WELCOME TO THE
HOOD MUSEUM OF ART,
DARTMOUTH COLLEGE

The Hood Museum of Art’s exhibitions program has long delivered a global perspective from its location in the town of Hanover, New Hampshire. The 2007 season includes two major traveling exhibitions—the dazzling work of Ghanaian-born artist El Anatsui in GAWU, and Our Land: Contemporary Art from the Arctic, the inaugural exhibition of the official Government of Nunavut collection of Inuit art. These exhibitions offer contrasting and contemporary interpretations of tradition and change at the earth’s equator and at its poles. The designation of 2007 as International Polar Year will also be marked by Thin Ice: Inuit Traditions within a Changing Environment, an

Cover: Eastman Johnson, Back from the Orchard, 1876, oil on board. 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 José Guerrero, by exchange; P.993.26 (detail)
exhibition of Dartmouth’s Arctic collections. This summer, the Hood will display in Dartmouth’s splendid Baker Library a commissioned project of monumental sculpture by Chinese artist Wenda Gu. The work is made of the hair of thousands of Dartmouth and regional community members. Finally, we present the first in a series of annual exhibitions offering an opportunity to experience the museum’s permanent collections in an in-depth way. The Hood’s diverse American art collection of works from 1773 to 1950 launches the series. We hope you will enjoy a visit to the Hood Museum of Art—Dartmouth’s museum, a museum of art, a teaching museum, and a museum for everyone. There is a wealth of additional information on our relaunched Web site, www.hoodmuseum.dartmouth.edu, and as always, admission is free to the museum’s exhibitions and public programs.

Brian Kennedy
Director
THE COLLECTIONS

The Hood Museum of Art at Dartmouth College is one of the oldest and largest college museums in the country. The award-winning building designed by Charles Moore and Chad Floyd of Centerbrook Architects was completed in 1985, yet the museum’s collections stretch back to 1772, three years after Dartmouth College was founded.

The collections of the Hood are rich, diverse, and available for the use of both the College and the broader community. Access to works of art is provided through permanent collection displays, the online collections database, special exhibitions, the Web site, scholarly publications, and programs and events.

Numbering some 65,000 objects, the Hood’s collections present art from ancient cultures, the Americas, Europe, Africa, Papua New Guinea, and many other regions of the world. Ancient highlights include the magnificent ninth-century

Attributed to the Berlin Painter, Panathenaic amphora, about 480–470 BCE, terracotta, black-figure. Gift of Mr. and Mrs. Ray Winfield Smith, Class of 1918; C.959.53
BCE reliefs from the Assyrian palace of Ashurnasirpal II and a Panathenaic amphora by the Berlin Painter.

African art at the Hood, which is particularly strong in West African masks and wooden figural sculptures, has been complemented recently by several sacred objects from Tanzania as well as *Hovor* (2003), a spectacular work made from the discarded aluminum seals of liquor bottles woven together with copper wire by El Anatsui, on exhibition this winter.

The collections are especially rich in American art, with excellent portraits, landscapes, genre paintings, and sculptures by noted American artists including William Merritt Chase, Maria Oakey Dewing, Harriet Hosmer, Eastman Johnson (see cover), Willard Metcalf, Frederic Remington, John Sloan, Lilly Martin Spencer (see next page), Thomas Sully, and Abbott Thayer. European art includes works by Sir Lawrence Alma-Tadema,
Pompeo Batoni, Jan Davidsz. de Heem, Perugino, and Carle Vanloo, as well as more than three thousand Old Master and nineteenth-century prints.

Lilly Martin Spencer, *The Jolly Washerwoman*, 1851, oil on canvas. Purchased through a gift from Florence B. Moore in memory of her husband, Lansing P. Moore, Class of 1937; P.993.25

Jan Davidsz. de Heem, *Still-Life with Grapes*, about mid-1660s, oil on canvas. Purchased through the Mrs. Harvey P. Hood W'18 Fund and the Florence and Lansing Porter Moore 1937 Fund; 2006.11
Modern and contemporary art at the Hood includes the work of such recognized artists as Jean Dubuffet, Wassily Kandinsky, Yves Klein, Sol LeWitt, Robert Motherwell, Georgia O’Keeffe, Pablo Picasso, Mark Rothko, Edward Ruscha, and Sean Scully.

For more information about the Hood’s collections, and to search the online database, please visit our Web site at www.hoodmuseum.dartmouth.edu.
2007 EXHIBITIONS

From Discovery to Dartmouth:
The Assyrian Reliefs at the Hood Museum of Art, 1856–2006

Through June 17

The Assyrian reliefs on display in the Hood are one of Dartmouth’s most prized possessions in the realm of art and culture. Originally part of the decorative scheme of the Northwest Palace of King Ashurnasirpal II (883–859 BCE) in Nimrud, Iraq, the six large reliefs depict a ritual performance undertaken by the king, with human and supernatural beings in attendance. This special installation includes interactive 3D computer reconstructions by Learning Sites, Inc., presenting them in their original contexts.

View east in the Throne Room of the Northwest Palace of King Ashurnasirpal II at Nimrud (ancient Assyria, present-day Iraq) as it may have looked during the 9th century BCE, showing the king walking past a glowing pile of coals in a portable brazier by his throne; rendering from the Learning Sites interactive 3D computer model of the palace. © 2006 Learning Sites, Inc.
El Anatsui: GAWU
January 6–March 4

El Anatsui, a Ghanaian-born artist who has lived in Nigeria for the past thirty years, uses found objects to celebrate Africa’s rich artistic and cultural heritage. Beyond their aesthetic value, his focus on recycled materials comments upon the continent’s broader concerns, particularly the adverse effects of globalization, consumerism, and waste. In his series of metal “tapestries,” Anatsui literally transforms trash into awe-inspiring objects of beauty that convey a sense of hope and cultural renewal. This exhibition is organized by the Oriel Mostyn Gallery in Wales.

El Anatsui, Hovor, 2003, aluminum wrappings from the tops of bottles and copper wire. Purchased through gifts from the Lathrop Fellows; 2005.42
Thin Ice: Inuit Traditions within a Changing Environment
January 27–May 13

The Hood’s collection of nineteenth- and early-twentieth-century Arctic objects reveals the Inuit people’s involvement with their environment, their highly specialized hunting techniques, their use of available materials, and the ingenious technology of their equipment. While these objects tell much about the past existence of the Inuit, they also convey nature’s intimate connection to their culture even today, as it changes through Western contact and the impact of a shifting climate.

Arctic, Canada, Inuit, fish hook, late 19th–early 20th centuries, brass or copper, ivory, sinew, fishing line; 29.58.7934

Our Land: Contemporary Art from the Arctic
March 27–May 20

Organized by the Peabody-Essex Museum, this exhibition features works from their important Nunavut Territorial collection of contemporary Inuit art, which
celebrates the growth of Inuit creative expression over the past five decades. The works reveal how long-held artistic Inuit traditions inspire contemporary sculpture, prints, fiber arts, photography, and digital media that reflect Inuit societal values of family, community, and worldview as expressed through Inuit Qaujimajatuqangit, or traditional knowledge.


**Pilobolus Comes Home: Three Decades of Dance Photographs**
**March 27–July 8**

Pilobolus Dance Theatre, founded by four Dartmouth students in 1971, has changed the course of contemporary dance with its signature style of closely combined bodies and a radically innovative approach to collaborative artistic creation. Dartmouth is celebrating Pilobolus’s recent donation of its remarkable archives to the College with a residency, performances, educational programs, and an exhibition at the Hood of stunning photographs chronicling thirty-five years of the company’s work.

Photograph of Pilobolus dancers by Robert Whitman.
American Art at Dartmouth: Highlights from the Hood Museum of Art
June 9–December 9

American art has long been a mainstay of Dartmouth College’s collections, beginning with a gift in 1773 of a Boston-made silver bowl from Royal Governor John Wentworth to Dartmouth’s founder, Eleazar Wheelock, in honor of the first commencement. The largest selection of the American collection ever presented at the Hood, this exhibition showcases over one hundred paintings, sculptures, silver pieces, and other decorative arts made from about 1705 to 1950. Artists represented include Paul Revere, John Singleton Copley, Gilbert Stuart, Thomas Doughty, Winslow Homer, Thomas Eakins, Frederic Remington, Willard Metcalf, Maria Oakey Dewing, John Sloan, Augusta Savage, Paul Sample, Maxfield Parrish, and Georgia O’Keeffe.
Wenda Gu: hair monument
Site-Specific Installation in Baker Library’s Main Hall
June 9–October 28

Wenda Gu: Retranslation and Rewriting Tang Dynasty Poetry
Hood Museum of Art Installation
June 9–September 9

The Hood Museum of Art and Dartmouth College Library present a two-part installation and exhibition by avant-garde Chinese artist Wenda Gu. Part of an ongoing global project, the monumental sculpture in the library is created from hair collected in 2006 from thousands of Dartmouth College students, faculty, and staff, and community members. Wenda Gu’s hair sculptures grow from his dream that through art he might unite humanity and encourage international understanding. The exhibition in the Hood galleries presents the artist’s recent work on paper.

Student participating in a Wenda Gu hair drive, summer 2006.
Resonance and Inspiration: New Works by Magdalene Odundo
June 30–October 14

Organized by the Samuel P. Harn Museum of Art, University of Florida, this exhibition presents recent vessels and drawings by Kenyan-born ceramic artist Magdalene Odundo. Reflecting the technical and conceptual influences of an artist who lives abroad and has studied in England, India, and Nigeria, Odundo’s work is inspired by millennia of vessel-making from all over the world. Her lustrous thin-walled creations are so difficult to make that she completes only a few each year.

Magdalene Odundo, Vessel Series III, no. 3, 2005–6, red clay, carbonized and multi-fired, artist collection © courtesy of Anthony Slayter-Ralph

Paintings and Sculpture from the Currier Museum of Art
July 21–September 23

While the Currier Museum of Art in Manchester, New Hampshire, is closed for renovation and expansion, the Hood is exhibiting some of that museum’s exceptional paintings and sculptures, including works by Joos van Cleve, Balthasar van der Ast, Jacob van Ruisdael, John Constable, Henri Matisse, and Pablo Picasso.

**American Works on Paper to 1950: Highlights from the Hood Museum of Art**

**September 22–December 9**

Complementing *American Art at Dartmouth*, this exhibition highlights the museum’s rich holdings of works on paper, including drawings, watercolors, prints, and photographs by such diverse artists as John James Audubon, Southworth and Hawes, William Trost Richards, James McNeill Whistler, Mary Cassatt, Lewis Hine, Childe Hassam, Stuart Davis, Edward Hopper, James Van Der Zee, Dorothea Lange, Grant Wood, and Jackson Pollock.

The Hood offers a diverse range of programs and events for adults, teens, families, and regional schools throughout the year, in addition to programs for Dartmouth students, faculty, and staff. Lectures, gallery talks, receptions, workshops, and guided tours of the collections and special exhibitions are offered frequently. Recent lecturers have included artist Fred Wilson, historian Simon Schama, and author Jonathan Harr. Please monitor the Hood’s Web site, www.hoodmuseum.dartmouth.edu, for this year’s engaging events, including a ceremonial performance by artist Wenda Gu in June and a series of American art lectures and gallery talks in summer and fall.

Multiple-visit programs and tours bring thousands of school children to the museum annually. Family Days offer self-guided tours and hands-on studio projects for children ages 6–12 and their adult companions on select Sunday afternoons. ArtVentures takes
place the first Saturday of each month, October through May, and is open on a pre-registration basis to children ages 8 and older. Special teen workshops help young adults ages 14–18 explore the world of art.

Information about all of the museum’s exhibitions, programs, and events is available on the Web site or by calling the museum’s education department at (603) 646-1469. All exhibitions and events, unless otherwise noted, are free and open to everyone.

Third graders enrolled in the ArtStart program enjoy a collaborative artwork by Japanese artist Hiroshi Fuji.

(above left) Will Owen (left), Librarian at the University of North Carolina at Chapel Hill and collector of Australian Indigenous art, leads a tour of the Dreaming Their Way exhibition in autumn 2006.
GENERAL INFORMATION

The Friends of Hopkins Center and Hood Museum of Art
The Friends is an organization of community members whose purpose is to support and promote the visual and performing arts at Dartmouth College. With an annual membership you’ll receive exciting benefits, including invitations to special events, discounts at the Hood Museum Shop, and a newsletter. A wide range of membership levels is designed to appeal to individuals and families. For more information, call The Friends at (603) 646-2006 or email HHFriends@valley.net.

Group Tours
Free guided tours of the museum’s collections and exhibitions are available by appointment for any group of five or more. Call (603) 646-1469 for information.

Museum and Shop Hours
Tuesday–Saturday, 10:00 A.M.–5:00 P.M., Sunday, 12 noon–5:00 P.M., Wednesday evening to 9:00 P.M. The museum and shop are closed on Monday.

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

The museum will be closed March 12–26 for annual building maintenance, and July 4, Thanksgiving Day, and Christmas Day.

José Clemente Orozco, *Hispano-America*, from The Epic of American Civilization, 1932–34, fresco, reserve reading room, Baker Library, Dartmouth College; P.934.13.17 © 2007. The mural is located in the reserve reading room in the lower level of Baker Library. Viewing is free and open to all. Please call the reserve reading room at (603) 646-2569 for open hours. To schedule a tour of Orozco’s fresco, call the Hood’s education department at (603) 646-1469.
ACCESSIBILITY

Assistive listening devices are available for all events.

The museum, including the Arthur M. Loew Auditorium, is wheelchair accessible. For accessibility requests, please call 603-646-2809 or email AccessHood@Mac.Dartmouth.edu.

Accessible Parking

Accessible parking is located near both the north and south entrances to the Hood, including behind the museum in the lot off Lebanon Street on the east side of Spaulding Auditorium. From there follow the walkway past the entrance to Loew Auditorium and turn right after the large sculpture by Joel Shapiro. There are also accessible spaces on the south side of Wheelock Street, across from the Green. From there go under the archway and immediately turn left and follow the ramp to the entrance of the museum.

For directions and more information about the Hood, please call (603) 646-2808 or visit our Web site at www.hoodmuseum.dartmouth.edu.
DIRECTIONS BY CAR

From the Boston area (about 2.5 hours):
Take I-93 north to I-89 north at Concord, NH. Get off I-89 at Exit 18 in Lebanon, NH, onto Rt. 120. Bear right off the exit, heading north into Hanover. 4.1 miles from the exit, Rt. 120 forks at a traffic light. Bear right at the fork, following Rt. 120 one-half mile on South Park Street to the second traffic light. Turn left at the light, onto East Wheelock Street. After two-tenths of a mile you will come to the Hopkins Center (left) and the Dartmouth Green (right). The Hood Museum of Art is on the left, set back from the street through the archway.

From Burlington, VT (about 1.5 hours):
Take I-89 south to I-91 north in White River Junction, VT. See following directions.

From New York (about 5 hours), southern New England, and points south:
Take I-91 north to exit 13 at Norwich, VT. Bear right off the exit and cross the bridge. Continue up the hill (West Wheelock Street) to the traffic light in the center of town. Go straight through this intersection; the Green will be on your left, and on your right will be the Hanover Inn, the Hopkins Center for the Arts, and the Hood Museum of Art (which is set back from the street through the archway).

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