

HOOD MUSEUM OF ART

DARTMOUTH  
COLLEGE

# quarterly

*Winter 2017*





Photo by Robert Gill.

### A time to dream, a time to plan.

It started with a dream: build a museum with state-of-the-art classrooms, new galleries, and a great façade right on the Dartmouth Green. We dared to imagine spaces activated by students, faculty, and community members engaging with art on a daily basis.

As you know, that vision is fast becoming reality. The new museum will include increased galleries for art from around the world, some of which has

seldom been shown before. The Center for Object-Based Inquiry will allow a dozen classes each day to take advantage of the profound learning opportunities offered by teaching with art. Everyone will be welcome to gather in the new atrium, where the museum will also host everything from receptions to poetry readings. And the Hood will have two defining facades: the Tod Williams Billie Tsien–designed building, facing north, and the original Charles Moore structure, facing south. The new Hood will seamlessly blend the old with the new, the known with the unfamiliar, and the comforting with the challenging. In short, it will be dynamic.

We now find ourselves deep into the careful planning required to achieve that future vision. We readily acknowledged that architecture reveals the values that define an institution—hence the desire for an entire wing exclusively dedicated to teaching with art. But there are many other decisions to be made, all of which will come to define the new Hood, and primary among them is the distribution and layout of the galleries. For the first time in over thirty years, we will start from scratch. We will have sixteen empty galleries and nearly infinite possibilities for how to fill them.

In my past, I had the privilege of working with a seasoned curator who taught her interns to think of each gallery as a book and each wall as a chapter. What, she would ask, is the story you want to tell, and how will your decisions about what is included and where it is placed further that story? These are the very questions that face the team planning the new Hood—only we have extended that metaphor to the entire museum. We ask: What is the story we will tell across all the galleries, how will each gallery contribute to that narrative, and which specific artworks should be displayed?

Overall, the theme of the museum should be *one world, many voices*. The new installations will relish in the rich diversity of cultures across the globe and throughout time. Dartmouth has a collection that is rich in variety and deep in history, which will allow the new Hood to reflect the world through its art in ways both expected and unexpected. We anticipate ancient civilizations to be represented with objects ranging from the magisterial Assyrian reliefs to our Attic black figure amphora by the Berlin painter; European art to be centered on the great Perugino altarpiece and complemented by recent acquisitions of Renaissance bronzes; Asian art to range from Japanese prints to Korean ceramics; African nations to be represented by artists who created objects to accompany spiritual practices and by a wide variety of artists who participate in the world of contemporary art; American galleries reflective of a broad definition of art that ranges from trained artists such as Thomas Eakins to the folk traditions represented by Dave the Potter; a renewed commitment to the interconnectivity between image and society reflected in galleries dedicated to the growing collection of photography; contemporary art presented in a manner that both explores the global critical exchange of today's art world and the persistence of the meaningful local traditions that inform it; and, finally, a presentation of the vitality of Native American traditional art and contemporary practice.

As you can see, we are busy working to make the new Hood inviting, intriguing, and complex in its exhibitions, collections, programs, and facility. Stay tuned for news of our progress on these many fronts as we move from dreaming to planning and on to implementation in the coming months.

JOHN STOMBERG  
Virginia Rice Kelsey 1961s Director

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## HOOD MUSEUM OF ART

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Cover image: Bahar Behbahani, *Let the Garden Eram Flourish* (detail), from the *Let the Garden Eram Flourish* series, 2016, mixed media on canvas. Courtesy of the artist. © Bahar Behbahani. Photo by Adam Reich.

## RECENT ACQUISITIONS

### Adriaen van Ostade, *The Painter in His Studio*

A number of seventeenth-century Dutch painters gave us views of the artist in the studio, including Vermeer, Rembrandt, and Adriaen van Ostade (1610–1685), a student of painter Frans Hals who was known for his images of peasants' daily life, fetes, and tavern scenes. Later in his career, Ostade did two major paintings of the artist in the studio, one of which is in the Rijksmuseum in Amsterdam. As in this painting, the Hood's fine early impression of *The Painter in His Studio* presents a working artist of modest means at his easel before a canvas, while under the stairwell two assistants or pupils grind colors. Light enters the space through a lead-paned window at left, a lute hangs on the wall, and two sculptures—one perhaps a manikin—are displayed on a shelf. While Ostade was a prolific painter, many U.S. collections represent him through impressions of his fifty lifetime etchings. In his later years, he is clearly emulating Rembrandt, especially in a print like *The Painter in His Studio*. The Hood has an extensive collection of lifetime impressions of Rembrandt, and this work will complement them. Ostade is considered, after Rembrandt, to be one of the Dutch Golden Age's finest etchers.

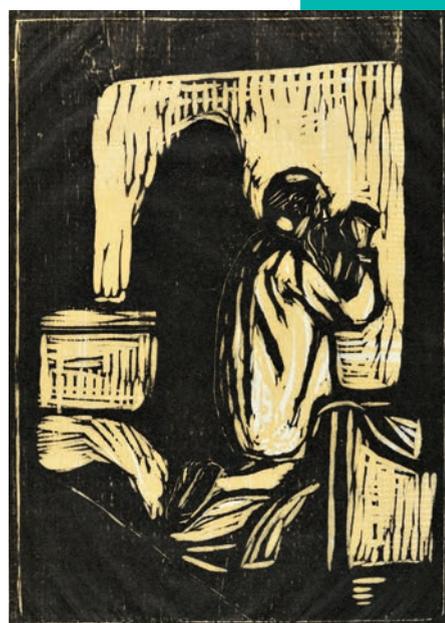
Adriaen van Ostade, *The Painter in His Studio*, about 1647–53, etching on paper. Purchased through the Jean and Adolph Weil Jr. 1935 Fund, the Barbara Dau Southwell '78 and David P. Southwell T'88 Fund for European Art, the Julia L. Whittier Fund, and the Miriam and Sidney Stoneman Acquisition Fund; 2016.28.2.



### Edvard Munch, *Old Man Praying*

*Old Man Praying* has a complex series of psychological interpretations typical of both Edvard Munch's work and of the Symbolist movement in general. The scene depicted here recalls an earlier time in the artist's life. As a twentysomething in the 1880s, Munch quarreled regularly with his devout father over religion. One night, after a particularly bad fight, the younger Munch stormed out to be with friends. Upon his return, he found his father in prayer for his "lost" son. Later in life, his diaries record his restored love for his father and sympathy for his religion. Perhaps, Munch is also making a visual reference to the familiar parable of the "Prodigal Son," which is often depicted as a son who is kneeling in the arms of his father. Some authors have seen this work as a veiled self-portrait—the old man praying as a conflation of the father and the son. In this woodcut print, Munch's lines are bold and expressionistic, and it is a key example of turn-of-the-century expressionism.

Edvard Munch, *Old Man Praying*, 1902, color woodcut printed in yellow and black on laid paper. Purchased through the Jean and Adolph Weil Jr. 1935 Fund, the Barbara Dau Southwell '78 and David P. Southwell T'88 Fund for European Art, the Julia L. Whittier Fund, and the Miriam and Sidney Stoneman Acquisition Fund; 2016.28.1. © 2016 Artists Rights Society (ARS), New York.



### Elias Sime, *Tightrope: Infatuation* and *Tightrope: Myopia*

A studious experimentalist, Elias Sime is well-known for his architectural sculptures and mixed-media paintings created with a variety of materials. Sime's work oscillates between the representational and the abstract. At its core is the desire to address human experience with integrity, profundity, and elemental force, captured in Sime's use of spent objects and salvaged materials that once had an active social life, very much in the vein of the Mexican artist Gabriel Orozco. Such is the case with his two works *Tightrope: Infatuation* and *Tightrope: Myopia*, from his acclaimed *Tightrope* series. Working with cast-away electronic motherboards, recycled electric wires, and discarded plastic components from the ubiquitous cheap mobile phones found around Africa, Sime explores the built form. According to Sime, "'Tightrope' refers to the precarious balance a city must maintain to survive and thrive." While he envisions the city as a sprawling ecosystem of form and matter, he also directs our attention to the more pressing ecological issues, such as the e-waste dumps that constitute environmental and health hazards in many cities around the world, including Addis Ababa.

Elias Sime, *Tightrope: Infatuation* and *Tightrope: Myopia 2*, 2015, reclaimed electronic components on panel. Purchased through the William S. Rubin Fund and the Evelyn A. and William B. Jaffe Fund; 2016.27.1–2. © Elias Sime. Courtesy James Cohan, New York.



# Bahar Behbahani

## *Let the Garden Eram Flourish*

In late 2013, Bahar Behbahani began a series of paintings inspired by her contemplation of the question of identity. She first came to the United States from Iran in 2003. For a while, she moved between Tehran and the United States before relocating permanently to New York in 2007. As a significant leitmotif of Iranian cultural experience, Persian gardens represented a logical recourse for Behbahani in trying to address her sense of being away from home. The suite of paintings, installations, and video in this exhibition, part of her ongoing *Persian Gardens* series, captures her engagement with what she describes

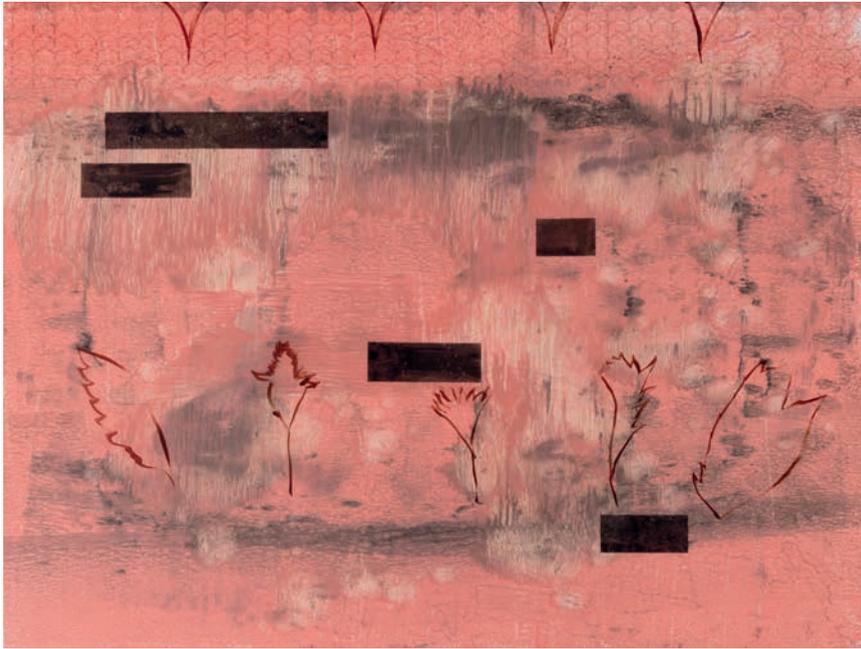
as the psychogeography of place and memory.

The exhibition's title is taken from a nineteenth-century poem by Ali Khan, poet laureate of the court of Fath Ali Shah, who wrote under the pseudonym Saba, in celebration of garden Eram, one of the oldest in Iran and presently a UNESCO world heritage site. The garden's rich history is a mirror of old Persia and modern Iranian histories. Its many pavilions and buildings, built over several dynasties by powerful families who once had the garden under their control, are a statement of power and prestige over the ages.

An engineering tour de force, the Persian or Iranian garden has gripped human imagination since its emergence in the sixth century BCE. These walled gardens comprise multilateral structures, connecting aqueducts, networks of water channels, and surrounding trees and vegetation that remain lush all year in the middle of the desert. As objects of beauty, they have attracted people from different walks of life throughout the ages, from the Persian rulers who created them to evoke their personal transcendence and political power to the diplomats, common folk, scholars, and soldiers who have sought out their exotic enchantment.



Bahar Behbahani, *Adorned with Pillars*, from the *Let the Garden Eram Flourish* series, 2016, mixed media on canvas. Courtesy of the artist.  
© Bahar Behbahani. Photo by Adam Reich.



Bahar Behbahani, *The Decisions Are Made: Activity Begins*, from the *Garden Coup* series, 2015–16, mixed media on canvas. Courtesy of the artist and Thomas Erben Gallery. © Bahar Behbahani. Photo by Adam Reich.

Haunted by the spirits of fierce power play, Persian gardens are marked by tragedy, love, betrayal, death, and redemption, and mirror Iran's fraught histories, past and present.

In the *Persian Gardens* series, Behbahani does not pursue a utopian fantasy or affirm the orientalism that the Western eye seeks in the gardens. Instead, her intensely layered vocabulary, which draws upon the schematic architectural plans, ritual geometry, and ornate aesthetics of Persian gardens, as well as the poetry they evoke, describes the histories that attend the gardens. We are invited to absorb Behbahani's rich and complex narratives woven on canvas. She approaches the Persian garden as a metaphor of politics and poetics and seeks the intersection of the public and private there. Highly gestural, Behbahani's work can be placed within the tradition of mark making and abstraction. Abstraction is her way of seeing, of being, and of grappling with existential questions without necessarily seeking to resolve them. It affords her other possibilities as well: to reflect on self-doubts, personal struggles, expatriation, and the ambiguous space she occupies without the risk of being vulnerable. Her paintings, then, should not be seen strictly through the lenses of eastern, Persian, or Iranian aesthetic traditions. Hybridization, mirage, structures, memory, fantasy, and the power of imagination are some of the things that come to mind when looking at them. Her studio process is laborious. She works on several paintings at the

same time. They are all multi-layered and evoke the process of building construction. She begins with preparatory studies, trying out ideas and the ideal vocabulary on study canvases. When she is comfortable with the compositions, she transfers to the intended surface. In several of the works, we encounter bold and tentative markings interspersed with broad strokes and swooshes of bright and cool colors, and concealing thick black lines that populate the picture surface of some of them. Behbahani employs garden layouts and plans to underline the weight of her ideas. In *Chronicle of the Garden* and *Char Bagh* (with its quadrilateral design), for example, there is careful consideration of the structure of the garden, mathematical calculations and engineering of the irrigation and planting system, and orientation of waterways and pools. Behbahani creates architectural nets, covering the middle in the foreground in *Char Bagh* and *Preliminary Steps*, drawing inspiration from a type of Dahlia flower called the Persian monarch. In some of the paintings, she features the eight-sided star, a repeating motif that for her describes the power of structure.

Behbahani chooses her colors carefully to convey specific notions or intentions. For example, blue is used in the paintings to recall its old-Persian symbolism of royalty, and to represent the ubiquitous tile formation in Persian architecture. Blue also evokes the abundance of water in Persian gardens. The shades of red used in *The Decisions*

*Are Made: Activity Begins*, *Char Bagh*, and some of the canvases of the eight-in-one *Chronicle of the Garden* refer to the blossoming flowers in Persian gardens. These various elements taken from Persian architectural sites, plans, and scholarly texts, as well as from the building constructions going on around Behbahani's studio in lower Manhattan, are transformed into abstract forms. Behbahani aspires to contextualize rather than be didactic. Like others who have painted famous gardens, including Monet, Van Gogh, Cezanne, and Kandinsky, she is fascinated by both their conceptual and visual offerings.

Born in Tehran in 1973, Behbahani pursues a multidisciplinary practice that includes paintings, video, installation, and performance. Her work has been featured in major venues, biennials, and film festivals including Queens Museum, New York, Michigan State University's Eli and Edythe Broad Art Museum, Macro, Museum of Contemporary Art, Italy, Asia Art Biennial, Bangladesh, Shanghai Biennale, and the Tribeca Film Festival, New York. She was awarded the Open Society Institute's Art and Culture Network Program grant and a Pollock Krasner Foundation grant (through the Art Omi International Artists Residency) in 2011 and 2013, respectively. Her work is in many public and private collections, including the Queensland Museum, Australia, Sharjah Art Foundation, United Arab Emirates, and Columbia Hospital, New York. Behbahani obtained her BFA (1995) and MFA (1998) from the University of Tehran's School of Fine Arts at a time when the principal form of expression for many Iranian artists was abstraction. This arose out of the necessity to speak with subterfuge due to the political dynamic at play in the country then (which has since improved). The last few years have seen a growing interest in Iranian art in Iran and in the international mainstream, and *Let the Garden Eram Flourish* is also a metaphor for this recent development in the art world.

UGOCHUKWU-SMOOTH C. NZEWI  
Curator of African Art

The exhibition *Bahar Behbahani: Let the Garden Eram Flourish*, on view at Hood Downtown January 5–March 12, 2017, was organized by the Hood Museum of Art, Dartmouth, and generously supported by the Evelyn A. J. Hall Fund and the Cissy Patterson Fund.

# calendar of events

HOOD DOWNTOWN IS LOCATED AT 53 MAIN STREET, HANOVER, NH

## JANUARY

**12 January, Thursday, 7:00–9:00 P.M.**

Hood Downtown

### **Dartmouth Night at Hood Downtown: Student Reception**

Explore the new exhibition *Bahar Behbahani: Let the Garden Eram Flourish* and meet Iranian-born artist Bahar Behbahani. Light refreshments provided. Wine for 21+ with state I.D. Free and open to all Dartmouth students.

**13 January, Friday, 6:00–7:00 P.M.**

Hood Downtown

### **Members Opening Reception for Bahar Behbahani: Let the Garden Eram Flourish**

Current members are invited to explore the exhibition and enjoy a complimentary wine and cheese reception in the company of the artist.

**13 January, Friday, 7:00–9:00 P.M.**

Hood Downtown

### **Public Opening Reception for Bahar Behbahani: Let the Garden Eram Flourish**

Explore the new exhibition, enjoy light refreshments, and meet the artist.

**14 January, Saturday, 2:00 P.M.**

Hood Downtown

### **CONVERSATIONS AND CONNECTIONS An Afternoon with Artist Bahar Behbahani**

In this informal discussion, chat with Bahar Behbahani and Smooth Nzewi, the Hood's curator of African art, about Behbahani's paintings on view. Limited seating is available.

**18 January, Wednesday, 7:00 P.M.**

Hood Downtown

### **The Montgomery Fellows Program in Cooperation with the DEN and Hood Museum of Art ART AND INNOVATION SPEAKER SERIES “The Mahjoubia Project: Bridging the Gap between the Handmade and the Industrial”**

Eric van Hove, PhD, spring 2017 Dartmouth Montgomery Fellow, conceptual artist, and social entrepreneur, will discuss the prototypes for his current project, *Mahjoubia*, a commercial electric motorbike using mainly Moroccan handcraft. Reception to follow. Register and find more information online. *Co-sponsored by the Montgomery Fellows Program, DEN, and the Hood Museum of Art.*

**25 January, Wednesday, 6:30–8:30 P.M.**

### **ADULT WORKSHOP**

#### **In the Garden: The Intersection of Politics and Poetics**

Explore the work of Iranian-born, Brooklyn-based artist Bahar Behbahani and consider the garden as both an object of transcendence and a metaphor for Iran's fraught histories. In the studio, experiment with a range of materials to create your own response to this exhibition. Enrollment is free, but limited. Please register through the museum's online calendar by January 21.

## FEBRUARY

**2 February, Thursday, 7:00–9:00 P.M.**

Hood Downtown

### **SIP AND SKETCH**

Drop in and bring a friend to sketch from a still life and works on view while enjoying light refreshments. Wine for 21+. All materials provided. No experience necessary.

**8 February, Wednesday, 12:30 P.M.**

Hood Downtown

### **LUNCHTIME GALLERY TALK “Gardens, Spies, and History”**

Gene R. Garthwaite, Professor Emeritus of History, Dartmouth College

Representation, metaphors, and irony are embedded in Behbahani's paintings, but they are also deeply embedded in history—not only in Iran's rich and ancient garden history but also in more recent political history, as Professor Garthwaite will discuss.

**15 and 22 February, Wednesdays, 7:00–8:00 P.M.**

### **TWO-PART ADULT WORKSHOP**

#### **The Art and Science of José Clemente Orozco's Mural**

In week 1 of this two-session workshop, we will explore José Clemente Orozco's *Epic of American Civilization*. The second session takes place in the Hood's studio, where we will create our own frescos using techniques employed for centuries. No studio experience necessary, but a two-week commitment is required. This workshop is free with limited space. Please register through the museum's online calendar by February 11.



(left) Artist Bahar Behbahani in her studio. Photo by Laura Fuchs.

(below) Hood Downtown's first public opening reception, September 2016. Photo by Rob Strong.

(bottom) Acting Head of Education / Images and ArtStart Instructor Neely McNulty teaching an Images class in the Orozco Room. Photo by Tom McNeill.

## MARCH

**1 March, Wednesday, 5:30 P.M.**

Hood Downtown

### INTRODUCTORY TOUR

*Bahar Behbahani: Let the Garden Eram Flourish*

**3 March, Friday, 7:00 P.M.**

Hood Downtown

### POETRY READING

Sheida Dayani, published poet and translator, Preceptor in Persian, Department of Near Eastern Languages and Civilizations, The Center for Middle Eastern Studies, Harvard University, and PhD candidate at the Department of Middle Eastern and Islamic Studies at NYU

**11 March, Saturday, 2:00 P.M.**

### INTRODUCTORY TOUR

**José Clemente Orozco's *The Epic of American Civilization***

This 75-minute tour begins at the information desk on the first floor of Baker Library.





Peter Stackpole, *Jeanne Crain* (cover shot for *Life* magazine, September 30, 1946), 1946 (print probably 1970s), gelatin silver print. Purchased through the Elizabeth and David C. Lowenstein '67 Fund and the Fund for Contemporary Photography; 2016.30.17.

## THE COLLECTIONS

# PHOTOGRAPHY AT THE HOOD AN UPDATE

**T**he two biggest stories of twentieth-century art were abstraction and the emergence of photography. The first is well represented in all its variety by the Hood collection, from its 1912 Pablo Picasso to the Mark Rothko, the Ellsworth Kelly, the Alma Thomas, and the Pat Steir, among many other great works of art. The second story is one we are now redoubling our efforts to tell fully. There are many issues with developing a photography collection, and first among them is the many histories with which the medium is involved. Art is but one trajectory worthy of attention. We need to consider documentary (which has always had an uneasy, yet fruitful, relationship to the ideals of creative photography), photojournalism, scientific photography, crime photography, vernacular photography, portrait photography, survey photography, and many more.

There are also a wide variety of media that fall under the rubric. Almost every photographic approach ever invented is still in play today. Since Daguerre first introduced his complex process for holding an image on a copper plate, enterprising photographers have been using, and improving, the technique. Today, artists from Chuck Close to Binh Danh are actively engaged with updated approaches to daguerreotype. And there are artists making tintypes, ambrotypes, cyanotypes, and Van Dyke Brown prints using pinhole cameras and the plastic-lensed Diana or, at the other end of the spectrum, view cameras that create huge negatives or the new Hasselblad H6D that creates 100-megapixel captures. Photography today is seemingly endless.

Our charge has been to decide how to focus the Hood's collection; we cannot cover all of the stories of photography. But, in the context of Dartmouth and its longstanding association with issues of social concern, from the environment to international understanding, a promising shape for the collection has emerged: photography and society. This umbrella is broad enough to allow flexibility while also offering a sense of direction. We are looking at images that reveal or address both the impact of environment and events on people and, importantly, the reverse. Great photographs offer insight into complex issues without reducing them to simple tropes. The specific goals of the person who released the shutter may vary widely, as may the resultant images, but the photographs we are after offer rich rewards to those who study them carefully.

The Hood will continue its established focus on creative photography and master prints (indeed, we recently acquired thirty vintage and lifetime Brett Weston prints; see back cover), but the collection will expand to include work that tends toward the documentary and/or photojournalistic. As announced last fall, the James Nachtwey archive will form a new anchor for an expanding collection. More recently, we moved to acquire twenty-seven vintage prints by a pioneer of picture magazine photography, Peter Stackpole, whose long career as a photojournalist was primarily in the service of *Life* magazine. His work took him far afield, particularly when he covered the Pacific Theater during World War II. He is best remembered, however, for having chronicled his native California—from the Bay Area’s soaring bridges under construction to Hollywood directors, stars, and wannabes. He typically used a small 35mm camera that facilitated access to challenging shooting sites and accentuated the dynamic, frank quality of his work. Many of his studied bridge construction shots from the 1930s, taken from odd angles and accentuating the structures’ underlying geometry, have a modernist quality. In contrast, the candid feel of his later Hollywood photographs—even when posed—gives them an air of familiarity that appealed to fans hungry for “up close and personal” views of movie stars.

In 1936, when Time, Inc., hired Stackpole, he joined Margaret Bourke-White, Alfred Eisenstadt, and Tom McAvoy as a staff photographer for the then-new *Life* magazine. During his twenty-five-year career with *Life*, Stackpole earned acclaim for his wartime photographs and, especially, his behind-the-scenes images of Hollywood directors and glamorous stars on the set, at home, and out on the town. Over time, *Life* published twenty-six of his photographs as cover illustrations. After leaving *Life* in 1961, he moved back to San Francisco and taught photography at the Academy of Arts College. Disaster struck in 1991, when a wildfire swept through his Oakland home, destroying most of his negatives. Fortunately, *Life* maintained an archive of his images, others were in the safekeeping of the Oakland Art Museum for an exhibition, and still others were with his dealer at the time. The Hood Museum of Art’s collection of Stackpole photographs comes from the latter collection, which was later acquired by the artist’s family.

It is hard to comprehend today how important *Life* photographs were in shaping public perception before the advent of television news. First, millions of copies were sold each week and they had a “pass around” rate (think of a dentist’s office, for example) that exceeded all of their competition. In other words, a significant percentage of the American population relied on the magazine for their images of world events, and to study these images is to study visual rhetoric and its impact on social and political history. Few images today achieve the singularity of *Life* photographs, because even contemporary press photographs are but part of an onslaught of complementary images that we receive via websites and social media. During its peak in World War II, *Life* provided a shared visual experience in the United States on a scale that may never be repeated. Having the original prints of one of their signature photographers allows us a glimpse into not only the subjects themselves but also the awesome power of the photograph in society.



Peter Stackpole, *Port of San Francisco Bay Bridge, Silhouette*, 1935 (print date unknown), gelatin silver print. Purchased through the Elizabeth and David C. Lowenstein '67 Fund and the Fund for Contemporary Photography; 2016.30.10.

## HOOD AT HOME

### Digitization and Cataloguing

During this period of renovation and expansion, Hood staff members are working on some fundamental tasks related to the collection, one of which is its digitization. Put simply, more images of the collection online allow greater access to the museum's greatest resource—the works of art and material culture it holds in trust. Recently, for example, the museum completed a project funded by a grant from the Institute of Museum and Library Services to digitize about 4,000 objects in its Native American collection.

Building on this initiative, we have begun to capture images of the African collection, with the goal of digitizing the entire holdings in this area by next spring. As of late October 2016, we had taken 1,256 images of 630 objects. In addition, we set up a station for digitizing the print collection, the start of an effort to photograph all of the Hood's works on paper, one of the richest

and broadest areas of the collection. Jeffrey Nintzel, who has worked at Dartmouth and the Hood as a contract photographer since the mid-1970s, is capturing the African works, and a Hood staff team is working with a copy stand on the two-dimensional works with the goal of getting 7,000 works on paper completed by the end of spring term. As of late October 2016, they had already captured 3,525 works. This team effort involves staff from a variety of museum areas, including the registrar's office (Kathleen O'Malley, Cynthia Gilliland, Rebecca Fawcett), the exhibitions preparations department (John Reynolds, Matt Zayatz, and Sue Achenbach), the external relations area (Katharine Staelin, Alison Palizzolo), and the visitor services/security area (Christopher Warren).

Digital images are vital parts of the process of teaching with and exhibiting works of art, but the work does not stop there. The museum has also hired Jillian Kruse as a curatorial assistant for two years to help with another important aspect of providing access to the collection: thorough and accurate cataloguing. Jillian has recently worked

both at the Museum of Fine Arts, Boston, and the National Gallery of Ireland in Dublin. A crucial part of her review of the cataloguing of each Hood print is the addition of keywords to the subject field. Whether one seeks a print on air warfare during World War I by the American artist John Taylor Arms (aviation/war) or a mythological etching by early German printmaker Henrich Aldegrever about Hercules and Atlas (mythology/trickery), keywords are hugely helpful to any search of the collection according to ideas or topics of broad interest.

These activities will increase the ability of Dartmouth students and faculty to access the Hood collections for the purposes of teaching and learning, making their eventual use of the study rooms in the new Hood's Center for Object-Based Inquiry that much richer. It will also open up the incredible resource that is the Hood's collection to the public. This initiative has been made possible by a generous gift from Claire Foerster and Dan Bernstein, Dartmouth Class of 1987.



John Reynolds, lead preparator, and photographer Jeffrey Nintzel photographing three-dimensional African art objects from the Hood's permanent collection. Photo by Alison Palizzolo.



(right) Jillian Kruse, Curatorial Assistant, working in offsite storage. Photo by Alison Palizzolo.

(far right) Hood preparator Matthew Zayatz and registrarial assistant Rebecca Fawcett photographing two-dimensional works in the Hood's permanent collection. Photo by Alison Palizzolo.





New York, USA, 2001 – Ground Zero after both towers of the World Trade Center had collapsed. Photo by James Nachtwey.

## COMMUNITY OF LEARNERS

Twenty-three years ago, an exhibition of photographs by James Nachtwey on view at the Hood inspired local high school teacher Deborah Springhorn to transform her teaching practice. Springhorn, who is certified in both social studies and English, was so moved by Nachtwey's documentary photographs that she decided to integrate his images into her world cultures curriculum. She found that the photographs impacted students on an emotional as well as an intellectual level and led them into layered, rich conversations about complex global issues.

Based on the success she experienced engaging students in discussions about contemporary and historic issues in the classroom, Springhorn came up with the idea of creating an online curriculum designed to engage students in the study of the global community since the end of the Cold War and better equip them to be world citizens. Staff from the museum supported the planning process, as did Jim Nachtwey himself, who was in residence at Dartmouth as the inaugural Roth Fellow during the 2012–13 academic year. The award of a prestigious Christa McAuliffe Sabbatical Grant from the New Hampshire Charitable Foundation enabled Springhorn to focus on this endeavor during the 2013–14 school year.

*Global Issues since the Fall of the Wall* ([www.teachingforglobalcitizenship.org](http://www.teachingforglobalcitizenship.org)) incorporates photographs by James Nachtwey in each unit of study. Highly interdisciplinary in nature, this curriculum is designed to further students' knowledge of complex global issues and provoke inquiry, engender compassion, and inspire change—goals that align with the very reasons Nachtwey has devoted his life to being a documentary photographer. While having the Nachtwey

archive at the Hood Museum of Art will facilitate the integration of his powerful photographs across the Dartmouth curriculum, Springhorn's online resource makes a similar opportunity available to high school teachers and students worldwide.

## MEMBERSHIP MATTERS

The Hood Museum of Art is committed to engaging all of our visitors with the joy of discovery and inspiration that comes from looking at and learning about works of art. We are able to provide these valuable opportunities free of charge to everyone, every day, because of the generosity and leadership of our members. Thank you!

Thirty years ago, the Hood Museum of Art first opened to the public, and in summer 2016 construction began on our expanded and renovated building. A key aspect of the Hood's four-point plan

during this period is an ambitious series of exhibitions featuring contemporary artists from around the world at our new Hood Downtown exhibition space on Main Street in Hanover. It is truly a special time in the evolution of the Hood, as we embark on this most challenging and exciting chapter of our story. As members, you are an integral part of that story.

During the period of the museum's renovation and expansion, your membership brings with it many exciting opportunities to take part in wide-ranging Hood-sponsored programs and special events and trips. Not only will you be actively supporting the museum at this critical moment, you will also be invited to share your love of art with other like-minded individuals. Be sure to check our website, [hoodmuseum.dartmouth.edu](http://hoodmuseum.dartmouth.edu), read the *Quarterly* events calendar, and look for our advance email announcements to members for one-of-a-kind opportunities. And, of course, visit the Hood Downtown exhibition space.

For answers to your questions about membership and members programs, please email [Hood.Membership@Dartmouth.edu](mailto:Hood.Membership@Dartmouth.edu). Whether you're becoming a member for the first time or renewing your membership, please consider making your contribution online, or by calling 603-646-0414 to speak with our membership program coordinator.



Contemporary French photographer Laetitia Soulier discusses her work with Hood Museum of Art members during the recent member exclusive "Conversation (and Champagne) with a Curator: Preview of the New Hood Downtown Exhibition Space and Inaugural Exhibition *Laetitia Soulier: The Fractal Architectures*." Photo by Alison Palizzolo.

GENERAL INFORMATION



53 Main Street, Hanover, NH 03755

Hours

Wednesday through Saturday, 11:00 A.M.–7:00 P.M.; Sunday, 1:00–5:00 P.M. Closed Monday and Tuesday.

Guided Group Tours of Public Art and the Orozco Fresco

Available by appointment: call (603) 646-1469 for information.

Parking

Metered public parking is available in front of the museum on Wheelock Street and behind the museum on Lebanon Street. Public parking for Hood Downtown is available on Main Street and behind the exhibition space in a public lot between Allen and Maple Streets. All-day public parking is available at the parking garage on Lebanon Street.

For more information, please call (603) 646-2808 or visit our website at hoodmuseum.dartmouth.edu.

Follow us



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



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Brett Weston, *Buildings and Street, San Francisco*, 1939, gelatin silver print. Purchased through the Sondra and Charles Gilman Jr. Foundation Fund and the Anonymous Fund #144; 2016.29.2.

HOOD MUSEUM OF ART

# quarterly

Winter 2017

DARTMOUTH COLLEGE