

Jane Hammond, American, born 1950
*October First (Mom’s Birthday)*, 2004–5
Selenium-toned silver gelatin print
Image: 10 x 9½ in. (25.3 x 24.3 cm);
sheet: 13¾ x 11 in. (34.5 x 24.3 cm)
Purchased through the Sondra and Charles Gilman Jr. Foundation Fund; 2006.33.2

Loretta Lux, German, born 1969
*The Drummer*, 2004
Ifochrome print created digitally using Adobe Photoshop
Image: 10⅜ x 9 in. (27 x 22.8 cm);
sheet: 13⅞ x 11¾ in. (35 x 30 cm)

Carl Van Vechten, American, 1880–1964
*Henri Matisse, 1869–1954, May 20, 1933*
Gelatin silver print
10⅝ x 13½ in. (27.8 x 35.4 cm)
Purchased through the Charles F. Venrick 1936 Fund; 2006.35.1
Carl Van Vechten, American, 1880–1964
*Anna May Wong*, April 25, 1939
Gelatin silver print
13% × 10% in. (35.3 × 27.8 cm)
Purchased through the Charles F. Venrick 1936 Fund; 2006.35.2

Reginald Marsh, American, 1898–1954
*Rue Bonaparte Priests—Lovers*, 1928
Lithograph
Image: 8% × 13% in. (21.4 × 33.2 cm);
sheet: 12% × 19% in. (32.2 × 49.8 cm)
Purchased through the Harry Shafer Fisher 1966 Memorial Fund; 2006.36.1

Reginald Marsh, American, 1898–1954
*Cafe du Dome (Homer Betans Is Central Figure)*, 1928
Lithograph
Image: 8% × 12% in. (22 × 31 cm);
sheet: 12% × 19% in. (32.5 × 50 cm)
Purchased through the Harry Shafer Fisher 1966 Memorial Fund; 2006.36.2

Abraham Blooteling, Dutch, 1640–1690; after Gerard de Lairesse, Flemish, 1640–1711
*Hercules before the Temple of Janus*, late 17th century
Mezzotint and engraving
Image: 13% × 10% in. (35.1 × 27.3 cm);
sheet: 14% × 10% in. (36.5 × 27.3 cm)
Purchased through the Adelbert Ames Jr. Class of 1919 Fund; 2006.37.1

Philipppe Thomassin, French, 1562–1622; after Raphael, Italian, 1482–1520
*Fire in the Borgo, from the Papal Apartments in the Vatican (Incendie du Bourg)*
Engraving
Image: 17% × 22% in. (44 × 57.3 cm);
sheet: 18% × 24% in. (46.1 × 62.7 cm)
Purchased through the Adelbert Ames Jr. Class of 1919 Fund; 2006.37.2

After Anthony van Dyck, Flemish, 1599–1641
*Rachel, Countess of Southampton*, 1758
Mezzotint
Image: 18% × 13% in. (46.8 × 35.1 cm);
sheet: 20 × 13% in. (50.8 × 35.5 cm)
Purchased through the Adelbert Ames Jr. Class of 1919 Fund; 2006.38

James Nachtwey, American, born 1948
*Rwanda*, 1994
Gelatin silver print
Image: 12% × 19% in. (32.8 × 48.4 cm);
sheet: 16 × 19% in. (41.6 × 50.5 cm)
Purchased through the Sondra and Charles Gilman Jr. Foundation Fund; 2006.39

*Photojournalist James Nachtwey, a Dartmouth College graduate from the Class of 1970, traveled to Rwanda in the summer of 1994 and visited the massacre site that is the subject of Alfredo Jaar’s The Eyes of Gutete Emerita. There he took photographs of the bodies lying outside and inside the church, some of which he published in his book Inferno. While he was in Rwanda, he also took this picture of a young Hutu man. This photograph won the World Press Photograph Award for 1995 and has become the most widely known image of the Rwandan genocide.*

Boston and Sandwich Glass Company, American, 1825–1888
*Decanter*, 1825–35
Colorless lead glass, mold blown
Height: 10% in. (26 cm);
diameter: 4% in. (11.8 cm);
diameter (base): 3% in. (8.9 cm);
diameter (lip): 2% in. (5.5 cm)
Purchased through the Hood Museum of Art Acquisitions Fund; 2006.40
Outgoing Loans

July 1, 2005–June 30, 2006
Attendance figures in parentheses.

* Exhibition not complete; attendance will appear in the 2006–7 annual report

1. Juan van der Hamen y Leon, Spanish, 1596–1631
Landscape with Garland of Flowers, 1628
Oil on canvas
33⅓ x 41 in. (85.1 x 104 cm)
Purchased through the Phyllis and Bertram Geller 1937 Memorial Fund; P.964.42

EXHIBITIONS:
El Alma de Espana
The Albuquerque Museum, April 17–July 31, 2005 (67,195)
Juan van der Hamen and the Court of Madrid
Royal Palace, Madrid, October 20, 2005–January 22, 2006 (81,885)
Meadows Museum, Dallas, March 16–May 28, 2006 (13,570)

2. Bruce Beasley, American, born 1939
Titiopoli’s Lighthouse, 1970
Acrylic
32 x 29 x 15 in. (81.3 x 73.7 x 38.1 cm)
Gift of Mr. and Mrs. James Compton Wicker, Class of 1921; S.978.178

EXHIBITION:
Sculptures by Bruce Beasley: A 45-Year Retrospective
Oakland Museum California, April 16–July 31, 2005 (16,675)

Study for Homage to the Square (Early Rising), 1961
Oil on composition board
39⅞ x 39⅞ in. (101.6 x 101 cm)
Gift of Ellen and Wallace K. Harrison, Class of 1950H, in honor of Nelson A. Rockefeller; P.968.7

Hello and Good-bye, 1964
Acrylic on canvas with metal
20 x 24 in. (51 x 61 cm)
Gift of Mr. and Mrs. Howard Zagor, Class of 1940; P.974.351

3c. Robert Indiana, American, born 1928
Two, 1966
Acrylic on canvas
24 x 24 in. (61 x 61 cm)
Bequest of Jay R. Wolf, Class of 1951; P.976.174

3d. Alice Neel, American, 1900–1984
Daniel Algis Alkaitis, Class of 1965, 1967
Oil on canvas
50 x 34 in. (127 x 86.4 cm)
Gift of Dr. Hartley S. Neel, Class of 1965AM, in honor of Churchill P. Lathrop; P.978.155

3e. Roy Lichtenstein, American, 1923–1997
Crying Girl, 1963
Offset lithograph wove paper
Image: 17⅞ x 23⅜ in. (45.8 x 60.8 cm);
sheet: 18⅞ x 23⅜ in. (47.8 x 59.1 cm)
Gift of Prof. John Wilmerding; PR.967.3

3f. Christo, American, born 1935
Wrapped Museum of Contemporary Art—Chicago, 1972
Color lithograph
42 x 32 in. (106.7 x 81.3 cm)
Purchased through the Julia L. Whittier Fund; PR.973.15

3g. James Albert Rosenquist, American, born 1933
Bunraku, 1970
Lithograph on wove paper
32 x 23⅛ in. (81.3 x 59.1 cm)
Purchased through the Julia L. Whittier Fund; PR.973.381

3h. Robert Bechtle, American, born 1932
61 T-Bird, 1967
Lithograph
30⅞ x 22⅛ in. (76.2 x 56.2 cm)
Purchased through the Adelbert Ames Jr. 1919 Fund; PR.976.6

3i. Roy Lichtenstein, American, 1923–1997
Cathedral #4, from the Cathedral series, 1969
Color lithograph on Arjomari paper
Image: 41⅞ x 27⅞ in. (106 x 68.6 cm);
sheet: 48⅞ x 32⅞ in. (122.5 x 81.9 cm)
Purchased through the Julia L. Whittier Fund; PR.976.9
3j. Andy Warhol, American, 1928–1987
*Mao*, 1972
Screenprint on Lenox museum board
36 x 36 in. (91.5 x 91.5 cm)
Purchased through the Hood Museum of Art Acquisitions Fund; PR.977.10

3k. Robert Rauschenberg, American, born 1925
*Core*, 1965
Color screenprint
36\(\frac{1}{16}\) x 24\(\frac{1}{16}\) in. (91.5 x 62.2 cm)
Bequest of Lawrence Richmond, Class of 1930; PR.978.170

3l. Claes Thure Oldenburg, American, born 1929
*Lipstick (Ascending) on Caterpillar Tracks*, 1969, published 1972
Color lithograph
Image: 19 x 14\(\frac{3}{16}\) in. (48.4 x 36 cm);
sheet: 30 x 23\(\frac{3}{16}\) in. (76.2 x 59.1 cm)
Purchased through the Julia L. Whittier Fund; PR.978.179

3m. Andy Warhol, American, 1928–1987
*Mao*, 1972
Screenprint on Beckett High White paper
36 x 36 in. (91.4 x 91.4 cm)
Gift of the Schifani Family; PR.982.66.4

3n. Louise Nevelson, American, 1899–1988
*Dawn’s Presence*, 1976
Cast paper relief
Sheet: 32\(\frac{3}{8}\) x 21\(\frac{1}{2}\) in. (82 x 54.7 cm)
Gift of Sarah-Ann and Werner H. Kramarsky; PR.996.34.4

5. Claude Lorrain, French, 1604–1682
*Landscape with a Shepherd and Shepherdess*, about 1636
Oil on canvas
29\(\frac{3}{8}\) x 38\(\frac{1}{2}\) in. (74 x 97.2 cm)
Purchased through gifts from Peter and Kirsten Bedford and Julia and Richard H. Rush, Class of 1937, and through the Mrs. Harvey P. Hood W’18 Fund, the Guernsey Center Moore 1904 Memorial Fund, and the Katharine T. and Merrill G. Beede 1929 Fund; purchased through gifts by exchange from Mr. Richard Andrew Ashton, Class of 1918, in memory of Mrs. Kate Aishton Mecur; Ralph Sylvester Bartlett; Mrs. Frank U. Bell; Mr. and Mrs. Paul S. Cantor, Class of 1960; Mrs. Moses Dyer Carbee; Professor Bernard Grebanier; Evelyn A. and William B. Jaffe, Class of 1964H; Mr. and Mrs. Charles R. Lachman; Bella C. Landauer; Mr. and Mrs. Charles F. McGoughran, Class of 1920; Richard H. Mandel, Class of 1926; Earle W. Newton; Mr. and Mrs. Klaus Penzel; Anton Adolph Raven; Eleanor St. George; Mr. and Mrs. M. R. Schweitzer; Mr. and Mrs. John F. Steeves, Class of 1911; George C. Stoddard, Class of 1918; Howard Swift, Class of 1952; Mr. and Mrs. Jesse D. Wolff, Class of 1935; Dr. Myron Wright, Class of 1937, and through the Julia L. Whittier Fund and the William B. Jaffe and Evelyn A. Jaffe Hall Fund; P’989.21

EXHIBITION:
*The Splendor of Ruins in French Landscape Painting, 1630–1800*
Allen Memorial Art Museum, Oberlin College, Ohio, March 19–June 19, 2005 (12,054)
Museum of Fine Arts, Houston, Texas, July 17–October 16, 2005 (38,900)

6a. Alice Burr, American, 1883–1968
*In a Patio*, about 1910–25
Bromoil print
Sheet: 11 x 13\(\frac{3}{8}\) in. (27.9 x 35.4 cm);
mount: 11\(\frac{7}{8}\) x 15\(\frac{3}{8}\) in. (30 x 39.8 cm)
Purchased through the Guernsey Center Moore 1904 Memorial Fund, the Claire and Richard P. Morse 1953 Fund, and the Olivia H. Parker and John O. Parker ’58 Acquisition Fund; PH.2000.37.1
6b. Alice Burr, American, 1883–1968  
*Under the Arches, Tunis*, about 1910–25  
Platinum print  
Sheet: 7 7/8 x 5 5/8 in. (20 x 14.3 cm);  
mount: 11 1/8 x 10 5/8 in. (28.9 x 25.7 cm)  
Purchased through the Guernsey Center Moore 1904 Memorial Fund, the Claire and Richard P. Morse 1953 Fund, and the Olivia H. Parker and John O. Parker ’58 Acquisition Fund; PH.2000.37.2

6c. Alice Burr, American, 1883–1968  
*Woman and Child*, about 1916  
Bromoil print  
7 5/8 x 15 1/4 in. (19.4 x 38.7 cm)  
Purchased through the Guernsey Center Moore 1904 Memorial Fund, the Claire and Richard P. Morse 1953 Fund, and the Olivia H. Parker and John O. Parker ’58 Acquisition Fund; PH.2000.37.3

6d. Alice Burr, American, 1883–1968  
*Sunday in a Wendish Village*, about 1910–25  
Bromoil print  
Image: 8 x 6 in. (20.3 x 15.2 cm);  
sheet: 10 3/8 x 7 7/8 in. (26.4 x 20 cm)  
Gift of Jeanne S. Overstreet; PH.2000.43.1

EXHIBITION:  
Alice Burr: A California Pictorialist Rediscovered  
The California Historical Society, May 14–October 8, 2005 (1,329)

7. Yayoi Kusama, Japanese, born 1929  
*Accumulation II*, 1962  
Sewn stuffed fabric, plaster, paint, sofa frame  
35 x 88 x 40 1/4 in. (88.9 x 223.5 x 102.2 cm)  
Gift of Mr. and Mrs. Harry L. Tepper; S.974.374

EXHIBITION:  
Part Object Part Sculpture  
Wexner Center for the Arts, Ohio State University, October 29, 2005–February 26, 2006 (4,594)

8. Lorna Simpson, American, born 1960  
*Corridor*, 2003  
Color HD video transferred to DVD  
Two standard DVDs  
Purchased through the Julia L. Whittier Fund; MIS.2004.50

EXHIBITION:  
Lorna Simpson’s Corridor  
Smith College Museum of Art, Northampton, Mass., February 1–March 12, 2006 (3,652)

9a. Piero Dorazio, Italian, born 1927  
*Ski-tracks*, from the portfolio *Art and Sports*, 1983  
Lithograph  
33 x 24 in. (83.8 x 61 cm)  
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.1

9b. Milton Glaser, American, born 1929  
*Olympic Ring-toss*, from the portfolio *Art and Sports*, 1983  
Color lithograph on wove paper  
Sight: 35 1/8 x 23 3/8 in. (89 x 58.5 cm)  
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.2

9c. James Albert Rosenquist, American, born 1933  
*Icepoint*, from the portfolio *Art and Sports*, 1983  
Color lithograph on wove paper  
Sight: 33 1/32 x 23 29/32 in. (83.8 x 60.7 cm)  
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.3

9d. Victor de Vasarely, French, 1908–1997  
*Downhill Racer*, from the portfolio *Art and Sports*, 1983  
Serigraph  
Sight: 28 21/32 x 21 1/8 in. (72.7 x 53.6 cm)  
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.4

9e. Giuseppe Santomaso, Italian, 1907–1990  
*Sarajevo*, from the portfolio *Art and Sports*, 1983  
Etching and aquatint on wove paper  
Plate: 25 1/8 x 17 1/4 in. (64.4 x 45.5 cm)  
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.5

9f. David Hockney, British, born 1937  
*The Skater*, from the portfolio *Art and Sports*, 1983  
Photo-mechanical reproduction  
Sight: 32 1/2 x 22 3/4 in. (82.5 x 58.3 cm)  
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.6

9g. Andy Warhol, American, 1928–1987  
*Speed Skater*, from the portfolio *Art and Sports*, 1983  
Screenprint on Arches 88 paper  
Sight: 33 1/8 x 23 3/8 in. (83.8 x 60.8 cm)  
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.7
9h. Gottfried Helnwein, Austrian, born 1918
The Winner, from the portfolio Art and Sports, 1983
Screenprint on wove paper
Sight: 32 1/4 x 24 in. (81.8 x 60.9 cm)
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.8

9i. Jiri Kolar, Czechoslovakian, 1914–2002
Skis, from the portfolio Art and Sports, 1983
Lithograph
Sight: 32 11/16 x 23 27/32 in. (83 x 60.5 cm)
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.9

9j. Michelangelo Pistoletto, Italian, born 1933
The Celebration, from the portfolio Art and Sports, 1983
Serigraph on silver foil
Sight: 32 13/16 x 23 5/8 in. (83.3 x 60 cm)
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.10

9k. Mimmo Paladino, Italian, born 1948
Bobsled, from the portfolio Art and Sports, 1983
Color lithograph on wove paper
Sight: 31 17/32 x 22 15/16 in. (80 x 58.2 cm)
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.11

9l. Friedensreich Hundertwasser, Austrian, 1928–2000
The End of the Road, from the portfolio Art and Sports, 1983
Screenprint
Sight: 33 1/16 x 24 1/8 in. (83.9 x 61.2 cm)
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.12

9m. Howard Hodgkin, British, born 1932
Pine Tree, from the portfolio Art and Sports, 1983
Color lithograph on wove paper
Sight: 33 3/8 x 23 3/8 in. (84 x 60.5 cm)
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.13

9n. Jean Michel Folon, Belgian, 1934–2005
Ski Flight, from the portfolio Art and Sports, 1983
Color etching on wove paper
Plate: 20 5/8 x 16 15/16 in. (52.2 x 41.5 cm)
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.14

9o. Cy Twombly, American, born 1928
Graffiti, from the portfolio Art and Sports, 1983
Etching and aquatint on wove paper
Plate: 29 1/4 x 21 1/4 in. (75.5 x 54.5 cm)
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.15

9p. Kyu-Baik Hwang, Korean, born 1932
The Tortoise and the Hare, from the portfolio Art and Sports, 1983
Mezzotint on wove paper
Plate: 18 1/8 x 15 in. (46.2 x 40 cm)
Gift of Barbara and Jay Rosenfield, Class of 1949; PR.986.87.16

EXHIBITION:
1984 Winter Olympics Art Collection
Dartmouth-Hitchcock Medical Center, December 1, 2005–February 27, 2006 (17,800)

10. Ivan Albright, American, 1897–1983
The Vermonter (If Life Were Life There Would Be No Death), 1966–77
Oil on Masonite
Sight: 34 1/4 x 26 1/4 in. (87 x 67.3 cm)
Gift of Josephine Patterson Albright; P985.31

EXHIBITION:
Art in Chicago: Resisting Regionalism, Transforming Modernism
Pennsylvania Academy of Fine Arts, February 4–April 2, 2006 (5,752)

11. Hessel Gerritsz, Dutch, 1581–1632, after
David Vinckeboons, Dutch, 1576–1632
Winter, Castle Zuylen (Hyems, Zlot Zuylen), from the series The Seasons: Views of Castles in the Vicinity of Amsterdam, about 1605–10
Etching on laid paper
Block: 16 x 20 in. (40.6 x 50.8 cm); sheet: 7 7/10 x 10 in. (20 x 27 cm)
Hood Museum of Art, Dartmouth College; PR.972.150

EXHIBITION:
Lace Up! Canada’s Passion for Skating
Canadian Museum of Civilization, January 27, 2006–April 1, 2007*

12a. George N. Barnard, American, 1819–1902
City of Atlanta, GA, No. 2, 1866
Albumen print
Sheet: 15 5/8 in. x 19 1/2 in. (39.7 x 49.5 cm); image: 10 1/8 in. x 14 1/4 in. (25.6 x 36.2 cm)
Purchased through the Julia L. Whittier Fund, PH.999.48.4
12b. Barnard & Gibson, American, active 1862, George N. Barnard, American, 1819–1902, and James F. Gibson, American, 1828/29–unknown
Quaker Guns, Centreville, Virginia, plate 6 from Gardner’s Photographic Sketchbook of the Civil War, March 1862
Albumen print from wet collodian negative
Sheet: 13 3/16 x 18 1/16 in. (33.5 x 45.9 cm); image: 7 x 9 3/16 in. (17.8 x 23 cm)
Gift of Harley and Stephen C. Osman, Class of 1956, Tuck 1957; PH.2004.77.57

EXHIBITION:
The Civil War Remembered: Photographs and Artifacts
Fitchburg Art Museum, January 22–April 2, 2006 (5,066)

13. Maria Blanchard, Spanish, 1881–1932
Cubist Still Life (Nature Morte Cubiste), about 1916–18
Oil on canvas
25 5/8 x 36 3/8 in. (65.1 x 92.1 cm)
Gift of Evelyn A. and William B. Jaffe, Class of 1964H, by exchange; P.968.32

EXHIBITION:
Picasso to Plensa: A Century of Art from Spain
The Albuquerque Museum, December 18, 2005–April 16, 2006 (47,834)
Salvador Dali Museum, St. Petersburg, Florida, May 5–July 31, 2006*

14a. Maxfield Parrish, American, 1870–1966
Hunt Farm (Daybreak), 1948
Oil on Masonite
23 x 18 3/8 in. (58.4 x 47.9 cm)
Gift of the artist, through the Friends of the Library; P.950.73

14b. Maria Oakey Dewing, American, 1845–1927
Iris at Dawn (Iris), 1899
Oil on canvas
25 1/2 x 31 1/2 in. (64 x 79.5 cm)
Purchased through the Miriam and Sidney Stoneman Acquisition Fund and the Mrs. Harvey P. Hood W’18 Fund; P.999.11

EXHIBITION:
Painting Summer in New England
Peabody Essex Museum, Salem, Massachusetts, April 22–September 4, 2006*

15. Africa; Ivory Coast; Akan peoples
Pendant, 20th century
Gold and silver alloy
Diameter: 3% in. (8.8 cm)
Gift of Peter H. Voulkos; 2001.51.34351
Long-term loan to the Samuel P. Harn Museum of Art, University of Florida
October 15, 2004–December 1, 2006*

16. Eastman Johnson, American, 1824–1906
Back from the Orchard, 1876
Oil on board
Canvas: 19 7/8 x 11 7/8 in. (50.5 x 30.2 cm)
Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; the Mrs. Harvey P. Hood W’18 Fund; a gift from the Estate of Russell Cowles, Class of 1909; and a gift from Jose Guerrero, by exchange; P.993.26

EXHIBITION:
American ABC: Childhood in Nineteenth-Century America
Iris and B. Gerald Cantor Center for the Visual Arts, Stanford University, February 1–May 7, 2006 (48,379)
Smithsonian American Art Museum, Washington, D.C., July 4–September 17, 2006*
Portland Museum of Art, Portland, Maine, November 1, 2006–January 7, 2007*

17. Jaune Quick-to-See Smith, American, Flathead, born 1940
The Rancher, 2002
Acrylic on canvas
Canvas: 72 1/4 x 48 in. (183.5 x 122.2 cm)
Purchased through the William S. Rubin Fund; 2005.13
EXHIBITION:
Native American Art in a New Light
Peabody Essex Museum, Salem, Massachusetts,
June 26, 2006–ongoing*

18a. Shaker Sisters, North Family Shakers, Enfield, Connecticut
Postcard with photograph
Hood Museum of Art, Dartmouth College; 2006.24.1

18b. South Family Shakers, Enfield, New Hampshire
Postcard with photograph
Hood Museum of Art, Dartmouth College; 2006.24.2

18c. Shakers, Enfield, New Hampshire
“My Feelings” handwritten sheet music
Ink on paper
Irregular: 7 x 8 3⁄8 in. (17.7 x 21.4 cm)
Hood Museum of Art, Dartmouth College; 2006.24.4

18d. Shakers, Enfield, New Hampshire
Shaker School Room, Enfield, New Hampshire
Gelatin silver print
Hood Museum of Art, Dartmouth College; 2006.24.5

18e. Shakers, Enfield, New Hampshire
Sewing table, about 1830–50
Pine with red stain brass
Top: 22 2⁄3 x 13 3⁄4 x 9 in. (57.2 x 33.7 x 22.9 cm);
base: 22 2⁄3 x 19 x 8 in. (56.5 x 48.3 x 20.3 cm)
Gift of Frank C. and Clara G. Churchill;
46.22.16381

18f. Shakers, Enfield, New Hampshire
Double sewing desk or work stand, about 1830–50
Pine with red stain brass
46 x 38 x 22 1⁄4 in. (116.8 x 96.5 x 57.2 cm)
Gift of Frank C. and Clara G. Churchill;
46.22.16382

18g. Shakers, Enfield, New Hampshire
Shaker low-back dining chair, about 1850
Wood
25.5 x 17.5 in. (64.8 x 44.5 cm)
Gift of Frank C. and Clara G. Churchill;
46.22.16387

18h. Shakers, Canterbury, New Hampshire
Box and lid, late 19th century
Wood, paint, iron
8 x 15 3⁄4 in. (20.2 x 38.9 cm)
Gift of Frank C. and Clara G. Churchill;
46.22.16392

18i. Shakers, Enfield, New Hampshire
Die stamp, late 18th century
Steel
4 3⁄8 x 3 1⁄4 in. (10.5 x 1.8 cm)
Gift of Frank C. and Clara G. Churchill;
46.22.16395

18j. Shakers, Enfield, New Hampshire
Blue overcoat, possibly 1859
Wool, twill
18 7⁄8 x 45 1⁄4 in. (48 x 116 cm)
Gift of Frank C. and Clara G. Churchill;
46.22.16447

18k. Shakers, Enfield, New Hampshire
Sheet of music, late 19th–early 20th centuries
Paper
5 3⁄8 x 12 in. (13 x 30.5 cm)
Gift of Frank C. and Clara G. Churchill;
46.22.17314

18l. Shakers, Enfield, New Hampshire
Rocking chair, about 1820–45
Cane
41 1⁄2 x 18 x 12 in. (105.4 x 45.7 x 30.5 cm)
Gift of Frank C. and Clara G. Churchill;
46.22.17564

EXHIBITION:
An Ever Widening Circle of Friends
Enfield Shaker Museum, Enfield, New Hampshire,
June 4–October 31, 2006*

The Tri-Colored Flower (La fleur tricolore)
1937
Oil on canvas
38 x 51 3⁄8 in. (96.5 x 130.8 cm)
Gift of Wallace K. Harrison, Class of 1950H;
P961.263
Long-term loan
Cincinnati Art Museum, August 8, 2005–August 8, 2007*
20. Objects in the traveling exhibition *Marks of Distinction: Two Hundred Years of American Drawings and Watercolors from the Hood Museum of Art*

Grand Rapids Art Museum, Grand Rapids, Michigan, June 24–September 4, 2005 (21,000)
National Academy Museum, New York, October 20–December 31, 2005 (2,770)

20.1. Henry Williams, 1787–1830
*Clarissa*, about 1805–10
Watercolor on ivory
4 x 3 in. (10.2 x 7.6 cm)
Gift of the Estate of Elizabeth Marsh; W.981.79

20.2. Benjamin West, 1738–1820
*Archangel Gabriel of the Annunciation*, 1784
Pen and ink over black chalk with touches of red and blue chalk on laid paper
17 1/2 x 12 in. (44.2 x 30.9 cm)
Purchased through the Julia L. Whittier Fund; D.959.104

20.3. John James Audubon, 1785–1851
*American Buzzard or White Breasted Hawk . . . Falco Leveianus*, about 1810–20
Pastel, graphite, chalk, and white opaque watercolor on wove paper
20 x 16 1/2 in. (53 x 43.1 cm)
Purchased through the Katharine T. and Merrill G. Beede 1929 Fund and the Mrs. Harvey P. Hood W’18 Fund; D.2003.52

20.4. Thomas Sully, 1783–1872
*The Last Moments of Tom Coffin*, 1824
Black ink wash with traces of pen and brown ink over graphite on wove paper, with watercolor wash border
Sheet: 7 3/8 x 6 3/4 in. (18.7 x 15.9 cm);
mount: 8 3/4 x 11 1/4 in. (22.2 x 28.6 cm)
Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; D.999.39

20.5. Attributed to Sarah Goodridge, 1788–1853
*Possibly Mary Lane Miltimore Hale*, about 1824–27
Watercolor on ivory
3 1/2 x 2 1/2 in. (9.5 x 6.5 cm)
Gift of Mrs. D. G. Brummett to Dartmouth College Library, transferred 2002; W.999.28.35

20.6. Thomas Birch, 1779–1851
*Landscape with a River*, 1827
Ink wash over charcoal on laid paper
Sheet: 7 x 9 3/4 in. (17.8 x 24.7 cm);
mount: 8 x 11 1/4 in. (22.1 x 28 cm)
Purchased through the Miriam and Sidney Stoneman Acquisitions Fund; D.999.41

20.7. Sarah Goodridge, 1788–1853
Daniel Webster, about late 1830s
Watercolor on ivory
3 1/2 x 2 1/2 in. (9 x 7 cm)
Gift of Edwin Allen Bayley, Class of 1885; W.X.47.1

20.8. Attributed to Ann Frances Ray (Mrs. Gilbert Pillsbury), 19th century
*Dartmouth College*, about 1840
Watercolor and opaque watercolor over graphite indications (with pen and ink border) on wove paper
7 1/4 x 11 1/8 in. (18.2 x 28.2 cm)
Purchase made possible through a gift from the Class of 1951, with the assistance of Dartmouth College Library; W.989.15

20.9. Seth Eastman, 1808–1875
*View of Concord, New Hampshire*, July 1841
Watercolor over graphite on wove paper
4 3/8 x 7 1/8 in. (11.3 x 18.1 cm)
Purchased through the Julia L. Whittier Fund; W.998.3

*The Last of His Tribe*, about 1845–50
Pastel on marble-dusted drawing board
17 1/2 x 20 in. (43.8 x 52.8 cm)
Purchased through the Julia L. Whittier Fund; D.961.7

20.11. C. Burton, 19th century
*Profile Portrait of a Man*, 1847
Graphite and ink wash on wove paper
12 x 9 15/16 in. (30.5 x 25.2 cm)
Gift of Miss Brownlee McKee; D.X.124.2

20.12. C. Burton, 19th century
*Profile Portrait of a Woman*, 1847
Graphite and ink wash on wove paper
12 1/16 x 9 15/16 in. (30.6 x 25.2 cm)
Gift of Miss Brownlee McKee; D.X.124.1

*High Bridge*, about 1848
Watercolor over graphite on wove paper
21 1/3 x 31 1/3 in. (55.8 x 80.9 cm)
Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; W.999.6
*William Cullen Bryant, Daniel Webster, and Washington Irving,* 1852
Graphite and brown and black ink, heightened with white chalk and opaque white watercolor on tan (discolored to brown) illustration board
Irregular: 13 ½ x 17 ½ in. (33.5 x 44.8 cm)
Dartmouth College Library; D.968.66

20.15. James Bard, 1815–1897
*The Steamer, Menemon Sanford,* 1854–55
Graphite heightened with watercolor and white chalk on wove paper
26 3⁄4 x 47 in. (67.8 x 119.4 cm)
Purchased through the Julia L. Whittier Fund; D.964.133

20.16. William Trost Richards, 1833–1905
*Palms,* 1856
Graphite on wove paper
7 3⁄8 x 7 1⁄4 in. (18.5 x 18.3 cm)
Purchased through a gift from the Estate of Josephine P. Albright; D.997.12

20.17. Eastman Johnson, 1844–1906
*The Album,* 1859
Charcoal on wove paper
13 ½ x 15 in. (33.5 x 38 cm)
Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; D.2003.17

20.18. Martin Johnson Heade, 1819–1904
*Two Studies of Islands,* from *The Thousand Islands Sketchbook,* about 1860
Graphite on wove paper
6 ¼ x 10 ¾ in. (16.2 x 25.7 cm)
Purchased through the Julia L. Whittier Fund; D.999.40

20.19. Thomas Nast, 1840–1902
*Illustration for Edgar Allan Poe’s “The Raven,”* 1862
Brush and ink and white opaque watercolor over graphite on wove paper
Sheet: 8 ½ x 8 ½ in. (21.6 x 21.6 cm);
mount: 12 x 9 in. (31.1 x 25.2 cm)
Purchased through the Julia L. Whittier Fund; D.944.31.2

*Lake Scenery,* 1866
Watercolor over graphite on wove paper
10 ¼ x 15 ¼ in. (26.8 x 38.9 cm)
Purchased through the Julia L. Whittier Fund; W.957.1

20.21. William Trost Richards, 1833–1905
*Beach Scene,* about 1870
Transparent and opaque watercolor over graphite on tan wove paper
6 ¾ x 13 ¾ in. (16.7 x 34.6 cm)
Purchased through gifts from Richard and Diana Beattie and a partial gift of Theodore and Ellen Conant; W.997.11

20.22. Samuel Colman, 1832–1920
*Fishing Bats, Étretat,* 1873
Verso: *Étretat*
Transparent and opaque watercolor over graphite on gray wove paper
9 x 13 ½ in. (23 x 34.4 cm)
Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; W.998.11

20.23. John Francis Murphy, 1853–1921
*Pride of the Meadow,* 1876
Graphite on tan wove paper
14 x 7 in. (35.6 x 17.7 cm)
Gift of Mrs. Hersey Egginton in memory of her son, Everett Egginton, Class of 1921; D.954.20.659

*The West Portals of the Cathedral of Saint Gilles du Gard,* about 1878
Transparent and opaque watercolor and metallic gray paint (?) over graphite on cream wove paper
9 11⁄16 x 13 in. (24.6 x 33.1 cm)
Purchased through the Robert J. Strasenburgh II 1942 Fund and the Julia L. Whittier Fund; W.988.54

20.25. Mary Cassatt, 1844–1926
*Drawing for “Evening.,”* 1879/80
Conté crayon on wove paper
7 ½ x 8 ½ in. (20.1 x 22.1 cm)
Purchased through gifts from the Lathrop Fellows; D.2003.16

*Osage Dance,* 1880
Graphite and colored crayon on laid ledger paper
7 ¾ x 12 ¼ in. (19.2 x 31.1 cm)
Purchased through the Robert Strasenburgh ‘42 Acquisition Fund; D.2003.18.2

20.27. Winslow Homer, 1836–1910
*Boys Bathing,* 1880
Watercolor over graphite on wove paper
5 ½ x 13 ¼ in. (14.5 x 33.6 cm)
From the estate of Tatiana Ruzicka (1915–1995), presented in 1996 by Edward Connery Lathem in memory of Rudolph Ruzicka (1883–1978); W.996.47
20.28. Winslow Homer, 1836–1910
Beaching a Boat, about 1881–82
Pen and brown iron gall ink on laid paper
3 x 8 1/8 in. (7.6 x 20.6 cm)
From the estate of Tatiana Ruzicka (1915–1995), presented in 1997 by Edward Connery Lathem in memory of Rudolph Ruzicka (1883–1978); D.997.44

20.29. James McNeill Whistler, 1834–1903
Maud Reading in Bed, 1883–84
Opaque and transparent watercolor and pen and brown ink over graphite on tan cardboard
9 7/8 x 7 in. (25.1 x 17.8 cm)
Gift of Mr. and Mrs. Arthur E. Allen Jr., Class of 1932; W.971.26

20.30. Hermann Dudley Murphy, 1867–1945
Standing Male Nude, 1893
Charcoal on laid paper, mounted on cardboard
24 3/4 x 12 1/2 in. (62.9 x 31.8 cm)
Hood Museum of Art, Dartmouth College; D.X.151.1

20.31. Maurice Brazil Prendergast, 1859–1924
Woman with a Parasol, about 1893–94
Watercolor over graphite on wove paper
8 5/8 x 6 1/2 in. (21.9 x 16.5 cm)
Purchase made possible through the generosity of Mr. and Mrs. Preston Harrison; W.938.8

20.32. Maurice Brazil Prendergast, 1859–1924
The Harbor from City Point, 1895
Watercolor over graphite on wove paper
14 x 10 in. (35.6 x 25.4 cm)
Bequest of Warren F. Upham, Class of 1916; W.976.136

20.33. Everett Shinn, 1876–1953
Trafalgar Square, London, 1900
Pastel on tan wove paper
9 7/8 x 14 in. (25.1 x 35.5 cm)
Purchased through the Julia L. Whittier Fund; D.951.48

20.34. Childe Hassam, 1859–1935
Weir’s Garden, 1903
Transparent and opaque watercolor and pen and brown ink over charcoal on wove paper
14 1/4 x 21 1/4 in. (37 x 54.6 cm)
Purchased through the Phyllis and Bertram Geller 1937 Memorial Fund; W.962.90

20.35. Abraham Walkowitz, 1878–1963
New York, about 1910–20
Pen and ink and ink wash over graphite on wove paper, mounted on gray wove paper
9 3/8 x 6 5/8 in. (24.7 x 15.6 cm)
Purchased through the Julia L. Whittier Fund; D.996.8

20.36. John Singer Sargent, 1856–1925
Preliminary Figure Study for “Hell,” Boston Public Library Mural Project, about 1910
Charcoal on laid paper
18 3/4 x 24 1/2 in. (47.6 x 62.2 cm)
Gift of Miss Emily Sargent and Mrs. Francis Ormond, Sisters of the Artist; D.929.10.5

Ludlow, Colorado, 1914, drawing for illustration in The New York Call, April 25, 1914
Lithographic crayon on wove paper
18 3/4 x 12 1/2 in. (47.6 x 31.7 cm)
Gift of John and Helen Farr Sloan; D.952.44

20.38. Ada Gilmore (Chaffee), 1883–1955
In the Garden, 1915
Opaque and transparent watercolor over graphite on card, tipped onto mount with painted border
Card: 3 1/4 x 5 1/2 in. (8.2 x 14 cm); mount: 8 7/8 x 11 1/2 in. (22.5 x 28.4 cm)
Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; W.2001.21

The Boardwalk, about 1915
Black, salmon, and blue crayon and tan wash over graphite on slightly textured cream wove paper
16 1/8 x 22 in. (40.9 x 55.8 cm)
Gift of A. Conger Goodyear; D.940.20

20.40. Blanche Lazzell, 1878–1956
Fox Glove, 1920
Charcoal on gray laid paper
16 1/2 x 12 1/2 in. (41.4 x 31.8 cm)
Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; D.2002.24

20.41. George Benjamin Luks, 1867–1933
Sketch of Two Men, about 1920s
Black crayon on wove paper
6 1/4 x 8 1/4 in. (17.5 x 21.1 cm)
Purchased through the Phyllis and Bertram Geller 1937 Memorial Fund; D.962.108
20.42. John Sloan, 1871–1951  
*Family on Fire Escape*, 1922, drawing for illustration in *Hearst’s International*, August 1922  
Ink wash, charcoal, and graphite on wove paperboard  
17 ¼ x 23 in. (43.5 x 58.5 cm)  
Purchased through the Julia L. Whittier Fund; D.946.12.3

20.43. Lyonel Feininger, 1871–1956  
*Seascape with Cloudy Sky*, 1922  
Pen and ink over watercolor on laid paper  
11 5/8 x 14 1/8 in. (29.4 x 35.8 cm)  
Gift of Mrs. Daisy V. Shapiro, in memory of her son, Richard David Shapiro, Class of 1943; W.962.190

20.44. Marguerite Thompson Zorach, 1887–1968  
*Sixth Avenue “L,”* 1924  
Watercolor and graphite on heavy wove paper  
22 5/16 x 15 5/16 in. (56.7 x 39.5 cm)  
Gift of Abby Aldrich Rockefeller; W.935.1.75

*Early Morning*, 1925  
Conté crayon and brush and ink over graphite on two sheets (joined) of heavy newsprint mounted on thin cardboard  
14 7/16 x 8 3/8 in. (36.7 x 22.5 cm)  
Purchased through the Phyllis and Bertram Geller 1937 Memorial Fund; D.963.3

20.46. George Ault, 1891–1948  
*Back of Patchin Place*, 1927  
Graphite on heavy wove paper  
15 5/16 x 11 1/8 in. (39.9 x 29.8 cm)  
Gift of Abby Aldrich Rockefeller; D.935.1.98

20.47. Velino Shije Herrera (Ma-Pe-Wi), American/Pueblo, 1902–1973  
*Rain Dance—Annual Fiesta—Zia Pueblo*, about 1927  
Opaque watercolor on tan wove paper mounted on cardboard  
18 ⅛ x 24 ¾ in. (48.2 x 62.7 cm)  
Gift of Abby Aldrich Rockefeller; W.935.1.80

20.48. Stuart Davis, 1894–1964  
*Statue, Paris*, 1928  
Opaque watercolor over graphite on tan wove paper  
14 ⅞ x 15 ⅞ in. (37.2 x 39.1 cm)  
Gift of Abby Aldrich Rockefeller; W.935.1.15

20.49. Joseph Stella, 1877–1946  
*Dying Lotus*, about 1930–32  
Pastel, colored crayon, metalpoint (probably silverpoint), and possibly graphite over an artist-prepared ground on wove paper  
15 ⅞ x 11 ⅜ in. (40.4 x 29.7 cm)  
Gift of Helen Farr Sloan; D.952.133

20.50. Alexander Calder, 1898–1976  
*The Exits (Les Sorties)*, 1931  
Pen and ink on wove paper  
22 5/8 x 30 ⅞ in. (57.8 x 78.5 cm)  
Gift of Peter A. Rübel, Class of 1938T; D.965.61

20.51. Paul Cadmus, 1904–1999  
*Deposition*, 1932  
Transparent and opaque watercolor and ink over graphite on heavy, handmade wove (J. Whatman) paper  
11 ⅞ x 15 ⅜ in. (28.6 x 39.1 cm)  
Gift of Ilse Bischoff; W.956.45

20.52. Paul Cadmus, 1904–1999  
*Factory Worker: Francisco*, 1933  
Graphite on newsprint  
12 ⅞ x 9 ⅜ in. (32.7 x 25.1 cm)  
Purchased through gifts by exchange; D.996.18

20.53. Peggy Bacon, 1895–1987  
*Morris Ernst*, 1934  
Pastel on gray wove paper  
17 ⅞ x 14 ⅜ in. (43.6 x 35.9 cm)  
Gift of Abby Aldrich Rockefeller; D.935.1.99
20.54. Charles Demuth, 1883–1935
*Beach Study No. 3, Provincetown*, 1934
Watercolor and graphite on wove paper
8 ½ x 11 ½ in. (21.5 x 28.1 cm)
Gift of Abby Aldrich Rockefeller; W.935.1.16

*Boat Houses*, 1938
Watercolor over graphite on wove paper, mounted on original secondary support
Sheet: 5 x 7 in. (12.7 x 17.8 cm);
mount: 10 x 13 ¾ in. (25.4 x 35.4 cm)
Bequest of Jay R. Wolf, Class of 1951; W.976.189

20.56. Grant DeVolson Wood, 1892–1942
*Fruit*, 1938
Watercolor and graphite on illustration board
11 ¼ x 14 in. (29.8 x 37.8 cm)
Gift of Robert S. Engelman, Class of 1934; D.960.90.2

20.57. Grant DeVolson Wood, 1892–1942
*Vegetables*, 1938
Watercolor and graphite on illustration board
11 ½ x 14 in. (29.2 x 37.1 cm)
Gift of Robert S. Engelman, Class of 1934; D.960.90.1

20.58. Bill Traylor, about 1854–1949
*House with Figures and Animals*, 1939
Colored pencil and graphite on cardboard
22 x 14 ¾ in. (56 x 36.2 cm)
Purchased through the Florence and Lansing Porter Moore 1937 Fund; D.2003.53

*Untitled (Number 37)*, about 1939–40
Pen and brown and black ink, graphite, and orange colored pencil on smooth coated paper
14 x 11 in. (35.6 x 27.9 cm)
Purchased through a gift from Olivia H. and John O. Parker, Class of 1958, the Guernsey Center Moore 1904 Memorial Fund, and the Hood Museum of Art Acquisitions Fund; D.986.8

20.60. Thomas Hart Benton, 1889–1975
*“Routine” the Fish*, 1943
Pen and ink and watercolor over graphite on wove paper
13 ¾ x 16 in. (35.3 x 42.2 cm)
Gift of Robert S. Engelman, Class of 1934; D.960.89.2

*The Bee: Lotrup Weld’s House*, 1943
Graphite on smooth wove paper
9 ½ x 11 in. (24.9 x 29.1 cm)
Purchased through the Claire and Richard P. Morse 1953 Fund and the William S. Rubin Fund; D.991.15

*Will Bond*, about 1948
Graphite on wove paper
12 x 18 in. (30.5 x 45.7 cm)
Gift of the artist, Class of 1920, to Dartmouth College Library; transferred 1983; D.983.34.7

*Approach to White River*, 1946
Transparent and opaque watercolor over graphite on heavy wove paper
15 1/4 x 22 5/8 in. (39 x 57.4 cm)
Gift of the artist, Class of 1920, in memory of his friend Albert Inskip Dickerson, Class of 1930 and Dean of Freshmen, 1956–1972; W.972.222

20.64. John Marin, 1870–1953
*Sea Piece in Red (Sea Piece, 3)*, 1951
Opaque and transparent watercolor over graphite with touches of red crayon on heavy wove paper
15 1/4 x 21 in. (38.8 x 53.4 cm)
Partial and promised gift of L. Graeme Bell III, Class of 1966; W.2000.51

*Box Car & New Orleans*, 1951
Pen and ink on wove paper
11 ¼ x 15 ½ in. (28.1 x 39.1 cm)
Purchased through the Claire and Richard P. Morse 1953 Fund and the Guernsey Center Moore 1904 Memorial Fund; D.996.33

20.66. David Smith, 1906–1965
*3/20/52*, 1952
Brush and egg ink and opaque watercolor on wove paper
18 ¾ x 23 ¼ in. (46.6 x 59.7 cm)
Purchased through the Miriam and Sidney Stoneman Acquisition Fund; P.997.42

20.67. Andrew Wyeth, born 1917
*Winter Light*, 1953
Transparent and opaque watercolor over graphite on heavy wove paper
20 x 28 in. (50.9 x 71.2 cm)
Presented to Robert Frost in 1954, on the occasion of his eightieth birthday, and given to the College in 1982 by Mr. and Mrs. Edward Connery Lathem; W.987.20
20.68. Adolph Gottlieb, 1903–1974
*Male and Female*, about 1955–56
Brush and ink over graphite on wove paper
13\(\frac{3}{4}\) x 10 in. (33.7 x 25.4 cm)
Bequest of Lawrence Richmond, Class of 1930; D.978.164

20.69. Ilse Martha Bischoff, 1901–1990
*Still Life: Fungus*, 1957
Casein on illustration board, toned gray by artist
17 x 22 in. (43.1 x 55.8 cm)
Gift of the artist through the Friends of the Dartmouth Library; W.962.61

*Untitled*, about 1959
Oil pastel and oil paint on wove paper
13\(\frac{3}{4}\) x 16\(\frac{3}{4}\) in. (35 x 42.8 cm)
Purchased through the Julia L. Whittier Fund; D.2002.28

20.71. Larry Rivers, 1923–2002
*Double Money Drawing*, 1962
Crayon and graphite on wove paper
12 x 12\(\frac{3}{16}\) in. (30.6 x 31.4 cm)
Bequest of Jay R. Wolf, Class of 1951; D.976.194

20.72. Walter Tandy Murch, 1907–1967
*Study #18*, 1962
Transparent and opaque watercolor and charcoal on very thick wove paper
23 x 17\(\frac{1}{2}\) in. (58.4 x 44.5 cm)
Gift of Mr. and Mrs. Thomas R. George, Class of 1940; D.995.61

20.73. Jacob Lawrence, 1917–2000
*Soldiers and Students*, 1962
Opaque watercolor over graphite on wove paper
22\(\frac{1}{2}\) x 30\(\frac{3}{8}\) in. (57 x 77.3 cm)
Bequest of Jay R. Wolf, Class of 1951; W.976.187

20.74. Lee Bontecou, born 1931
*Untitled*, 1964
Graphite on wove graph paper
16\(\frac{1}{2}\) x 21\(\frac{1}{4}\) in. (42 x 54.9 cm)
Bequest of Jay R. Wolf, Class of 1951; D.976.217.1

20.75. Eva Hesse, 1936–1970
*Untitled*, 1964
Opaque and transparent watercolor, pen and black ink, felt-tip marker, and crayon on wove paper
22\(\frac{1}{2}\) x 28\(\frac{1}{2}\) in. (57 x 72.3 cm)
Purchased through gifts from the Lathrop Fellows; D.2004.1

20.76. Charles Wilbert White, 1918–1979
*Exploding Star (Awake)*, 1965
Charcoal on (Crescent) illustration board
40\(\frac{1}{4}\) x 30\(\frac{1}{2}\) in. (102 x 76.4 cm)
Purchased through a gift from Frank L. Harrington, Class of 1924; D.968.24

20.77. Agnes Martin, born 1912
*Untitled*, 1967
Pen and red and gray ink and gray wash on wove paper
11\(\frac{1}{4}\) x 11\(\frac{1}{4}\) in. (30.2 x 29.6 cm)
Purchased through the William S. Rubin Fund and the Contemporary Art Fund; D.2003.51

20.78. Jacob Lawrence, 1917–2000
Opaque watercolor and tempera over graphite on wove paper
15\(\frac{1}{2}\) x 13\(\frac{3}{4}\) in. (39.2 x 35 cm)
Bequest of Jay R. Wolf, Class of 1951; W.976.204

20.79. Ivan Albright, 1897–1983
*Persepolis, Iran*, 1967
Watercolor and brush and ink on lightweight cardstock
15\(\frac{1}{2}\) x 19\(\frac{1}{8}\) in. (38.4 x 50.5 cm)
Gift of Josephine Patterson Albright; W.986.56.32

20.80. Romare Howard Bearden, 1911–1988
*Two Figures*, 1968
Collage of commercially prepared, coated colored paper, prepared photographic paper, and transparent and opaque watercolor on cream wove paper, with additions of graphite and black ink on card, mounted on smooth-surfaced plywood panel
20 x 16\(\frac{3}{4}\) in. (50.8 x 40.8 cm)
Gift of Mr. and Mrs. Raphael Bernstein; P977.179
Incoming Loans

July 1, 2005–June 30, 2006

1. Louis Cossin, French, 1627–1704; after Pierre Rabon, French, 1619–1684
   Portrait of Louis Roupert Holding a Drawing with Foliate Scrolls, 1668
   Engraving
   5⅜ x 8⅛ in. (14.9 x 21.3 cm)
   Anonymous loan; EL.2005.47

2. Jim Dine, American, born 1935
   The Die Maker, from Eight Sheets from an Undefined Novel, State I, 1976
   Etching with hand coloring
   Sheet: 41⅛ x 30⅞ in. (106 x 78.1 cm)
   Lent by Mitchell Friedman, Class of 1974; EL.2005.48.1

3. Jim Dine, American, born 1935
   A Nurse, from Eight Sheets from an Undefined Novel, State I, 1976
   Etching with hand coloring
   Sheet: 41⅛ x 30⅞ in. (106 x 78.1 cm)
   Lent by Mitchell Friedman, Class of 1974; EL.2005.48.2

4. Jim Dine, American, born 1935
   A Fancy Lady, from Eight Sheets from an Undefined Novel, State I, 1976
   Etching with hand coloring
   Sheet: 41⅛ x 30⅞ in. (106 x 78.1 cm)
   Lent by Mitchell Friedman, Class of 1974; EL.2005.48.3

5. Jim Dine, American, born 1935
   The Die Maker, from Eight Sheets from an Undefined Novel, State II, 1979
   Etching with hand coloring
   Sheet: 29⅜ x 22⅜ in. (75.6 x 56.5 cm)
   Lent by Mitchell Friedman, Class of 1974; EL.2005.48.4

6. Jim Dine, American, born 1935
   A Nurse, from Eight Sheets from an Undefined Novel, State II, 1979
   Etching with hand coloring
   Sheet: 29⅜ x 22⅜ in. (75.6 x 56.5 cm)
   Lent by Mitchell Friedman, Class of 1974; EL.2005.48.5

7. Jim Dine, American, born 1935
   A Fancy Lady, from Eight Sheets from an Undefined Novel, State II, 1979
   Etching with hand coloring
   Sheet: 29⅜ x 22⅜ in. (75.6 x 56.5 cm)
   Lent by Mitchell Friedman, Class of 1974; EL.2005.48.6

8. Jim Dine, American, born 1935
   Unknown, from Eight Sheets from an Undefined Novel, State II, 1979
   Etching with hand coloring
   Sheet: 29⅜ x 22⅜ in. (75.6 x 56.5 cm)
   Lent by Mitchell Friedman, Class of 1974; EL.2005.48.7

   Unknown, from Eight Sheets from an Undefined Novel, State II, 1979
   Etching with hand coloring
   Sheet: 29⅜ x 22⅜ in. (75.6 x 56.5 cm)
   Lent by Mitchell Friedman, Class of 1974; EL.2005.48.8

10. Jim Dine, American, born 1935
    Unknown (woman with knees up), from Eight Sheets from an Undefined Novel, State II, 1979
    Etching with hand coloring
    Sheet: 29⅜ x 22⅜ in. (75.6 x 56.5 cm)
    Lent by Mitchell Friedman, Class of 1974; EL.2005.48.9

11. Jim Dine, American, born 1935
    Unknown, from Eight Sheets from an Undefined Novel, State II, 1979
    Etching with hand coloring
    Sheet: 29⅜ x 22⅜ in. (75.6 x 56.5 cm)
    Lent by Mitchell Friedman, Class of 1974; EL.2005.48.10

12. Jim Dine, American, born 1935
    Unknown, from Eight Sheets from an Undefined Novel, State II, 1979
    Etching with hand coloring
    Sheet: 29⅜ x 22⅜ in. (75.6 x 56.5 cm)
    Lent by Mitchell Friedman, Class of 1974; EL.2005.48.11

13. Jim Dine, American, born 1935
    Blue Haircut, 1972
    Etching with lithography
    Sheet: 33⅞ x 27⅞ in (85.1 x 69.2 cm)
    Lent by Mitchell Friedman, Class of 1974; EL.2005.48.12
Two Robes (ferns, acid and water) (diptych), 1976
Lithograph
Sheet: 41 3⁄4 x 24 1⁄2 in. (106 x 62.2 cm) each
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.13

15. Jim Dine, American, born 1935
White Robe on Black Paper, 1977
Lithograph
Sheet: 41 3⁄4 x 29 1⁄2 in. (104.8 x 74.9 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.14

Brown Coat, 1977
Etching
Sheet: 42 x 29 3⁄4 in. (106.7 x 74.3 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.15

17. Jim Dine, American, born 1935
Dark Blue Self Portrait, 1976
Etching with hand coloring
Sheet: 29 3⁄4 x 22 in. (75.6 x 55.9 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.16

18. Lowell Nesbitt, American, 1933–1993
Tulip, 1977
Etching, printed in purple ink
Sheet: 42 x 30 1⁄2 in. (106.7 x 78.1 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.17

19. Lowell Nesbitt, American, 1933–1993
Tulip, 1977
Etching, printed in green ink
Sheet: 42 x 30 1⁄2 in. (106.7 x 78.1 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.18

20. Lowell Nesbitt, American, 1933–1993
Tulip, 1977
Etching, printed in purple ink
Sheet: 42 x 30 1⁄2 in. (106.7 x 78.1 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.19

Tulip, 1977
Etching, printed in green ink
Sheet: 42 x 30 1⁄2 in. (106.7 x 78.1 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.20

22. Lowell Nesbitt, American, 1933–1993
Tulip, 1977
Etching, printed in gray ink
Sheet: 42 x 30 1⁄2 in. (106.7 x 78.1 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.21

23. Lowell Nesbitt, American, 1933–1993
Calla Lily, 1977
Etching, printed in green ink
Sheet: 42 x 30 1⁄2 in. (106.7 x 78.1 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.22

24. Lowell Nesbitt, American, 1933–1993
Calla Lily, 1977
Etching, printed in purple ink
Sheet: 42 x 30 1⁄2 in. (106.7 x 78.1 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.23

25. Lowell Nesbitt, American, 1933–1993
Calla Lily
Etching, printed in orange ink
Sheet: 42 x 30 1⁄2 in. (106.7 x 78.1 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.24

26. Wolf Kahn, American, born 1927
Untitled (Trees), 1978
Etching
Sheet: 29 3⁄8 x 21 3⁄4 in. (75.6 x 55.2 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.25

27. Sandra Fisher, American, born 1947
Untitled (portrait of a man), 1979
Etching
Sheet: 29 3⁄8 x 22 3⁄4 in. (75.6 x 56.5 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.26

Untitled (group of four figures), 1972
Mixed media on cardboard
9 3⁄4 x 11 3⁄4 in. (23 x 29.1 cm)
Lent by Mitchell Friedman, Class of 1974; EL.2005.48.27
29. Jean Baptiste Camille Corot, French, 1796–1875
View of the Cathedral and Bridge at Mantes, with a Goatherd and Fisherman, about 1860
Oil on canvas
15¾ x 21¼ in. (39.5 x 54 cm)
Lent by the Cincinnati Art Museum; Gift of Emilie L. Heine in memory of Mr. and Mrs. John Hauck; EL.2005.52
(Exhibited in Albright Gallery, August 8, 2005–August 8, 2007)

30. Waldemar Swierzy, Polish, born 1931
The Beatles, 1965
Screenprint
33 x 22¾ in. (73.8 x 57.4 cm)
Collection of Roger Arvid Anderson, Class of 1968; EL.2005.57

Forest at Groenendaal, 1888
Drypoint
4⅞ x 3¼ in. (11.7 x 7.9 cm)
Lent by Dr. David G. Stahl, Class of 1947; EL.2005.75.1

32. James Ensor, Belgian, 1860–1949
The Gamblers, 1895
Drypoint
4⅞ x 6⅞ in. (11.7 x 16 cm)
Lent by Dr. David G. Stahl, Class of 1947; EL.2005.75.2

33. Peter Winslow Milton, American, born 1930
Winterscape V, 1964
Lift-ground etching
Sheet: 12¼ x 15 in. (31.1 x 38.1 cm)
Lent by Dr. David G. Stahl, Class of 1947, in honor of Peter and Edith Milton; EL.2005.86.1

34. Peter Winslow Milton, American, born 1930
Two Scherzi, 1962
Lift-ground etching
Sheet: 14⅞ x 11 in. (37.5 x 27.9 cm)
Lent by Dr. David G. Stahl, Class of 1947, in honor of Peter and Edith Milton; EL.2005.86.2

35. Peter Winslow Milton, American, born 1930
Aquaint #2, 1962
Lift-ground etching and aquatint
Sheet: 8¾ x 10⅝ in. (21.1 x 26.5 cm)
Lent by Dr. David G. Stahl, Class of 1947, in honor of Peter and Edith Milton, EL.2005.86.3

36. Peter Winslow Milton, American, born 1930
Panorama #2, 1964
Lift-ground etching
Sheet: 26 x 31½ in. (66 x 80.3 cm)
Lent by Dr. David G. Stahl, Class of 1947, in honor of Peter and Edith Milton; EL.2005.86.4

37. Rembrandt van Rijn, Dutch, 1606–1669
Raising of Lazarus
Etching
15 x 10½ in. (38.1 x 26.7 cm)
Lent by Robert Dance
(For study and research: March 9–August 31, 2006)

38. Francisco Villamena, Italian, 1566–1626
Vision of St. Francis, 1588
Engraving
21¼ x 12½ in. (53.7 x 32.4 cm)
Lent by Robert Dance
(For study and research: April 12–August 31, 2006)

39. Francisco Villamena, Italian, 1566–1626
The Gardener, about 1600
Engraving
12½ x 8 in. (32.1 x 20.3 cm)
Lent by Robert Dance
(For study and research: April 12–August 31, 2006)

40. Francisco Villamena, Italian, 1566–1626
The Ink Vendor, about 1600
Engraving
15 x 10⅛ in. (38.1 x 26 cm)
Lent by Robert Dance
(For study and research: April 12–August 31, 2006)

41. John Baptist Jackson, British, about 1701–1780; after Paolo Caliari, Italian, 1528–1588
Mystic Marriage of St. Catherine, 1740
Woodblock (B block)
22⅛ x 14⅜ in. (56.2 x 37.5 cm)
Lent by David P. Tunick
(Exhibited in Albright Gallery installation Color and Tone: Selected Chiaroscuro Woodblock Prints, April 10–September 1, 2005)

42. Unknown, Spanish, 16th century
Grant of Arms by Charles V. . . . , 1542
Illuminated manuscript
Lansburg 15
Lent by Rauner Special Collections Library
(Exhibited in Albright Gallery: April 21–September 30, 2006)
Objects Conserved

July 1, 2005–June 30, 2006

1. James Bard, American, 1815–1897
   The Menemon Sanford, 1855
   Oil on canvas
   29½ x 50 in. (74.9 x 127 cm)
   Purchased through the Florence and Lansing Porter Moore 1937 Fund; 2005.41
   (Treated at the National Academy of Design, New York City)

2. Augustus Washington, American, 1820/21–1875
   Mary P. Booth and Anne Elizabeth Allen, about 1850
   Daguerreotype with case
   Plate: 3¾ x 2¾ in. (8.3 x 7 cm)
   Gift of Andrew E. Lewin, Class of 1981; 2005.61.1
   (Treated at the George Eastman House Advanced Residency Program in Photograph Conservation)

3. Babylonian, 3rd Dynasty
   Votive tablet
   Unfired clay
   Gift of the Dartmouth Scientific Association; 23.1.7209
   (Treated and fired at Yale University)

4. Thomas Waterman Wood, American, 1823–1903
   Mary Eva Woodward, 1869
   Oil on canvas
   30½ x 25 in. (77.2 x 63.3 cm)
   Gift of Mrs. Woodward; P942.22
   (Treated at the Williamstown Art Conservation Center)

5. William Louis Sonntag, American, 1822–1900
   Italian Lake with Classical Ruins, 1858
   Oil on canvas
   35½ x 60 in. (90.8 x 152.3 cm)
   Gift of Annie B. Dore; P917.3
   (Treated at the Williamstown Art Conservation Center)

6. Africa; Egypt; Thebes
   Sepulchral relief, Ptolemaic period
   Limestone and paint
   12⅜ x 10⅜ x 6⅔ in. (32.5 x 27.6 x 16.2 cm)
   Bequest of Emily Howe Hitchcock; 12.2.525
   (Treated at the Williamstown Art Conservation Center)

7. Roelof van Vries, Dutch, 1630/1–after 1681
   Landscape with Ruins, about 1655–60
   Oil on canvas
   24⅓ x 30⅓ in. (61.9 x 76.5 cm)
   Gift of Mr. and Mrs. Jesse D. Wolff, Class of 1935; P973.386
   (Treated at the Williamstown Art Conservation Center)

8. Abraham Bosse, French, 1602–1676
   The Printers of Etched Plates, 1642
   Etching on laid paper
   Sheet: 10¾ x 12 ⅞ in. (25.8 x 31.8 cm)
   Purchased through the Adelbert Ames Jr. 1919 Fund; PR.984.65

9. Lawrence Alma-Tadema, British, 1836–1912
   A Sculpture Gallery, 1874
   Oil on canvas
   88 x 67 ⅛ in. (219.7 x 171.5 cm)
   Gift of Arthur M. Loew, Class of 1921A; P961.125
   (Technical analysis at Williamstown Art Conservation Center)

10. Joseph Rodefer DeCamp, American, 1858–1923
    Edward Tuck (1842–1938), Class of 1862, not dated
    Oil on canvas
    50 x 41⅜ in. (127 x 104.8 cm)
    Gift of Edward Tuck, Class of 1862; P920.4
    (Painting and frame treated at the Williamstown Art Conservation Center)
11. Ernest L. Major, American, 1864–1950
_The Closed Door_, not dated
Oil on canvas
24 x 30¾ in. (61 x 76.5 cm)
Gift of the niece of the artist; P951.82
(Treated at the Williamstown Art Conservation Center)

_Puma and Snakes_, 1906
Bronze
11¾ x 27 x 13 in. (29.2 x 68.6 x 33 cm)
Gift of Peter H. Voulkos; S.2001.51.2
(Treated at the Williamstown Art Conservation Center)

13. Irving Kriesberg, American, born 1919
_La Criada_, 1944
Oil on canvas
34 x 28 in. (86.4 x 71.1 cm)
Anonymous gift; 2006.8.1
(Treated at the Williamstown Art Conservation Center)

14. Wallace Bryant, American, 1870–1953
_Charles Alexander Eastman “Ohiyesa”_ (1858–1939), _Class of 1887_, before 1922
Oil on canvas
46½ x 29¾ in. (117.5 x 75.3 cm)
Gift of the artist; P935.11
(Treated by Williamstown Art Conservation on site at the Hood)

15. Wallace Bryant, American, 1870–1953
_Irene T. Eastman_, before 1922
Oil on canvas
46½ x 29¾ in. (117.5 x 75.3 cm)
Gift of the artist; P935.12
(Treated by Williamstown Art Conservation on site at the Hood)

16. Unknown, American
_Daniel Webster (1782–1852), Class of 1801_, 1840s
Oil on canvas
26¼ x 21½ in. (67.3 x 54.6 cm)
Gift of Abby Aldrich Rockefeller; P935.1.62
(Treated by Williamstown Art Conservation on site at the Hood)

17. Thomas Bayley Lawson, American, 1807–1888
_Daniel Webster (1782–1852), Class of 1801_, 1801
Oil on canvas
30 x 25¼ in. (76.2 x 63.8 cm)
Gift of John Aiken, Class of 1819, and others; P844.1
(Treated by Williamstown Art Conservation on site at the Hood)

18. Unknown, American
_Daniel Webster (1782–1852), Class of 1801_, 19th century
Oil on canvas
30 x 25 in. (76.2 x 63.5 cm)
Gift of Edwin A. Bayley, Class of 1885; P944.136

_Daniel Webster (1782–1852), Class of 1801_, 1852
Oil on canvas, Masonite liner
36 x 26 in. (91.4 x 66 cm)
Gift of Mr. and Mrs. Charles F. McGoughran, Class of 1920; P942.18
Joy Kennev, Professor of Art History, with students in the exhibition Rembrandt: Master of Light and Shadow.

The college and university museum has many special characteristics, but one of the most significant is its access to an amazing range of academic disciplines and their gifted teachers and researchers.

— Brian Kennedy, Director

In 2005 the Hood Museum of Art celebrated the twentieth anniversary of its splendid Charles Moore building, named in honor of Harvey P. Hood and his family. The staff of the museum chose to mark this occasion with exhibitions, installations, and site-specific commissions that revolved around the Hood’s remarkable collection of 65,000 objects. The concept for this theme was multifaceted, celebrating the collections while demonstrating the museum’s commitment to learning and discovery, furthering scholarship on important parts of its collection, and signaling the impact that the museum’s committed supporters can make on the future strength and growth of the collections.

The Hood presented ten exhibitions this year, with a total attendance of 34,933 in the Hood galleries and 23,770 at traveling venues.

Exhibitions

July 1, 2005–June 30, 2006

Marks of Distinction: Two Hundred Years of American Drawings and Watercolors from the Hood Museum of Art

Hood Museum of Art, Dartmouth College, March 29–May 29, 2005
Grand Rapids Art Museum, Grand Rapids, Michigan, June 24–September 4, 2005
National Academy Museum, New York City, October 20–December 31, 2005

Marks of Distinction featured over one hundred American master drawings (eighty in the traveling exhibition) from the collection of the Hood Museum of Art. Dating from 1769 to 1969, these works represent the talents of such well-known artists as Benjamin West, John James Audubon, Winslow Homer, Mary Cassatt, James McNeill Whistler, Charles Demuth, Andrew Wyeth, Joan Mitchell, and Jacob Lawrence. Taken as a whole, they reveal to rich variety of approaches, media, and subjects that have attracted American artists over the centuries. The exhibition was accompanied by a scholarly catalogue, co-published with Hudson Hills Press.

This exhibition was organized by the Hood Museum of Art, Dartmouth College, and was supported in part by a grant from the Henry Luce Foundation, Inc. Its presentation at the Hood Museum of Art was generously supported by the Bernard R. Siskind 1955 Fund and the Hansen Family Fund.

John Singleton Copley, Governor John Wentworth, 1769, pastel on laid paper, mounted on canvas. Gift of Mrs. Esther Lowell Abbott in memory of her husband, Gordon Abbott; D.977.175.
Celebrating Twenty Years: Gifts in Honor of the Hood Museum of Art
June 11–December 11, 2005

Celebrating Twenty Years showcased works of art that were generously offered by Dartmouth alumni and friends as outright and promised gifts in honor of the Hood Museum of Art’s anniversary. These important gifts will greatly enhance the museum’s collections and highlight the tremendous generosity of its donors. In addition, they will expand the museum’s ability to provide Dartmouth students and faculty, and all of our visitors, with direct and meaningful encounters with original works of art. This exhibition was accompanied by a fully illustrated catalogue.

Drawn from Nature: The Plant Lithographs of Ellsworth Kelly
June 8–August 28, 2005

Ellsworth Kelly spent forty years creating images of a rich variety of plants, fruits, and flowers with exceptional simplicity and beauty. Distinguished for his pure minimalist style, Kelly declares that his abstraction remains rooted in the natural world, which is evident in the sixty-six plant lithographs he has created since 1964. These lithographs provide a critical link to the artist’s vision of nature and to the character of his abstraction.

This exhibition was organized by the Grand Rapids Art Museum. Its presentation at the Hood Museum of Art was generously funded by the Ray Winfield Smith 1918 Fund.

Archive Fever: A Digital Wonder Room by MANUAL
June 7–October 2, 2005

Husband-and-wife digital artist team Ed Hill and Suzanne Bloom, known collectively as MANUAL, presented their latest work, a site-specific installation commissioned by the Hood on the occasion of the museum’s twentieth anniversary. Reconsidering the intersections between art history, culture, and technology, this work explores the museum’s vast collection in playful and unexpected ways. Archive Fever unfolds at a changing pace that is completely determined by the computer program itself, so it is unlikely that repeat visitors to the museum would ever see the same form twice.
From its conception, the museum has embodied the basic human desire to exercise control over the outer world by collecting and ordering objects. In this sense, the history of collecting is also a history of the ways in which we make visible our own realities. This exhibition used objects from the Hood’s Native American, Oceanic, and African collections to illustrate the means through which the history of Dartmouth College as a collector has been written.

American artist Fred Wilson is best known for installations in which he rearranges museum collections into unusual displays of seemingly disparate objects. Wilson developed this site-specific installation at the Hood using the museum’s permanent collection to evoke questions and thoughts about museum collecting, cultural representation, and humanity. Wilson explored the many events, artists, statesmen, showmen, and nameless others whom he encountered in the Hood’s collections. The 1904 Saint Louis World’s Fair, Daniel Webster, Martin Luther King Jr., Francisco de Goya, Abraham Lincoln, Samson Occom, Harriet Beecher Stowe, Robert L. Ripley, and the horrific and tragic story of Ota Benga all had a place in this extraordinary installation. This exhibition was accompanied by a catalogue, distributed by the University Press of New England, that documents the final installation.

This exhibition was organized by the Hood Museum of Art and was generously funded in part by a grant from the LEF Foundation and by the William B. Jaffe and Evelyn A. Hall Fund and the George O. Southwick 1957 Memorial Fund.
Past in Reverse: Contemporary Art of East Asia
January 14–March 12, 2006

On loan from the San Diego Museum of Art, Past in Reverse presented twenty artists from China, Japan, South Korea, Taiwan, and Hong Kong. Working in diverse media, these artists confront the past via aesthetic and conceptual principles that are rooted in their particular regions of origin. The exhibition offered American audiences a rare and extensive look at the work of artists who are quickly gaining a foothold on the world’s cultural stage, including Soun-gui Kim, Cai Guo-Qiang, Wang Qingsong, Hiroshi Fuji, Michael Lin, and Leung Mee Ping.

This exhibition was organized by the San Diego Museum of Art, with major support provided by the Emily Hall Tremaine Foundation. Its presentation at the Hood Museum of Art was generously funded by 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.

Globalization in Ancient Costa Rican Arts
February 28–October 8, 2006

Although the ancient Costa Ricans built no great architectural structures, they left behind a rich artistic legacy in ceramic and stone. This exhibition was guest-curated by Fred Lange, an archaeologist of Central American cultures, and presented a selection of vessels from the Hood’s permanent collection that helps us trace relationships between the peoples of Costa Rica and their neighbors north and south. This exhibition was accompanied by a gallery brochure by Fred Lange.

This exhibition was organized by the Hood Museum of Art, Dartmouth College, and generously funded by the William B. Jaffe and Evelyn A. Hall Fund.
Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea

Hood Museum of Art, Dartmouth College, April 1–September 17, 2006
The Metropolitan Museum of Art, New York City, October 24, 2006–September 2, 2007

Coaxing the Spirits to Dance explored the relationship between social life and artistic expression since the nineteenth century in one of the most important art-producing regions of Papua New Guinea. It presented one hundred art objects from the Hood’s own important collection of Melanesian art, including the Franklin Family Collection, and select other public and private collections. Objects included magnificent ancestor boards, masks, drums, skull racks, and personal items from four regions of the Papuan Gulf. This exhibition was accompanied by a scholarly catalogue, distributed by the University of Washington Press.

This exhibition was organized by the Hood Museum of Art, Dartmouth College, in collaboration with The Metropolitan Museum of Art, New York, and generously funded by the National Endowment for the Humanities, the National Endowment for the Arts, Marcia and John Friede, 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.

Rembrandt: Master of Light and Shadow; Etchings from the Collection of the Hood Museum of Art
April 8–September 17, 2006

In honor of the four hundredth anniversary of Rembrandt’s birth, the Hood exhibited its thirty-six etchings and drypoints by the artist. Rembrandt’s etchings are some of the most inventive and influential of his works. He thought about printmaking in new ways, offering the viewer not only carefully finished masterpieces but also more roughly sketched glimpses into his artistic processes. The Hood’s collection of Rembrandt etchings spans his life’s work, providing an overview of thirty years of his evolving ideas about printmaking. This exhibition was accompanied by a gallery brochure by Stacey Sell ’85, Assistant Curator of Old Master Drawings, National Gallery of Art.

This exhibition was organized by the Hood Museum of Art, Dartmouth College, and generously supported by the Bernard R. Siskind 1955 Fund and the Cissy Patterson Fund.
Permanent Gallery and Recent Acquisitions Installations

July 2005, Albright Gallery
Chiaroscuro print installation by
Alexandria Otto ’05

July 2005, Recent Acquisitions Wall
Federico Zuccaro, Italian, about 1541–1609; after
Correggio, Italian, about 1489–1584
The Madonna of Saint Jerome (Il Giorno), not dated
Black and red chalk
Purchased through the Julia L. Whittier Fund; 2005.40

Agostino Carracci, Italian, 1557–1602; after
Correggio, Italian, about 1489–1584
The Madonna of Saint Jerome, 1586
Engraving
Purchased through the Jean and Adolph Weil Jr.
1935 Fund; 2005.45

November 2005, Albright Gallery
Art History II installation

December 1, 2005, Bedford Courtyard
Day With(out) Art: Shapiro Sculpture Shrouded
Joel Shapiro, American, born 1941
Untitled (Hood Museum of Art), 1989–1990
Bronze
Purchased through gifts from Kirsten and Peter
Bedford; Sondra and Celso Gonzalez-Falla; Daryl
and Steven Roth, Class of 1962; and an anonymous donor;
The Lathrop Fellows, including Mr. and Mrs. Peter Bedford;
Mr. and Mrs. Walter Burke, Class of 1944; Mr. and Mrs. Mark Gates,
Class of 1959; Mr. Jerome Goldstein, Class of 1954;
Mr. and Mrs. W. Patrick Gramm, Class of 1952;
Mrs. Frank L. Harrington, Class of 1924W; Mr.
Melville Straus, Class of 1960; Mr. Frederick
Henry, Class of 1967; Mrs. Preston Kelsey; Mrs.
Richard Lombard, Class of 1953W; and an anonymous friend;
purchased through the Miriam and Sidney Stoneman Acquisition Fund and
the Claire and Richard P. Morse 1953 Fund; Evelyn A. and
William B. Jaffe, Class of 1964H, by exchange; S.990.40

March 2006, Lathrop Gallery
Installation of modern art by Dorothea Tanning,
Yves Tanguy, Fernand Leger, Adolph Gottlieb,
Roberto Matta, Byron Browne, Auguste Herbin
April 2006, Recent Acquisitions Wall
Emil Nolde, German, 1867–1956
*Somber Head of a Man (Dusterer Mannerkopf)*, 1907/1915
Transfer lithograph printed in black, with a light greenish-tan border
Printer: Westphalen, Flensburg
See image on page 16.

Otto Dix, German, 1891–1969
*Sailor and Girl (Matrose und Madchen)*, 1923
Color lithograph
Purchased through the Robert J. Strasenburgh II 1942 Fund; 2006.14
See image on page 25.

April 2006, Second-Floor Elevator Vestibule
Viktor Schreckengost, American, born 1906
*Hurricane Still Life*, not dated
Watercolor
Purchased through the Julia L. Whittier Fund, W.951.31
Installation in honor of the artist’s 100th birthday.

June 2006, Second-Floor Elevator Vestibule
Recent acquisition installation of Disfarmer. See image on page 19.

June 2006, Recent Acquisitions Wall
Paul Starrett Sample, American, 1896–1974
*Dartmouth Row, 1963*
Watercolor
Gift of Frank L. Harrington Jr., Class of 1950, in memory of Frank L. Harrington Sr., Class of 1924; 2006.6
See image on page 22.

For this year’s teaching exhibitions in Harrington Gallery, please see page 75. For this year’s exhibitions in the series *A Space for Dialogue: Fresh Perspectives on the Permanent Collection from Dartmouth’s Students*, please see page 78.

June 2006, Kim Gallery
Augustus Washington, American, 1820/21–1875
*Mary P. Booth and Anne Elizabeth Allen*, about 1850
Daguerreotype with case
Gift of Andrew E. Lewin, Class of 1981; 2005.61.1
See image on page 12.
Recent acquisition installation.
PUBLICATIONS
The Hood Museum of Art has cultivated an ambitious publishing program over the years, ranging from penetrating book-length studies of collection areas and Hood traveling exhibitions to numerous brochures and gallery guides, including our special A Space for Dialogue: Fresh Perspectives on the Permanent Collections from Dartmouth’s Students series (see page 78). The institution’s publications reflect the thriving scholarly community that intersects with the Hood collections on an ongoing basis, comprised of its curatorial staff, Dartmouth faculty and students, and colleagues and researchers from other institutions.

In 2005–6, the Hood published two catalogues, eight brochures, and four issues of the Hood Quarterly. The Education Department further produced two manuals for their Artstart and Images programs and two family guides for the galleries. In addition, Coming of Age in Ancient Greece: Images of Childhood from the Classical Past (Yale University Press and Hood Museum of Art, Dartmouth College, 2003) was one of five books nominated in 2005 for the prestigious Alfred H. Barr Jr. Award, established by the College Art Association (CAA) and presented to the author of an especially distinguished catalogue in the history of art published in English under the auspices of a museum, library, or collection.

Catalogues

Barbara Thompson, with contributions by Mary K. Coffey and Jessica Hagedorn, Fred Wilson: So Much Trouble in the World—Believe It or Not! (distributed by University Press of New England, Hanover and London, 2006)

This exhibition focuses primarily on ancient ceramic and stone arts from the Central American republic of Costa Rica, but it also contains objects that reveal symbolism and technologies borrowed from as far north as Mexico, El Salvador, Honduras, and Nicaragua and as far south as Panama and Colombia (see the map). In their variety of form, style, and technique, these objects demonstrate the amazing capacity of ancient Costa Rican cultures for exchange and communication across long distances—in short, the globalization of the pre-Columbian world.

Fred Lange, Globalization in Ancient Costa Rican Arts
Stacey L. Sell, Rembrandt Prints in the Collection of the Hood Museum of Art

Hood Quarterly (four issues)

Education Department Family Guides
The Hood has published a total of fifty-four books in the past twenty years, including the following:


The Hood represents one of the many great resources in the Upper Valley . . . at no cost, anyone can explore the world of art.

—Vermont Standard, 2006


Visibility through advertising, audience research, merchandising, new event flyers, and the internet is a key component of the Hood's 2006-7 annual plan, yet Hood staff began early, integrating a new institutional branding into printed advertising, catalogues and brochures, the Web site, and the award-winning Hood Quarterly. As a result, the Hood introduced a new logo that includes its Web site:

Hood Museum of Art
www.hoodmuseum.dartmouth.edu

The Hood published a new promotional annual brochure and distributed 65,000 copies to area attractions, rest stops, hotels, and other cultural centers. Hood staff and

Two public radio interviews showcased the Hood's permanent collection: an interview with artist Fred Wilson on New Hampshire Public Radio’s The Front Porch and a Vermont Public Radio reporter’s discussion with Bart Thurber, Curator of European Art, about Rembrandt. Fred Wilson and his site-specific installation at the Hood were featured in Museum News, the American Association of Museums magazine. Past in Reverse: Contemporary Art of East Asia was touted as a “don’t miss” exhibition by Boston’s public radio affiliate WBUR and reviewed in the Boston Sunday Globe.

Hood 2006 Annual Brochure.
Interns also conducted a year-long student focus group on upcoming exhibitions and the Web site. A new monthly e-news update, “Hood Happenings,” spread the word about Hood events. Finally, Hood banners graced Main Street lampposts in Hanover to celebrate its anniversary year and to draw attention to the exhibitions Coaxing the Spirits to Dance and Rembrandt: Master of Light and Shadow.

The Hood Museum Shop attracted 7,176 visitors this year. Dedicated to continuing the art learning experience after a museum visit, the shop features thousands of educational materials, books and catalogues, postcards, and gifts for people of all ages. Public Relations, Publications, and Museum Shop collaborations led to the creation of two exhibition posters (Fred Wilson: So Much Trouble in the World—Believe It or Not! and Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea) and a Hood anniversary T-shirt. Also this year, the shop’s hours were expanded to align with the Hood’s opening hours, after visitor research showed a direct correlation between museum and shop visitorship.

[The Hood] was a total surprise to me. I had no idea that such a marvelous museum existed in this small corner of the north of New England. This museum alone makes a ride worthwhile.

—I Explore Community: Vermont blogger
PUBLIC PROGRAMS
T he Hood offers a diverse range of programs for adults, families, students, and schools throughout the year. Lectures, gallery talks, and guided tours of the collections and special exhibitions are offered frequently. Highlights from the year included lectures by Fred Wilson, Brian Wallis, Melissa Chiu, Wenda Gu, Simon Schama, and James Cuno. Public symposia and seminars covered such diverse topics as new methods of studying Renaissance art, the art of Papua New Guinea, and the prints of Rembrandt.

Family Days and ArtVentures, two popular programs for children, are offered frequently throughout the year. Family Days are designed for children ages six to twelve and their adult companions. They provide an opportunity for parents and children to explore works of art in the museum together, create their own art projects, and attend related demonstrations and performances. ArtVentures are guided interactive tours for children ages eight and older offered on the first Saturday of each month, October through May. Inquiry-based teen and adult workshops rounded out the rich programming for the year.

Many of the Hood’s programs are greatly enhanced by collaborations with and contributions by Dartmouth faculty, staff, and students, and by community businesses, organizations, and individuals. Dartmouth collaborators included the Fannie and Alan Leslie Center for the Humanities at Dartmouth College; the Dartmouth Theater Department; Yukiko Honda and Yukako Honda ’07; Facilities, Operations, and Management; Dartmouth Tae Kwon Do Club; Dartmouth Chinese Dance Troupe; Soulscribes; Dartmouth Japan Society; Dartmouth Asian Organization (DAO) and DAO Pals; Dartmouth Medical School; Japanese-American Friendship Group at the Tuck School; the Hopkins Center for the Arts; Dartmouth mentors; the Office of Institutional Diversity and Equity; Jones Media Center, the Dartmouth College Library; the Art History Department; the Studio Art Department; the Anthropology Department; the Linguistics Department; and the Education Department. Community collaborators included the Coca-Cola Bottling Company of New England; Mrs. Dorothy Yamashita; the League of New Hampshire Craftsmen; the Upper Valley Haven; the Listen Community Services’ Mentor Program; Two Rivers Printmaking Studio; the Upper Valley Music Center, and Howe Library in Hanover.

A total of seventy-four public programs were presented between July 1, 2005, and June 30, 2006, with 5,110 attendees.
Lectures and Symposia

July 15
Artists’ Talk: Ed Hill and Suzanne Bloom (MANUAL)
Multimedia artists Ed Hill and Suzanne Bloom, known collectively as MANUAL, discussed thirty years of collaborative work and the Hood’s commission *Archive Fever*, then on view in Harrington Gallery. A reception followed in Kim Gallery.

October 7
Artist’s Lecture and Opening Reception
Fred Wilson spoke about his work and his installation in the Hood Museum of Art. A reception hosted by the Friends of Hopkins Center and Hood Museum of Art followed in Kim Gallery.

October 26
Lecture
“To Know the World: Museums, Curiosities, and Knowledge,” Joy Kenseth, Professor of Art History.

November 9
Lecture

November 11
The Dr. Allen W. Root Contemporary Art Distinguished Lectureship

January 13
Opening Lecture and Reception
“Same and Different: Art, Artists, and Cultural Space in East Asia,” Betti-Sue Hertz, Curator of Contemporary Art, San Diego Museum of Art. A reception hosted by the Friends of Hopkins Center and Hood Museum of Art followed in Kim Gallery.

February 4
Asian Art Seminar
Artist’s Lecture: Wenda Gu
This special presentation was made possible by the Hood Museum of Art, the Bildner Endowment for Human and Inter-group Relations at Dartmouth College, and the Department of Art History.

February 22
Lecture
“Contemporary Art in Asia: The Asia-Pacific Triennial,” Brian Kennedy, Director, Hood Museum of Art.

March 9–10, 2006
Public Seminar
“Who Wielded the Paintbrush? Seeking Answers through Scholarly Examinations and 21st-Century Technologies”
A lecture by Professor Marcia Hall, Temple University, and a public discussion organized by Fannie and Alan Leslie Center for the Humanities at Dartmouth College, the Hood Museum of Art, and the Department of Art History.

Gary Alafai, Security and Buildings Manager, assists two young visitors.
March 31
Opening Lecture and Reception for Coaxing the Spirits to Dance
Welcoming remarks by Evan J. Paki, Ambassador of Papua New Guinea to the United States of America; “Coaxing the Spirits to Dance,” Robert L. Welsch, Visiting Professor of Anthropology and curator of the exhibition. A reception hosted by the Friends of Hopkins Center and Hood Museum of Art followed in Kim Gallery.

April 1
Symposium
“Art and Society in the Papuan Gulf of New Guinea”
This symposium brought together experts from the United States, Great Britain, and Papua New Guinea to explore the relationship between social life and artistic expression since the nineteenth century in one of the most important art-producing regions of Papua New Guinea. Welcoming remarks by Brian Kennedy, Director. Session I: Robert L. Welsch, Visiting Professor of Anthropology, Dartmouth College; Virginia-Lee Webb, Research Curator, Department of the Arts of Africa, Oceania, and the Americas, The Metropolitan Museum of Art; Sebastian Haraha, Chief Technical Officer, Papua New Guinea. Session II: Joshua A. Bell, Assistant Professor, Sainsbury Institute, University of East Anglia; Kaia Rove, Government Councilor, Vaimuru District, Papua New Guinea; Terrence Hays, Professor Emeritus of Anthropology, Rhode Island College; moderator: Nick Stanley, Director of Research and Chair of Postgraduate Studies, Birmingham Institute of Art and Design, University of Central England. "Celebrating Rembrandt" was organized by Professor Joy Kenseth, Dartmouth College, with support from the Fannie and Alan Leslie Center for the Humanities, the Hood Museum of Art, and the Department of Art History.

April 8
Opening Lecture and Reception for Rembrandt: Master of Light and Shadow
“Rembrandt and the Reform of Etching,” Mariet Westermann, Director of the Institute of Fine Arts, New York University.

April 22
Symposium
“Celebrating Rembrandt”
During this one-day symposium participants addressed a broad range of topics reflecting both the diversity of Rembrandt’s subjects and the richness and complexity of his cultural milieu. Participants included Clifford S. Ackley, the Ruth and Carl Shapiro Curator of Prints and Drawings at the Museum of Fine Arts, Boston; Stephanie S. Dickey, Associate Professor of Art History at the Herron School of Art, Indiana University–Purdue University; Susan Donahue Kuretsky, the Sarah Gibson Blanding Professor of Art at Vassar College; Shelley Perlove, Professor of Art History at the University of Michigan–Dearborn; Arthur K.Wheelock Jr., Curator of Northern Baroque Painting at the National Gallery of Art; and Michael Zell, Associate Professor of Art History at Boston University. “Celebrating Rembrandt” was organized by Professor Joy Kenseth, Dartmouth College, with support from the Fannie and Alan Leslie Center for the Humanities, the Hood Museum of Art, and the Department of Art History.

April 26
Lecture and Reception
“Not Going Gentle: Rembrandt and the Roughness of Age,” Simon Schama, Professor of History and Art History, Columbia University. Organized by the Fannie and Alan Leslie Center for the Humanities, the Hood Museum of Art, and the Art History Department.

Brian Kennedy, Kaia Rove, Robert Welsch, Sebastian Haraha, and Ambassador Evan J. Paki.
April 28
Lecture

May 5
Robert L. McGrath Lecture
“Art Museums in an Age of Resurgent Nationalism,” James Cuno, President and Eloise W. Martin Director, The Art Institute of Chicago.

November 1
“Arctic Spaces,” A. Nicole Stuckenberger Ph.D., Stefansson Postdoctoral Fellow at the Institute of Arctic Studies, John Sloan Dickey Center for International Understanding.

November 29

January 24
Allen Hockley, Associate Professor of Art History, introduction to the exhibition *Past in Reverse*.

February 14

April 25
“Making Sense of Art in the Papuan Gulf,” Robert L. Welsch, Visiting Professor of Anthropology.

May 2
“Rembrandt from an Artist’s Perspective,” Louise Hamlin, Associate Professor of Studio Art.

May 9
“Rembrandt from an Art Historian’s Perspective,” Joy Kenseth, Professor of Art History.

June 27
“Jan De Heem’s *Still-Life with Grapes,*” T. Barton Thurber, Curator of European Art.

Dartmouth students in conversation with James Cuno in the Hood conference room before his public lecture.

**Gallery Talks**

**August 3**
Spotlight on the Permanent Collection: “Ed Ruscha’s *Standard Station, Amarillo, Texas,*” Katherine Hart, Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming.

**August 9**

**October 18**
“Fred Wilson in the Hood,” Barbara Thompson, Curator of African, Oceanic, and Native American Collections.
Tours

July 9: Introductory Tour of Celebrating Twenty Years
July 16: Introductory Tour of Ellsworth Kelly
July 30: Hood Highlights Tour
August 6: Introductory Tour of Celebrating Twenty Years
August 13: Introductory Tour of Ellsworth Kelly
August 27: Hood Highlights Tour
September 24: Introductory Tour of Collectanea
October 1: Hood Highlights Tour
October 15: Introductory Tour of Fred Wilson
October 22: Introductory Tour of Celebrating Twenty Years
November 5: Hood Highlights Tour
November 12: Introductory Tour of Fred Wilson
November 19: Introductory Tour of Collectanea
December 3: Introductory Tour of Fred Wilson
January 14: Introductory Tour of Collectanea
January 28: Introductory Tour of Past in Reverse
February 18: Hood Highlights Tour
February 25: Introductory Tour of Past in Reverse
March 11: Hood Highlights Tour
April 8: Introductory Tour of Coaxing the Spirits to Dance
May 6: Hood Highlights Tour
May 13: Introductory Tour of Rembrandt
May 20: Introductory Tour of Coaxing the Spirits to Dance
June 3: Introductory Tour of Rembrandt
June 17: Hood Highlights Tour
June 24: Introductory Tour of Coaxing the Spirits to Dance

Special Events

July 6 and 13, 2005, and June 29, 2006
Wednesday Evening Concert Series in the Hood Museum of Art Galleries
“Artful Compositions”
The Upper Valley Music Center presented classical chamber music performed by senior members and graduates of their Strings program.

September 25
Twentieth-Anniversary Celebration
The public enjoyed gallery and studio activities and events for all ages, music, raffles, free giveaways, and refreshments.

Portraits for young visitors at the twentieth-anniversary celebration.

December 7
Holiday Open House
This annual favorite was an opportunity to kick off the holiday season while surrounded by inspiring art. The public enjoyed refreshments and light snacks in Kim Gallery and live performances in Loew Auditorium.
Family Days are family-oriented experiences of sharing, interaction, relaxation, but most of all education and learning.

—Anonymous visitor

ArtVentures

October 1
“Picture It: Exploring Portraiture”

November 5
“Weather in Art”

December 3
“The Color of Music”

February 4
“Art Detective”

March 4
“A Day in the Life”

April 1
“Animals and Patterns”

May 6
“Coaxing the Spirits to Dance: Story Boards”

Family Days

October 9
“Kaekko Bazaar”
The Kaekko Bazaar is an event originally created by the Japanese artist Hiroshi Fuji. Children were invited to bring one or two used toys, exchange them for “Kaekko points,” and make toys with recycled materials. The toys became part of a work of art by Hiroshi Fuji in the winter 2006 exhibition Past in Reverse: Contemporary Art of East Asia.

February 12
“East Asian Art!”
Participants explored contemporary art from East Asia with a special gallery guide designed for children, watched demonstrations of traditional Asian art, and created art projects in the studio.

April 30
“Coaxing the Spirits to Dance”
Participants explored the art and traditions of several communities in the Gulf of Papua New Guinea. In the studio, they decorated tracings of their bodies with designs that told a personal story. There was also an interactive drumming demonstration.

Going to the Hood changed my perspective on art because I didn’t realize how many different ways there are of making art.

—Grade school student
Teen Workshops

February 1
“East Asia Today: Explorations in Book and Art”
This after-school workshop for students in grades 6 through 9 featured a book discussion and art exploration. The workshop was co-sponsored by the Howe Library.

May 7
“Multiple Impressions”
This workshop was designed for young adults ages 14 to 18. In the museum, participants took a tour of the printmaking studio and watched a demonstration of etching and drypoint. They then created prints of their own using a simplified dry-point technique.

28 June
“Rembrandt as Printmaker”
This workshop for students in grades 6 through 8 featured short readings about Rembrandt, an art exploration in the galleries, and a studio print-making project.

Words can’t describe how much I enjoyed this class! It let us learn about ourselves, our peers, and the art in the museum.
——Teenager after a workshop

Adult Workshops and Courses

Wednesdays, October 19 and 26 and November 2 and 9
Course
“What Museums Do”
Museums generally define their work as collecting, preserving, exhibiting, and interpreting the objects in their care. But how is this actually done? What resources and decisions are involved? Hood Museum of Art staff members offered adults a hands-on, behind-the-scenes exploration of what they do and how they do it.

January 25
Workshop
“Art & Writing”
Original works of art can be powerful catalysts for descriptive and creative writing, and writing in response to art can help us to better understand and appreciate it. Participants in this workshop used creative writing prompts as a way to explore works of art on view in the museum.

February 15
Gallery Discussion
“What Is It About?”
This discussion-based tour of selected works in Past in Reverse was designed for adults who wanted to learn more about the exhibition and increase their skills, confidence, and enjoyment in exploring contemporary art.

I always supported and enjoyed the Hood. Now I have a richer sense of how the Hood operates. The high ethics and knowledge is very impressive.
——“What Museums Do” participant
ACADEMIC AND STUDENT PROGRAMS
An art museum in a teaching environment has privileged opportunities to engage with issues of visual literacy and artistic creativity in a place that celebrates the liberal arts and promotes academic inquiry.

—Brian Kennedy, Director

Programs for faculty and students are at the core of the museum's teaching mission, and each year we provide a variety of avenues for their interaction with the museum.

The museum has been providing a unique opportunity to faculty members and visiting scholars since 1992 in the form of residences funded through the Andrew W. Mellon Foundation (initially through grants and later through an endowment partly funded by generous alumni and parents). Faculty spend one to two weeks studying collections and then write reports that provide a blueprint for how they will use Hood objects for teaching a particular course. About forty faculty members from a variety of disciplines have done Mellon residencies since the program's inception. The museum also brings in outside scholars and experts to work with areas of the museum's collections that do not fall within the expertise of one of the Hood's curators.

The Hood continues to offer an ongoing program for faculty in conjunction with the Dartmouth Center for the Advancement of Learning (DCAL) that helps professors teach with visual material. "The Art of Observation: A Workshop on Teaching with Visual Material," taught by museum consultant Vivian Ladd, is designed to teach faculty about using works of fine art and material culture effectively in classroom discussion. This year, the workshop was offered to members of the History, Asian and Middle-Eastern Studies, and Music Departments. One participant responded, "It was very helpful in showing me important pedagogical techniques. I have never used actual artifacts in class, partly because I didn't know if it was possible."

The Hood offers an ever-broadening range of curricular and non-curricular programs for Dartmouth students. From coursework and research in the Bernstein Study-Storage Center and the galleries to special student exhibition events, hands-on workshops, tours, senior internships, and employment opportunities, students have many ways to get involved with the museum.

Dartmouth student fan dancers perform at the student opening party for Past in Reverse.

*It is a truly world-class organization. It is just the amazing combination of closeness and community that you don't get at other museums.*

—Dartmouth student
Our goal is to get back to the mission of a teaching museum, to create a sense of visual literacy among the widest number of students possible by reaching as far into the curriculum as possible.

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

Mellon Residencies

In September 2005, Fred Lange, a specialist on Pre-Columbian Costa Rican archaeology, was an Andrew W. Mellon Foundation visiting scholar. Dr. Lange reviewed information on the museum’s Costa Rican pottery collection, including images, and began re-cataloguing them prior to his visit. While at the museum he also spent time with anthropology professors talking about these collections and how they could be used for teaching. He organized the Guzman Gallery exhibition Globalization in Costa Rican Arts (see p. 51) and gave a Mellon Museum Seminar.

The museum collections contain large holdings of the work of Sonia Landy Sheridan, an artist who is known for her experiments with art and technology. Ms. Sheridan participated in the Mellon program as a visiting artist/scholar. She taught a studio art photography class and spent time with various professors, including SooYoung Park and Brian Miller from Studio Art and John Kulvicki from Philosophy, talking about her work and its possible applications for teaching.

Eleonora Stoppino, Assistant Professor in French and Italian, spent a week at the museum studying works to use in her courses on Italian literature from the Renaissance and Baroque periods. She worked with Bart Thurber, Curator of European Art, and Katherine Hart, Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, and looked at works from the collection by such artists as Francesco Villamena, Giorgio Ghisi, Stefano della Bella, Jacques Callot, and Giovanni Benedetto Castiglione.

John Kulvicki, Assistant Professor of Philosophy, worked with Katherine Hart and Bart Thurber. John teaches a course entitled The Philosophy of Art and during his time at the museum he investigated works that could be used for this class.

Mellon Museum Seminar, Conference and Symposia

The Hood invited Donald Sanders, director of the Institute for the Visualization of History in Williamstown, Massachusetts, to give a presentation on archaeology and the use of new computer technologies in a Mellon Museum Seminar. Dr. Sanders will be working on a virtual reality animation of the Palace of Ashurnasirpal for our fall 2006 installation.

An image from Dr. Sanders’s virtual-reality animation of the Palace of Ashurnasirpal for a fall 2006 installation.

© 2006 Learning Sites, Inc.
and conference titled From Discovery to Dartmouth: The Hood Museum of Art’s Assyrian Reliefs, 1856–2006.

Faculty members were involved in organizing three major conferences and symposia in collaboration with the Hood this year. The Mellon Foundation and the Leslie Humanities Center funded a colloquium on March 9–10 titled “Who Wielded the Paint Brush: Seeking Answers through Scholarly Examination and 21st-Century Technologies” about the museum’s Perugino altarpiece. The colloquium was co-organized by Adrian Randolph of the Art History Department and Bart Thurber, Curator of European Art. In the spring, the museum co-sponsored with the Anthropology Department a symposium organized by Visiting Professor Robert L. Welsch. Scholars from the United States, Great Britain, and Papuan New Guinea contributed to “Art and Society in the Papuan Gulf of New Guinea.” A few weeks later, the museum co-sponsored with the Humanities Center and the Art History Department a symposium titled “Celebrating Rembrandt.” Organized by Art History Professor Joy Kenseth, the symposium brought major scholars in the field (see pages 64–65 for these events).

**Faculty Use of Exhibitions**

While faculty regularly used exhibitions for teaching, there were several courses that had unique experiences within the museum setting. Artist Fred Wilson was in residence for two months before his exhibition was installed, interacting with faculty and students. He then gave gallery talks to students in the exhibition (see p. 50), including two art history courses taught by Mary Coffey, Doug Moody’s class on representations of Latinos in the media and arts for Latin American, Latino, and Caribbean Studies, and Jeffrey Santa Ana’s comparative literature course titled A History of Asian America in Novels and Prose. A number of other courses used the exhibition, including Richard Wright’s geography course titled Immigration, Race, and Ethnicity and Michael Dietrich’s biology course on the history of genetics.

Art history professor Allen Hockley used the fall exhibition Past in Reverse: Contemporary Art from East Asia extensively for his class titled Contemporary Arts of Asia. In addition to teaching in the galleries, he also had each of them design their own on-line contemporary Asian art exhibition. He described the course as “disputing the view long-held by Euro-American scholars and critics that the arts of twentieth-century Asia are little more than second-rate derivatives of Western traditions.” In the spring, Professor Joy Kenseth offered a course on Rembrandt’s etchings in conjunction with the exhibition Rembrandt: Master of Light and Shadow. The students attended the lectures and symposium, wrote final papers around themes based on the exhibition, and gave talks to their fellow students in the galleries on the topics of their research.
The Bernstein Study-Storage Center

The Hood’s Bernstein Study-Storage Center is a valuable resource for faculty and undergraduates at Dartmouth. Like all museums, the Hood can display only a small fraction of its collections in the gallery space available. Therefore, the majority of the collection is not on view but can be easily accessed for teaching purposes by faculty members. Faculty can arrange class visits to the Bernstein Study-Storage Center, where a small number of objects chosen by the professor (in consultation with the museum’s registrars or the Curator of Academic Programming) are displayed. This facility is also available for students to study works of art selected in the same manner. The study-storage area can accommodate a group of up to twenty students at a time. The presentation of objects in study-storage allows greater and more direct access to the works of art and more flexibility in the way they can be used for teaching. The Bernstein Study-Storage Center was used by ninety-one classes this year, and fifty-one classes visited the museum galleries. Objects taken out of storage for study by professors and their classes totaled 3,424. Student visits to study-storage totaled 1,155, while 1,166 students visited the museum’s galleries.

Since 1990, 261 Dartmouth courses in the Departments of African and African American Studies, Anthropology, Art History, Asian and Middle Eastern Languages and Literature, Classical Studies, Comparative Literature, Education, English, Environmental Studies, Film and Television Studies, French, German, History, Italian, Jewish Studies, Latin American and Caribbean Studies, Master of Liberal Studies (MALS), Math, Native American Studies, Religion, Russian, Spanish, Studio Art, Theater, and Women’s and Gender Studies have used the Hood’s permanent collections to teach with and to learn directly from objects.

Harrington Gallery

The Hood presents teaching exhibitions drawn from its permanent collections once or twice each term in the Harrington Gallery. This gallery was designated for teaching exhibitions in 1990, and since that time the museum has organized over seventy-five exhibitions on such diverse subjects as Northwest Coast Native American art, the history of photography, African textiles, Japanese prints, American political prints, ancient art, paintings and prints for teaching basic design, Melanesian art, mathematics and art, and contemporary art. These exhibitions are a collaborative effort between a museum staff member and a professor. Professors assign students a paper on one or more of the objects or ask them to give a talk on an object to other class members. Sometimes students enrolled in the class are involved in choosing the objects and writing the labels as well.
Teaching Exhibitions in Harrington Gallery, 2005-6

Form and Presence: Paintings and Drawings from the Collection
Studio Art, Professor Enrico Riley
October 25–December 11, 2005

Enrico Riley, Senior Lecturer, selected paintings and drawings from the Hood’s collection for his fall drawing course. Students enrolled in the course helped him hang the works and studied them throughout the term. Artists in the show included Amadeo Modigliani, Alice Neel, Milton Resnick, and Jake Berthot.

Life Forms: Visual Lessons in Biology
Biology, Professor Michael Dietrich; Humanities Institute, Nancy Anderson
April 15–July 16, 2006

Life Forms explored the boundary between art and science with anatomical atlases, student drawings, wax and plaster sculptures, films and diagrams of cellular processes, and the National Institute of Health’s Visible Human Project. The exhibition coincided with Dartmouth’s spring 2006 Humanities Institute, “Visual Pedagogy and Culture in the Life Sciences.”

In addition to Harrington exhibitions, faculty are also involved in creating larger exhibitions and in organizing and speaking at Hood lectures and symposia. Robert Welsch, Visiting Professor of Anthropology, served as guest curator of Coaxing the Spirits to Dance and taught two courses in conjunction with the exhibition.

Katherine Hart, Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, discusses an object from the museum’s Egyptian collection with Adam Levine, Class of 2008.

Student Programs

The twenty-five non-curricular programs, including opening events, workshops, discussion groups, and others, drew 1,930 students. These events create special learning and socializing opportunities for students. Preview parties and tours allow students to spend leisure time in the museum while learning about the collections and exhibitions. A new initiative in Hood non-curricular programming is designed for students who are not comfortable in a museum setting. Titled Museums 101, the program introduces and demystifies museums for students, and encourages them to voice opinions and responses to works of art in the Hood’s permanent collections.
July 30: Sophomore Parents Weekend reception and tours

September 16: First Year Student Night

October 31: Hood collection oddities tours

November 30: Soulscribes in conjunction with Fred Wilson

November 30: Student focus group on general topics

January 13: Student opening party for Past in Reverse

February 2: Art History II reception

February 4: “What’s It About?” tour in Past in Reverse

February 21: Tour of Past in Reverse and Chinese dumplings with Tracey Fung ’06

February 23: Student focus group on Coaxing the Spirits to Dance

February 24-25: Film workshop with tour of Past in Reverse

February 26: Dartmouth Asian Organization (DAO) Pals event in Past in Reverse

April 8: Student party

April 17–May 15: Mondays, Museum Collecting 101

April 28–30: Film workshop related to Lorna Simpson and Bill Viola

April 29: First-Year Family Weekend

May 3: Dartmouth Medical School student reception

May 10: Museums 101: Introduction to Museums

May 10: Dartmouth Medical School student workshop

May 24: Don Daniels ’06 senior thesis talk in Coaxing the Spirits to Dance and reception

May 24: Student focus group on Dreaming Their Way: Australian Aboriginal Women Painters

May 25: Dartmouth Medical School student workshop

May 26: Hood senior intern presentations

June 1: Wenda Gu hair drive

June 9: Senior brunch

Students participating in Museums 101 study photography in the Hood’s collection.

Students at Past in Reverse opening party.

Students donate hair for a site-specific installation by Chinese artist Wenda Gu in summer 2007.
Dartmouth Medical School Collaboration

In spring 2006 education staff at the Hood worked with medical school faculty to develop a program to enhance future doctors’ observation and diagnostic skills through looking at works of art. The workshops were designed to help participants look and think critically and communicate effectively. Students were asked to look carefully at a painting and then present to the group about what they had observed. After a painting had been thoroughly described, the students discussed an interpretation, or diagnosis, of what it was about.

When asked what they learned in the workshops, one student said, “I learned how important it is to spend time just looking . . . how much my impressions changed from when I first started looking to when I was done and we discussed.” Another noted, “I learned to be mindful when I am making assumptions, interpretations, or just observations.”

DMS and the Hood will refine this program and offer it to all first-year medical students beginning in 2006–7. Joe O’Donnell, the senior advising dean at DMS and a member of the DMS class of 1971, hopes it will become a permanent offering.

Kara Detwiller and Christopher Jordan, both students at Dartmouth Medical School, examine Shotgun Hospitality, a painting by Frederic Remington in Sack Gallery.

Student Internships

The Hood has been offering internships to Dartmouth seniors since its opening in 1985. Many former Hood interns now work at museums across the country, including The Metropolitan Museum of Art, the Solomon R. Guggenheim Museum, the Smithsonian National Museum of the American Indian, and the Smart Museum of Art at the University of Chicago, while others have gone on to graduate study in curatorial studies, art history, and anthropology that has led to careers in academia.

This year, the Hood had six regular interns and one part-time intern: Jennifer Peterson, Public Relations Intern; Cristina Duncan Evans, Class of 1954 Education Intern; Sophia Hutson, The Kathryn and Caroline Conroy Curatorial Intern; Katherine Harrison, The Homma Family Curatorial Intern; Rose McClendon, Curatorial Intern; and Brittany Beth, Student Programming Intern. Meghan Rice was the Erbe/Mellon Curatorial Special Project Intern.

Senior interns from the Class of 2006. Left to right: Sophia Hutson, Brittany Beth, Jennifer Peterson, Rose McClendon, Katherine Harrison, Meghan Rice, and Cristina Duncan Evans.
A Space for Dialogue: Fresh Perspectives on the Permanent Collection from Dartmouth’s Students is a truly innovative project that directly engages the Hood’s interns in curating small installations of objects in the front foyer of the museum. The interns are mentored by the Hood’s professional staff and encouraged to perform independent research, develop their own interpretive strategies for the objects they have chosen, and, finally, express their ideas in their own voices through wall labels, a published brochure, and a public gallery talk. A Space for Dialogue, begun in 2001, continues to be one of the most successful ventures the museum has undertaken in relation to undergraduate education and our internship program. The Hood is most grateful to the Class of 1948 for making this wonderful program possible and indebted to them for their commitment to supporting the museum’s role in enhancing the intellectual lives of students.

I helped organize a major Hood exhibition, was entrusted to form an exhibition of my own design, and learned about museum operations and opportunities in the arts. All at the undergraduate level! —Sophia Hutson ’06

The Space for Dialogue was definitely one of the most unique experiences I had at Dartmouth.
—Brittany Beth ’06

There were six installations for A Space for Dialogue between July 1, 2005, and June 30, 2006.

Relooking at Photographs, Deciphering the Details
Lisa Casey ’05
July 11–September 18, 2005

Installation of Relooking at Photographs.

Insatiable Appetites: Curiosity, Consumption, and the Traveler in Historic Japan
Catharine Roberts ’05
September 19–December 4, 2005
Gallery talk on November 10

Reflections on the Mirror
Katherine Harrison ’06
December 5–January 29, 2006
Gallery talk on January 20

Katherine Harrison gives a talk in front of her installation.
Beauty Marks: African Metal Body Adornments
Jennifer Peterson ’06
January 30–April 2, 2006
Gallery talk on March 6

Myth of the Noble Savage
Meghan Rice ’06
April 3–May 21, 2006
Gallery talk on May 12

Sacrilege and Idolatry: Religious Images in 16th-Century Europe
Brittany Beth ’06
May 22–July 9, 2006
Gallery talk on May 31

Past Space for Dialogue
installations, 2001–5

Untitled (Elihu Vedder and Fumio Yoshimura)
Amelia Kahl ’01, Curatorial/Programming Assistant

Untitled (relationships between art and war)
Amanda Potter ’02, Education Intern

Untitled (Jean Dubuffet and Cornelia Parker)
Allison Evans ’02, Curatorial Intern

Untitled (Johann Ender and Louis LeRoux)
Maggie Lind ’02, Curatorial Intern

Creating Under Pressure: Artistic Brilliance as a Symbol of Cultural Resilience
Kimberly Soderstrom ’02, Class of 1954 Hood Museum of Art Public Relations Intern

Untitled (Stanley William Haytor’s engraving series The Death of Hektor, 1979)
Carolyn Swan ’02, Classical Coin Intern

Untitled (Bill Viola and Carrie Mae Weems)
Laura Tepper ’02 and Kathy Grayson ’02

An Economy in Transition: Art of the Plains at the Turn of the Twentieth Century
James Parker ’02, Curatorial Intern

Consuming Life: On the Ideals of Beauty and Assuming Identity in a Culture of Fear
Paula Bigboy ’03, Curatorial Intern

The Power of (Re)Construction: Changing Perceptions of Black American Identity
Mercedes Duff ’03, Class of 1954 Hood Museum of Art Curatorial Intern

Spinning a Story: Manipulations of Motherhood by Women Artists
Jourdan Abel ’03, Education Intern

Emmett and Cadmus: Looking At/For the Homoerotic Power Struggle
Joseph Ackley ’03, Curatorial Intern
The gallery talk gave me a heightened sense of confidence in my ability to speak about art, and the internship confirmed my belief that I wanted to pursue a career in the visual arts.

—Katherine Reibel ’03, now a Specialist, Impressionist Art, Christie’s New York

Seeing the Unseen: The “Decisive Moment” in Twentieth-Century Photography
Katherine Reibel ’03, Public Relations Intern

The Art of Acting from Stage to Screen: Connecting with Audiences through the Centuries
Christopher Chan ’03, Classical Coin Intern

Art and Craft: Ceramics and the Question of Form vs. Function
Alison Schmauch ’04, Special Project Intern

Shape and Shadow: How Geometry Shapes Composition and Perception
Kevin Perry ’04, Public Relations Intern

Sexes in the City: Exploring Urban Men and Women through Five Centuries of Popular Prints
Megan Fontanella ’04, Class of 1954 Hood Museum of Art Curatorial Intern

Timepieces: Perceptions of Natural and Manmade Time
Lisa Volpe ’04, Curatorial Intern

Playing Around with Art
Dianne Choie ’04, Education Intern

Broken Bodies: Icons of Sexual Violence
Risa Needleman ’04, Curatorial Intern

Orientalism: The Art of the French Colonial Encounter
Kathryn Conroy ’05, Special Project Intern

Léger, Tanning, and Daura: Sexuality and Surrealism
Rose McClendon ’06, Special Project Intern

White Eyes, Black Faces: The Depiction of African Americans by White Artists
Evan Jones ’05, Public Relations Intern

Say Word.
Callie Helen Thompson ’05, Student Programming Intern

Body (A)part: Fragmentation of the Female Form
Alexis Ettinger ’05, Curatorial Intern

I viewed my Space for Dialogue as a privileged opportunity, and frankly, an absolute necessity in the successful culmination of my career at Dartmouth, both academically and personally.

—Alexis Ettinger ’05, now on the Global Marketing Team at Ashoka International

Feminine Genius: Sensibility, Sensuality, and Sense in Eighteenth-Century Portraiture
Kori Lisa Yee Litt ’05, Curatorial/Education Intern
My experiences at ArtStart make me feel like the artist came back from the past.
It makes me feel like I can do wonderful art.

—ArtStart student

The museum is a vital resource for regional schools and offers a wide range of programs and tours that bring teachers and school children to the museum to learn from original works of art. These include professional development workshops for teachers, two multiple-visit programs for elementary school students, and guided tours for all grades and subject areas.

In addition to public programs (see page 62), the Hood’s Education Department works with area and regional schools to offer docent-led tours of the collections and exhibitions and to teach multiple-visit classes for first through sixth grade students in the galleries and the Peter Smith Studio. ArtStart brings first, second, and third grade classes to the museum four times during the year for combined museum/studio lessons. Images brings fourth, fifth, and sixth grade classes to the museum eight times during the year for combined museum/studio lessons.

This year, the museum served a total of forty-eight schools and 1,674 school children. Tours by appointment for schools and adult groups of Orozco’s fresco cycle The Epic of American Civilization in Baker Library’s Reserve Corridor brought 722 adults and school children.

Images classes came from the following towns:
Grantham School, Grantham, N.H.
Hanover Street School, Lebanon, N.H.
Haverhill Cooperative Middle School, North Haverhill, N.H.
Indian River Valley School, Canaan, N.H.
Newton Elementary School, South Strafford, Vt.
Plainfield Elementary School, Meriden, N.H.
Samuel Morey Elementary School, Fairlee, Vt.
Sharon Elementary, Sharon, Vt.
Towle Elementary School, Newport, N.H.
The Whitefield School, Whitefield, N.H.

ArtStart classes came from the following towns:
Grantham School, Grantham, N.H.
Mt. Lebanon School, West Lebanon, N.H.
Newton Elementary School, South Strafford, Vt.
Westshire Elementary School, West Fairlee, Vt.
The Education Department produced twenty-four informational and educational publications for schools and families, including a School Programs brochure that won joint first place for “Educational Publications, Materials, and Kits” in the New England Museum Association’s 2006 Publication Awards Program. Other publications included Images and ArtStart manuals and parent brochures, in-gallery family and activity guides for both the permanent collection and special exhibitions, teacher workshop brochures, the 2006–7 preview flyer for teachers, and the Summer Institute brochure.

I developed a better understanding of how to look at art. I am very excited to realize that I have great resources to incorporate much more art into my curriculum. Having ways to encourage students to write as well as expand their view of the world through art make for a great match.

—Teacher after the summer institute

Three workshops and a summer institute engaged forty-one New Hampshire and Vermont teachers with the Hood’s exhibitions and collections. The summer institute, “Making Connections: Art and Writing,” is an intensive, week-long program for teachers of all subjects for grades 7–12 that focuses on the ways descriptive and creative writing in response to works of art can help students better understand and appreciate the visual arts. Teacher workshops provide an excellent opportunity for teachers to work with colleagues and increase their comfort level and skills when looking at works of art. These professional development opportunities provide contact hours toward recertification.

What I liked about the Hood is that we got to spend a lot of time talking and just viewing the art.

—Images student
Donors

July 1, 2005–June 30, 2006

Gifts for Acquisitions, Endowments, Education, and Other Purposes
The Brandi Law Firm
Everett F. Britz Jr.
The Brown Foundation
Betty C. Bullock
Derrick Cartwright
Harry Chin and Jennie Jay Chin
Class of 1935
Class of 1948
Class of 1955
Jonathan L. Cohen
Cremer Foundation
12/17/02 Claude Saucier Gift transferred to HMA purchase
Richard Sherman and Victoria Degoff
Donald L. Drake
Marc F. Efron and Barbara Bares
Richard Endlar
Friends of Hopkins Center and Hood Museum of Art
The George F. and Sybil H. Fuller Foundation
Edward and Julia Hansen
Estate of Eleanor D. MacCracken
George C. and Diantha C. Harrington
Robert A. Hoehn
Charles H. Hood
Charles H. Hood Foundation
Susan K. Horst
Edward P. and Elizabeth H. Johnson Jr.
Lathrop Fellows
Robert and Patricia Levinson
David Loew
Drewry Logan
David C. and Elizabeth Lowenstein

Students study in the Bedford Courtyard.

Visitors in Rembrandt: Master of Light and Shadow.

James J. Marchiano
The John F. 1933 and Jean A. Mede Fund
John E. and Judy S. Munter
NY Community Trust—Gift from Robert Levinson
John O. and Olivia C. Parker
Parnassus Foundation
Glenn P. and Suzanne Phillips
Jan Seidler Ramirez
Fern H. Robinson
Frederick A. and Linda Roesch
Jonathan D. Root MD
The San Francisco Foundation/Betsy Blumenthal Root Family Fund
The Edward and Bertha C. Rose Fund
Benjamin Schore
Seth Sprague Educational and Charitable Foundation
Eugene E. and Mary Shapiro
Toby Sherwood
Charles M. Sledd
David Southwell
Douglas E. and Judith L. Swager
Arthur S. Wensinger Ph.D.
Robert O. and Gretchen S. Wetzel
Beverly and Daniel Wolf
Amy Halperin Wood

2005-6 Grant Awards
E. Rhodes and Leona B. Carpenter Foundation
Samuel H. Kress Foundation
Bildner Endowment for Human and Inter-group Relations at Dartmouth College
The Fannie and Alan Leslie Center for the Humanities at Dartmouth College
Gifts of Works of Art
Carol Vaughan Bemis, Class of 1976
Putnam W. Blodgett, Class of 1953, Tuck 1961
Varujan Boghosian
Jeffrey R. Brown, Class of 1961
Tom Brydges
Mary Ann Cadwallader
Colin D. Campbell
William S. Clark, Class of 1942
Harry A. Franklin Family
Hugh J. Freund, Class of 1967
Joan and Harold Gordon, Class of 1956
Frank L. Harrington Jr., Class of 1950
Mary Katherine Burton Jones
Virginia Kelsey, Class of 1958W
Sarah-Ann and Werner H. Kramarsky, Class of 1992P
Robert A. Levinson, Class of 1946, Tuck 1946
Andrew E. Lewin, Class of 1981
Kate and Bart Osman, Class of 1990, Tuck 1996
Ellen and Scott Osman, Class of 1980
Harley and Stephen C. Osman, Class of 1956, Tuck 1957
Timoteus Pohl
Dorothy Thompson, Class of 1941W
Peter A. Vogt, Class of 1947

Lathrop Fellows, 2005-6
James R. and Brooke B. Adler
Robert Z. Alliber
Peter B. and Kirsten Bedford
Charles W. Jr. and Charlotte Bimba
Leon D. and Debra Black
Richard J. Blum and Harriet L. Warm
Walter F. and Constance Burke
Russell L. and Judith M. Carson
Dale C. Christensen Jr. and Patricia L. Hewitt
Robert and Marilyn T. Clements
Jonathan L. Cohen and Allison Morrow
Thomas G. and Marianne Davies
Dr. Monroe A. Denton Jr.
Rodney F. and Carol DuBois
Dr. Donald S. Dworken
Marc F. Efron and Barbara Bares
Henry H. III and Margaret T. Erbe
Dr. John P. and Anne C. Feighner
Theodora L. Feldberg
Hugh J. Freund Esq.
James W. and Virginia M. Giddens
Allan H. and Marilyn Glick
W. Patrick Gramm
Alvin P. and Mary Bert Gutman
John A. Hargraves and Nancy Newcomb
Frank C. and Maryellen Cattani Herringer
David C. and Katharine Hewitt
Robert A. and Karen Hoehn
Charles H. and Judith D. Hood
James K. and Margaret Fellner Hunt
Rev. Preston T. III and Virginia Kelsey
Remsen M. III and Joan Kinne
Robert A. and Patricia Levinson
Andrew E. Lewin
Charles M. Liddle III
Stephen A. and Madeleine G. Lister
Barry L. and Mary Ann S. MacLean
Lucretia L. and Peter B. Martin
William H. and Sally Neukom
Thomas F. O’Neil III
David B. and Beverly Payne
Ray L. Powers Jr.
Jan Seidler Ramirez
Bonnie F. Reiss and Richard Reiss Jr.
Frederick A. and Linda Roesch
Henry M. and Shirley G. Sanders
Benjamin Schore and Katherine Duff Rines
David R. and Marilyn Slade
David P. and Barbara Dau Southwell
Richard A. and Judith A. Steinberg
Melville and Leila Straus
Gail Wasson
Robert S. and Virginia Weil
Robert A. and Gretchen S. Wetzel
M. Paul Zimmerman

The Friends of Hopkins Center and Hood Museum of Art
The Friends is a dedicated organization of community members from throughout the region who actively support and promote the arts at Dartmouth College. Their aim is to foster an appreciation of the many ways that art enriches our lives. Their focus has been on supporting arts education outreach at the Hop and the Hood through contributing funds to programs for area schoolteachers, children, and their families. These funds are derived from membership and Friends-sponsored events including the Big Apple Circus picnic, the Book and Author program, Arts à la Carte, wine tastings and exhibition tours, the Celebration of the Arts dinner and auction, and a seasonal gala. In addition to contributing to the Hood’s educational programming, the Friends host many exhibition opening receptions and volunteer in the Museum Shop. Each year, the Friends give a Friendship Fund award to an
exceptional area teacher who integrates the arts at
the Hop or the Hood into their curriculum in
meaningful and creative ways.

The Friends of Hopkins Center and Hood Museum
of Art Volunteers, 2005–6
Ginia Allison
Elaine Ball
Patricia Baxter
Charlotte Bimba
Marguerite Collier
Debby Cromwell
Lyn Davies
Ann Davis
Martha Davis
Linda Dooley
Judy Elliott
Isabelle Farmer
Julia Fifield
Tom Hall
Joan Hartwell
Christine Hauck
Yvonne Herz
Kate Hewitt
Mary Ann Holbrook
Laurie Karlen
Joyce Killebrew
Mary Ann Lewis
Rosemary Lindenthal
Jean Loudon
Jan Lovelace
Irene McArthur
David Milne
Nancy Mitchell
Henry Nachman
Sylvia Nelson
Phyllis Orem
Judy Oxman
Marcus Ratliff
Sue Richardson
Peter Rutledge
Barbara Sargent
Flo Peet Scholl
Fran Sherley
Nancy Smith
Lynne Stahler
Suzanne Talbot
Pat and Gordon Thomas
Ella Tobelman
Viola Torkelson
Susan Valence
Heather Vogel
Beverly and Norman Wakely
Lynne Whitacre
Joanie Whiting
Steve Whitman

Friends Staff
Trudi Brock, Friends Office Manager
Betsy Wakeman, Friends Office Assistant

Friendship Fund Award
Each year the Friends of Hopkins Center and
Hood Museum of Art recognize a teacher for
his or her exemplary use of the Hop or the Hood
as educational and cultural resources within
the school curriculum.

This spring, on behalf of the Hood, the Friendship
Fund Award honored social studies teacher
Celeste Wilhelm of the Richmond Middle School
in Hanover, New Hampshire, for integrating
works in the museum’s collection into an exten-
sive study of the Renaissance. The Renaissance
Project is an eight-week interdisciplinary unit for
eighth graders taught by a team of teachers. As
chair of the Renaissance Committee Ms. Wilhelm
organizes visits to the museum for all 180 eighth
grade students. They explore works by Renais-
sance masters, including an altarpiece by
Perugino and prints by Mantegna, Dürer, and
Goltzius. The opportunity to engage with original
works of art significantly enriches the curriculum
and is clearly appreciated by the students.
STAFF, OVERSEERS, AND VOLUNTEERS
Current Hood Staff

Gary Alafat, Security/Buildings Manager
Kristin Bergquist, School and Family Programs Coordinator
Juliette Bianco, Assistant Director
Amy Driscoll, Assistant Curator of Education
Patrick Dunfey, Exhibitions Designer/Preparations Supervisor
Rebecca Fawcett, Registrarial Assistant
Kristin Monahan Garcia, Curatorial Assistant for Academic and Student Programming
Cynthia Gilliland, Assistant Registrar
Kellen Haak, Collections Manager/Registrar

Mary Ann Hankel, Exhibitions and Events Coordinator
Katherine Hart, Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming
Deborah Haynes, Data Manager
Alfredo Jurado, Security Guard
Brian Kennedy, Director
Adrienne Kermond, Tour Coordinator
Phil Langan, Security Guard
Barbara MacAdam, Jonathan L. Cohen Curator of American Art
Christine MacDonald, Business Assistant
Nancy McLain, Business Manager
Nils Nadeau, Publications and Web Manager
Kathleen O'Malley, Associate Registrar
Sharon Reed, Public Relations Coordinator
John Reynolds, Lead Preparator
Mary Ellen Rigby, Gift Shop Manager
Robert Shin, Executive Assistant
Barbara Thompson, Curator of African, Oceanic, and Native American Collections
T. Barton Thurber, Curator of European Art
Lesley Wellman, Curator of Education
Kathryn Whittaker, Security Guard
Janet Whyte, Security Guard
Matthew Zayatz, Preparator
Board of Overseers of Hopkins Center and Hood Museum of Art, 2005–6

Donna Bascom ’73
George Berry ’66, P’98
Paul Cantor ’60, P’93
Jonathan L. Cohen ’60, Tu’61
Hugh Freund ’67, P’08
James Giddens ’59
Allan Glick ’60, Tu’61, P’88
Edward Hansen P’85,’88
Thomas J. Heim ’76, Th’77
Robert Hoehn DP
Charles Hood ’51
Margaret Fellner Hunt ’78, P’09
Robert Levinson ’46, Tu’46
David Mechlin ’72
Jan Seidler Ramirez ’73
Bonnie Reiss P’06
Benjamin Schore
David Slade ’76, P’03
Barbara Dau Southwell
John (Jack) Tamagni ’56
Deborah Hope Wedgeworth ’76, P’01
Robert Weil ’40, P’73
Robert O. Wetzel ’76
Frederick B. Whittemore ’53, T’54
Jennifer Williams ’85
Pamela J. Joyner ’79, Trustee Representative

Docents, 2005–6

Charlotte Bimba
Mary Ann Cadwallader
Margie Cook
Mary Cooper
Carol DuBois
Nan Green
Yvonne Herz
Kate Hewitt
Ellen James
Adrienne Kermond
Roland Kuchel
Betty Lee
Drewry Logan, docent emeritus
Jan Lovelace
Rose Mary Lindenthal
Allan Newton
Barbara Newton
Judy Oxman
Mary Quinton-Barry
Vicky Ransmeier
Donna Reilly
Marion Swogger, docent emeritus
Sybil Williamson
Susan Wood
2005 Volunteer of the Year Award
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. In fall 2005, we were pleased to recognize the contributions of Sybil Williamson. In nominating her, her fellow docents complimented her creativity, passion for learning, and warm personality. Sybil joined the docent program in 1992, and in her thirteen years at the Hood she has distinguished herself through her constant dedication to serving the museum’s wide-ranging audiences. Before becoming a docent, Sybil served on the board of the Friends of the Hop and the Hood and worked as the manager of membership services for that organization. Sybil is currently serving on the board of the National Docent Symposium Council, an organization dedicated to serving docent volunteers across the country through education and the exchange of ideas. We thank Sybil for all she has done for the museum and, though her work as a docent, for the whole Upper Valley community.

Museum Shop Volunteers, 2005–6

Joan Bernhardt
Ellen Brydges
Helena Burdge
Marguerite Collier
Ginny Coolidge
Sophia Crawford
Helen Cummings
Martha Davis
Kirsten Franke
Barbara Haak
Mary Hamilton
Caroline Hosmer
Carol Jo Kaiser
Evelyn Kaiser
Jane McCarthy
Robin McKenzie
Laura Moth

Judy Oxman
Cindy Rand
Viola Torkelson
Louise Turner

The Hood’s dedicated Museum Shop volunteers, with Brian Kennedy and Mary Ellen Rigby.

Senior Interns, 2005–6

Brittany Beth ’06, Student Programming Intern
Cristina Duncan Evans ’06, Class of 1954 Education Intern
Katherine Harrison ’06, The Homma Family Curatorial Intern
Sophia Hutson ’06, The Kathryn and Caroline Conroy Curatorial Intern
Rose McClendon ’06, Curatorial Intern
Jennifer Peterson ’06, Public Relations Intern
Meghan Rice ’06, The Erbe/Mellon Intern, Curatorial Special Project

Student Staff and Volunteers

Bridget Alex ’08 (exhibitions)
Tim Andreadis ’07 (Museum Shop)
Lindsay Arthur ’08 (visitor services)
Valerie Arvidson ’08 (education)
Philip Baguoot ’08 (visitor services)
Jessica Bloodsaw ’09 (Museum Shop)
Hannah Blunt, Davidson College (curatorial)
Elizabeth Bouton, Wheaton College (curatorial)
Katherine Cullinan ’08 (Museum Shop)
Laura French, Bates College (Museum Shop)
Eliza Gonsalves ’09 (curatorial)
Sarah Goulet, Brown University (curatorial)
Phillip Harrison ’06 (Museum Shop)
Katherine Harrison ’06 (Museum Shop)
Dorothy Tyler Harvey, Georgetown University (design)
Allan Jackson ’07 (Museum Shop)
Adam Levine ’08 (exhibitions and public relations)
Winnifred Lewis ’09 (curatorial)
Furaha Mushingi ’09 (Friends)
Daniel O’Brien ’08 (visitor services)
Tarik J. Pierce ’09 (Museum Shop)
Sam Rigby, Bates College (Museum Shop)
Kathryn Stiffler, Williams College (public relations)
Sean VanderVliet, Bates College (curatorial)
Sandra Van Ginhoven, Dartmouth MALS (curatorial)
Daniela Vasquez ’09 (Museum Shop)
Abigail Weir, Williams College (curatorial and academic programming)
Lindsey Wolf ’08 (education)

Juliette Bianco, Assistant Director
• Member, American Association of Museums
• Co-taught with Giavanna Munafa, “West Meets East: Identity, Culture, and Workplace Effectiveness,” human resources course, Dartmouth College, February 1 and 8, 2006
• Attended “The College Museum: A Collision of Disciplines, A Laboratory of Perception,” The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, April 7–8, 2006
• Presented lecture entitled “Coaxing the Spirits to Dance: The Making of an Exhibition” at Plymouth State University, May 26, 2006

Amy Driscoll, Assistant Curator of Education
• Member, National Art Education Association
• Presented at the National Art Education Association Conference, Chicago, “Art and Writing” panel and “Teacher Institutes: Beyond the One Day Workshop” panel, March 21–26, 2006

Kellen Haak, Collections Manager/Registrar
• Member, American Association of Museums (member, AAM Registrar’s Committee)
• Member trustee, Board of Trustees, Williamstown Art Conservation Center
• Attended American Association of Museums Conference, Boston, April 27–28, 2006

Patrick Dunfey, Exhibitions Designer/ Preparations Supervisor
• Member, American Association of Museums

Katherine Hart, Associate Director and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming
• Member, College Art Association
• Traveled to Kuwait to research exhibition of Islamic art, December 2005

Contract Workers

Susan Achenbach, matting and framing
Toby Bartles, carpentry and installation
Brian Burnett, furniture, carpentry, and installation
Louise Glass, framing
Vivian Ladd, education consultant
Jeffrey Nintzel, photographer

Staff Activities

Kris Bergquist, School and Family Programs Coordinator
• Member, National Art Education Association
• Member, American Association of Museums
• Presented at the National Art Education Association Conference, Chicago, “Developing Effective Family Guides” panel, March 21–26, 2006
Served on a closed panel at the College Art Association annual conference, “The Role of the College and University Museum,” February 23, 2006 (excerpts from this panel are being published in the College Art Journal in Fall 2006)

Attended pre-conference session at National Art Education Association Conference, Chicago, March 20–21


Attended “The College Museum: A Collision of Disciplines, A Laboratory of Perception,” The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, April 7–8, 2006

Attended American Association of Museums Conference, Boston, April 27–28, 2006

Deborah Haynes, Data Manager

• Attended Museum Computer Network Meeting, Boston, October 2005

Brian Kennedy, Director

• Attended Saint-Gaudens annual meeting, Cornish, New Hampshire, July 9, 2005

• Led annual Lathrop Fellows art museum tour, Boston, September 29–October 1, 2005

• Delivered Marks of Distinction exhibition reception speech, National Academy Museum, New York City, October 27, 2005


• Traveled to Kuwait to research exhibition of Islamic art, December 2005


• Delivered opening speech for Friends of Norris Cotton Cancer Center (NCCC) Art and Sports exhibition, Hanover, New Hampshire, February 3, 2006

• Attended The Berkshire Conference, Williamstown, Massachusetts, February 10–12, 2006

• Spoke at the “University and College Art Museum Seminar at the Yale Center for British Art,” New Haven, March 23–24, 2006

• Delivered introductory remarks, Ava Gallery, Edvard Munch exhibition opening, Lebanon, New Hampshire, April 9, 2006

• Attended NH Council on the Arts 40th Anniversary celebration at the Currier Museum of Art, Manchester, New Hampshire, April 13, 2006

• Attended “A Centennial of Ideas 2006,” AAM annual meeting, Boston, April 27–May 1, 2006

• Presented to educators representing the international offices of NH Colleges and Universities at their monthly state meeting hosted by Dartmouth, April 5, 2006

• Attended “The College Museum: A Collision of Disciplines, A Laboratory of Perception,” conference at The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, April 7, 2006

• Attended Dartmouth College-sponsored Getty Villa tour and reception, Pacific Palisades, California, May 12, 2006

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

• Member, Association of Art Museum Curators

• Member, Association of Historians of American Art

• Delivered remarks and participated in panel discussion, Hiram Powers Bicentennial Commemoration, Woodstock Historical Society, Woodstock, Vermont, July 29, 2005

• Delivered gallery talk for members of Dartmouth Club of Western Michigan, “Marks of Distinction: Two Hundred Years of American Drawings and Watercolors,” Grand Rapids Art Museum, September 7, 2005


• Attended College Art Association annual meeting, Boston, February 23–25, 2006
• Authored two catalogue entries for the forthcoming New Hampshire Historical Society exhibition catalogue *Consuming Views: Art and Tourism in the White Mountains, 1850–1900*

Nils Nadeau, *Publications and Web Manager*
• Member, Association of Art Editors
• Attended the Twelfth National Museum Publishing Seminar, June 1–3, 2006, Philadelphia
• Attended “Digital Imaging—Optimizing Photographs for PowerPoint and/or the Web,” Dartmouth College, June 6, 2006

Kathleen O’Malley, *Associate Registrar*
• Attended ARTSTOR demonstration, Dartmouth College Library, February 21–22, 2006
• Attended American Association of Museums Conference, Boston, April 27–28, 2006
• Attended “Strategic Planning for Digitization,” workshop, Museum of Science, Boston, May 1, 2006
• Attended “Digital Imaging—Optimizing Photographs for PowerPoint and/or the Web,” Dartmouth College, June 6, 2006

John Reynolds, *Lead Preparator*
• Member, New England Museum Association
• Participated in matting and hinging workshop at Williamstown Conservation Center, Williamstown, Massachusetts, July 21–22, 2005
• Participated in glazing techniques workshop at Williamstown Conservation Center, Williamstown, Massachusetts, October 21, 2005

Mary Ellen Rigby, *Museum Shop Manager*
• Member, Museum Store Association

Barbara Thompson, *Curator of African, Oceanic, and Native American Collections*
• Member, Arts Council of the African Studies Association
• Member, Pacific Arts Association
• Member, Association of Art Museum Curators

Lesley Wellman, *Curator of Education*
• Member, National Art Education Association
• Member, American Association of Museums
• Attended National Art Education Association conference, Chicago, March 21–26, 2006
• Presented session on museum education to Museum Studies class at Plymouth State University, April 26, 2006
• Observed Yale Center for British Art and Yale Medical School collaboration, April 6, 2006
• Attended American Association of Museums Conference, Boston, April 27–28, 2006

Matt Zayatz, *Preparator*
• Participated in matting and hinging workshop at Williamstown Conservation Center, Williamstown, Massachusetts, July 21–22, 2005
• Participated in glazing techniques workshop at Williamstown Conservation Center, Williamstown, Massachusetts, October 21, 2005
BY THE NUMBERS
JULY 1, 2005–JUNE 30, 2006
<table>
<thead>
<tr>
<th><strong>Attendance</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum attendance</td>
<td>34,933</td>
</tr>
<tr>
<td>Dartmouth student attendance</td>
<td>7,406</td>
</tr>
<tr>
<td>Children attendance</td>
<td>7,003</td>
</tr>
<tr>
<td>Adult attendance</td>
<td>20,524</td>
</tr>
<tr>
<td>Attendance at exhibitions worldwide that included Hood objects on display</td>
<td>452,421</td>
</tr>
<tr>
<td>Program attendance</td>
<td>6,284</td>
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<table>
<thead>
<tr>
<th><strong>Exhibitions, Publications, and Communications</strong></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Exhibitions at the Hood</td>
<td>10</td>
</tr>
<tr>
<td>Borrowed from other institutions</td>
<td>2</td>
</tr>
<tr>
<td>Publications</td>
<td>18</td>
</tr>
<tr>
<td>Circulation of newspapers, magazines, and online publications that featured the Hood</td>
<td>5,448,100</td>
</tr>
<tr>
<td>Web hits</td>
<td>192,100</td>
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<tr>
<td>Museum Shop visits</td>
<td>7,176</td>
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<table>
<thead>
<tr>
<th><strong>Permanent Collections</strong></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Works in collection</td>
<td>65,000</td>
</tr>
<tr>
<td>Works receiving conservation</td>
<td>19</td>
</tr>
<tr>
<td>Loans to other institutions</td>
<td>143</td>
</tr>
<tr>
<td>New acquisitions</td>
<td>272</td>
</tr>
<tr>
<td>Objects in the collection digitized</td>
<td>4,021</td>
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<table>
<thead>
<tr>
<th><strong>Academic Use of Study-Storage and Galleries</strong></th>
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</thead>
<tbody>
<tr>
<td>Number of class visits to study-storage</td>
<td>91</td>
</tr>
<tr>
<td>Number of faculty visits to study-storage</td>
<td>132</td>
</tr>
<tr>
<td>Number of student visits to study-storage</td>
<td>1,155</td>
</tr>
<tr>
<td>Works pulled from storage for study by faculty and students</td>
<td>3,424</td>
</tr>
<tr>
<td>Class visits to galleries</td>
<td>54</td>
</tr>
<tr>
<td>Students using galleries</td>
<td>1,166</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Programs</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs</td>
<td>99</td>
</tr>
<tr>
<td>Lectures, symposia, gallery talks, tours, and special events</td>
<td>58</td>
</tr>
<tr>
<td>Adults on tours</td>
<td>1,181</td>
</tr>
<tr>
<td>Children on tours</td>
<td>1,187</td>
</tr>
<tr>
<td>Family Days and ArtVentures</td>
<td>10</td>
</tr>
<tr>
<td>Workshops for teens</td>
<td>3</td>
</tr>
<tr>
<td>Workshops for adults</td>
<td>3</td>
</tr>
<tr>
<td>Teachers participating in workshops</td>
<td>41</td>
</tr>
<tr>
<td>Non-curricular Dartmouth student programs in museum</td>
<td>25</td>
</tr>
<tr>
<td>Attendance at non-curricular Dartmouth student programs</td>
<td>1,930</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Staff</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Full Time</td>
<td>23</td>
</tr>
<tr>
<td>Part Time</td>
<td>8</td>
</tr>
<tr>
<td>Temporary</td>
<td>5</td>
</tr>
<tr>
<td>Adjunct Faculty</td>
<td>1</td>
</tr>
<tr>
<td>Senior Interns</td>
<td>7</td>
</tr>
<tr>
<td>Volunteers</td>
<td>110</td>
</tr>
<tr>
<td>Docents Emeriti</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Museum Statistics</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Galleries</td>
<td>8</td>
</tr>
<tr>
<td>Gallery square footage</td>
<td>9,776</td>
</tr>
<tr>
<td>Number of classes/films/meetings held in the Hood’s Loew Theater</td>
<td>451</td>
</tr>
<tr>
<td>Number of classes/meetings in Sanders Seminar Room</td>
<td>44</td>
</tr>
<tr>
<td>Number of receptions in Hood</td>
<td>39</td>
</tr>
</tbody>
</table>

An Anthropology Department class in Sanders Seminar Room.
STRATEGIC PLAN
2006-2010
In fall 2005 the staff of the Hood Museum of Art worked together to determine what we wanted the Hood to be in four years’ time and what was necessary to realize this vision. Through question-and-answer sessions we solicited valuable input and critique from the Hood’s Board of Overseers, the Friends of Hopkins Center and Hood Museum of Art, docents and shop volunteers, and key Dartmouth and Tuck administrators. The resulting plan, which is announced in this publication and on the Hood’s newly designed Web site, is the result of this broad sharing of vision.

The strategic plan maps the purpose, objectives, key strategies, and direction of the Hood Museum of Art for the years 2006 through 2010 within the context of planning for reaccreditation by the American Association of Museums (AAM) in 2007 and the twenty-fifth anniversary of the Hood Museum of Art in 2010, both opportunities to measure the museum’s success. The plan is framed to be consistent with the purpose, intellectual character, and core values of Dartmouth College, including especially its commitments to academic and student life and to diversity.

In 2006–7, the Hood staff will address the strategic plan with a focus on three main goals: (1) making the most effective use of the museum’s large and diverse collections, (2) increasing the visibility, presence, and impact of the museum on campus and in the community, and (3) creating moments of visual excitement—transformative art experiences that will remain in the memory of every person who witnesses them.

Purpose

The purpose of the Hood Museum of Art at Dartmouth College is to inspire, educate, and collaborate with our college and broader communities about creativity and imagination, through direct engagement with works of art of historic and cultural significance, by making effective use of our collections and staff.

Objectives

The strategic plan builds on the museum’s achievements and gives direction for the management and development of our collections, audiences, and resources.

Objective 1: Manage and Develop Our Collections

To acquire works of art by purchase and gift to enhance the aesthetic and cultural impact of the Hood Museum of Art’s collections and build on their strengths, and to manage and protect all of the works in the museum’s care.

Key Strategies

MANAGE

- Maintain the collections catalogue through research, imaging, and documentation, using appropriate technologies.
- Research, document, and review the collections, identifying strengths and gaps and evaluating future acquisitions needs.
- Build on our role as a museum in an academic environment by promoting our dual provision of public galleries and study-storage areas.

DEVELOP

- Conserve, protect, and secure the collections by reorganizing, improving, and expanding storage facilities.
- Identify and acquire works of art by purchase, gift, and loan to build on strengths and fill gaps in the collections.
- Identify potential donors and acquire works of art and acquisitions funds from them in collaboration with the College’s development office.
Objective 2: Manage and Develop Our Audiences
To provide access to works of art through displays, exhibitions, programs and activities, publications, the internet, and promotion.

Key Strategies
MANAGE
- Engage our audiences by promoting our collections and works of art on loan through lively and diverse exhibitions, displays, and publications.
- Identify and evaluate our College and community audiences’ knowledge of and access to our collections, exhibitions, and programs.
- Make the most effective use of museum facilities, including the public galleries, study storage, classroom spaces, and information technology for our diverse audiences.

DEVELOP
- Inspire, educate, and collaborate with College and broader audiences through direct engagement with exciting and provocative works of art.
- Attract new audiences by developing and promoting the relationships between academic programming and other educational programming at the College and in the community through collaboration and partnerships.
- Increase our capacity to engage College and broader audiences through enhanced facilities, promotion, and information technology services.

Objective 3: Manage and Develop Our Resources
To strengthen our funding, facilities, staff, technology, and intellectual capital.

Key Strategies
MANAGE
- Organize and manage our staff, facility, and information technology resources to make effective use of our collections in support of our objectives.
- Manage and evaluate our resources to provide the most effective access for our diverse audiences.
- Realize the potential of our many sources of support to fund our objectives.

DEVELOP
- Secure funds for the development of our collections, staffing, facilities, and information technologies resources.
- Develop our resources to attract, inspire, and engage our audiences with curricular and non-curricular programming.
- Expand and develop new sources of support to fund our objectives.

Jonathan L. Cohen, Chairman of the Hood Museum of Art Board, meets with Hood staff during its strategic planning period.
CAMPAIGN PRIORITIES
Dartmouth College possesses one of the oldest and most respected campus-based art museums in the United States. The earliest acquisitions came into the “young museum at Dartmouth” in 1772. Those objects—among them a mastodon molar—are still on site and can be studied by undergraduates and faculty today. College collections grew steadily, if unsystematically, throughout the nineteenth and twentieth centuries, with museum exhibits spread throughout various academic departments (for example, Anthropology, Art History, Studio Art, and Classics). In the late 1970s, the administration initiated plans to gather all of the college collections in a free-standing, state-of-the-art facility to be called the Hood Museum of Art (after long-time College trustee Harvey P. Hood, whose family made a generous gift toward the construction of the museum building).

The renowned postmodernist architect Charles W. Moore began designing the Hood in 1981, and the building opened to sustained critical approval in September 1985. Since then, the collections have grown in both quantity and quality. Today the museum preserves almost 65,000 objects from throughout the world, all of them available for study in the public galleries or else privately (by appointment) in the Bernstein Study-Storage facility. Special strengths include the collections of Old Master prints, Native American art, Oceanic art, colonial American silver, American painting and drawings, and contemporary sculpture. The Hood’s reputation as a model teaching museum has been underscored by the exhibitions that it regularly organizes and travels to other leading institutions throughout the United States—for example, The Age of the Marvelous (1991), Intimate Encounters: Love and Domesticity in Eighteenth-Century France (1997), José Clemente Orozco in the United States, 1927-1934 (2002), and Coming of Age in Ancient Greece: Images of Childhood from the Classical Past (2003). These projects receive major outside funding support from government and private agencies. Recent grants have come to the museum from the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, The Andrew W. Mellon Foundation, The Rockefeller Foundation, The Alexander S. Onassis Public Benefit Foundation (U.S.A.), and the US/Mexico Fund for Culture. Public programs are vibrant at the Hood and, as a result, the museum attracts roughly 35,000 visitors per year (approximately a third of whom are students).

The museum consists of approximately 40,000 square feet of usable space divided among galleries, storage areas, workshops, and administrative areas. At present, the staff is comprised of twenty-three full-time employees (many of whom have advanced degrees in art history or related fields), eight part-time employees, and dozens of community volunteers. Additionally, through a highly competitive process, the museum appoints between five and ten senior interns per academic year. Exhibitions, acquisitions, and other programs at the museum are described in its illustrated quarterly magazine. Roughly 50 percent of the annual operating budget of the museum is contributed by Dartmouth College; the remainder is raised by the director or derived from endowment income.

The last fundraising effort on behalf of the College yielded significant new support for education and academic programming at the Hood. Thanks largely to the Charles H. Hood and Andrew Mellon Foundations, these areas have developed substantial, relatively secure
funding that is scaled appropriately to the fundamental teaching purpose of this institution. The focus of the next few years of fundraising will be toward new, equally worthy institutional priorities, as described below.

The goals for the Hood address the following needs:

- To support directly the fundamental purpose of the museum as a teaching institution, preserving, exhibiting, and interpreting works of art for a diverse public in the most professional manner.
- To expand and strengthen the physical infrastructure for the arts at Dartmouth.
- To make the collections accessible to students, faculty, staff, and the broader community.
- To meet student interest through expanded programs.
- To build the Hood Museum of Art endowment and reduce its dependency on current-use funding.
- To respond to unique opportunities as they emerge.

Hood Museum of Art Program and Endowment Growth Opportunities

**Museum Personnel Endowment**

**DIRECTORSHIP**

Most museum directorships at major institutions today are named, providing an enduring reference to the patron while ensuring professional continuity in that role. The Hood Museum of Art has a distinguished tradition of museum directors, including Jan van der Marck, Jacquelyn Baas, James Cuno, Timothy Rub, and Derrick Cartwright. By endowing the directorship, the museum will be able to attract the type of leadership that is essential in today’s competitive museum world.

**CURATORSHIPS**

Like the director’s position, a museum’s curatorial posts today represent naming opportunities for patrons who have a deep interest in a particular cultural area. At the Hood, the following curatorial posts are available for naming: the Curator of European Art and the Curator of African, Oceanic, and Native American Collections. The Curatorships of American Art, Academic Programming, and Education have been named.

**CURATORIAL FELLOWSHIP**

This new, two- to three-year rotating position would help alleviate the administrative burden under which the Hood’s professional staff currently operates while providing training for a promising young professional in the museum field. The post would also enable the Hood curators to take brief (three- to six-month) “research sabbaticals” to pursue new projects without penalizing the rest of the museum staff or neglecting their collection areas. This practice would bring the museum into parity with peers at Harvard, RISD, and other campus-based museums of the first tier. Preference could be given to applicants with Dartmouth degrees, and the fellowship also represents an appealing naming opportunity for this reason.
Program Endowment

**EXHIBITIONS-PUBLIC PROJECTS FUND**
The Hood relies heavily upon outside funding for all of its major exhibition programs, including the substantial costs associated with mounting the traveling exhibitions that have distinguished the museum’s practice for the past twenty years. This new funding would be used to alleviate the recurring fundraising burden placed upon the director in order to mount exhibitions and other public projects of regional, national, or international significance. Temporary positions, such as designers, editors, or educators, might also be paid for out of these resources. Funds would be grouped in named, purpose-specific endowments whose patrons would be recognized whenever income was utilized from these funds.

**INFORMATION TECHNOLOGY**
The Hood is very proud of its fully computerized, searchable database, which includes over four thousand digitized images. The College pays for the computer systems, but the museum needs additional support for a new database interface as well as funds to upgrade and maintain its digitization project. An endowment in this area would guarantee that Dartmouth’s museum remains on the cutting edge of collections management through the professionalization of the Hood Museum of Art’s electronic database management and other computerized resources. New initiatives, such as the AAM’s suggested registry of Nazi-Era Provenance research, the proper exploitation of the College’s wireless capacity, and further Web site development can also only be met through the strengthening of funding to support this area.

**PUBLICATIONS**
The Hood’s publications have won awards, especially the museum’s *Quarterly* and exhibition catalogues. Other publications, however, are out-of-date, including various collections brochures, introductory books about specific collections, and the more comprehensive *Treasures of the Hood*. Complete catalogues on specific collections are required. Naming opportunities exist for the entire suite of Hood publications, or for individual publications such as the *Quarterly*.

**ACQUISITIONS**
The museum seeks to acquire objects of art historical and aesthetic significance and has recently devised a strategic plan for acquisitions to help accomplish this goal. Current endowment income is insufficient to make many individual purchases of a world-class caliber on a regular basis, and additional resources are being sought for this reason. Additionally, the conservation of works of art already in the permanent collection represents a high priority for the curatorial staff. Purpose-specific endowments are sought for general acquisitions but also for areas of specific interest to patrons and professional staff. Certain areas—in particular African, Oceanic, and Native American Art, and contemporary art—have not received adequate acquisitions funds to date.

**CONSERVATION**
Specific funds are sought for the conservation of art work in areas of interest to patrons and professional staff. The Hood’s collections are large, and many objects were accessioned over a long period of time. The opportunity to restore these objects to presentable display condition is a journey of discovery and revelation for the interested patron.

**STUDENT INTERNSHIPS**
The Hood has achieved its target of acquiring funding for three nine-month positions, offering wonderful educational and development experiences for Dartmouth senior students.

**EDUCATION ACCESS FUND**
The Charles H. Hood Foundation gave a challenge grant to the Hood Museum of Art in support of educational projects for children from grades K through 12, and for Dartmouth college students. This vital opportunity, if taken, will expand the Hood’s outreach into the local and regional community as well as the Dartmouth undergraduate community.
FACULTY RESEARCH FUNDS
The Hood Museum of Art has a tradition of offering opportunities to members of the Dartmouth faculty to include museum objects in their curricular programming. The Mellon Foundation has been of special assistance in the past, but now a dedicated endowment is sought to underpin this essential link between the Hood and the College faculty it serves.

ENDOWED FUNDS TO SUPPORT THE UNDERGRADUATE EXPERIENCE
The Hood has developed a range of programs to support the undergraduate experience, including the Space for Dialogue exhibition and its associated publication opportunity for interns at the Hood; involvement with acquisitions, seminars, conferences, and researching catalogue entries; and participation in the preparation of exhibitions. These unparalleled opportunities for the undergraduate experience of a museum would be guaranteed in the future by endowed funding from an interested patron.

DIRECTOR’S ENDOWED DISCRETIONARY FUND
The director requires flexible funding in order to accomplish a variety of short-term educational projects. The most important of these projects relate to the professional development of staff, the more complete integration of Dartmouth students, and a new initiative to encourage more faculty research at the museum. Other projects will focus on non-curricular programs, student life-driven initiatives, and special exhibition/research projects, ensuring that currently experimental measures become mainstays of Hood practice in the future.

CURRENT-USE FUNDS
Director’s current-use discretionary funds are sought within the capital campaign largely to allow the Hood the flexibility of supporting unique program proposals and taking advantage of opportunities as they are presented. These funds may be applied to maintaining professional memberships, sustaining curatorial research, prolonging the cycle of student-oriented programs, and hiring/maintaining temporary staff for short-term projects.

STORAGE AND CONSERVATION ROOMS
From a collections management perspective, the Hood needs to improve onsite and offsite storage facilities. Custom-made racking and shelving would rationalize storage space and ensure appropriation conditions for objects in different media. Our conservation facilities require a new fit-out and a visitor study area. Students, patrons, and the general public should have the opportunity to see how art works are conserved, prepared for display by mounting and framing, and examined for art historical research purposes using the latest technological advances.

ADMINISTRATIVE OFFICE RENOVATION AND RECONFIGURATION
The Hood administrative offices were constructed to receive nine staff members in 1985; currently this space is occupied by thirty-one staff and seven interns. A space audit is now necessary and funds are needed to better adapt the available area to current requirements.

PUBLIC SCULPTURE MAINTENANCE AND RESITING
The Hood is responsible for all of the art works on the Dartmouth campus, including current and planned public sculpture projects. Certain sculptures would benefit from a maintenance and resiting program, and others could be retrieved from storage and placed in agreed-upon sites to enliven the campus.

For information about development opportunities at the Hood, please contact the director’s office at (603) 646-2348 or email Brian.Kennedy@Dartmouth.Edu (Director of the Hood) or Roberta.Shin@Dartmouth.Edu (Assistant to the Director).