

HOOD MUSEUM OF ART

DARTMOUTH  
COLLEGE

# quarterly

*Summer 2017*







Photo by Robert Gill.

## LETTER FROM THE DIRECTOR

### *Out of sight, but not out of mind.*

The collection is the heart of the museum, and though it is not currently on view, it is very much on our minds. Several ambitious projects now underway directly involve the art in our care and the future of its presentation at the museum. Foremost among these has been our curators' effort to acquire significant new works in a variety of collecting areas. Recent purchases and gifts have included a Greek amphora, a thirteenth-century Indian Chola bronze, a fifteenth-century Italian relief of St. Jerome, an 1826 Thomas Cole landscape (see front cover), a 1932 Oscar Bluemner cityscape, a 1966 painting by the Gutai artist Hisao Domoto, a monumental Mimmo Paladino sculpture, and a 2015 work by the Congolese painter Eddy Kamuaga. Each of these works represents with great verve the moment in which it was made and the maker responsible for its creation. When the Hood reopens, expect surprises in every gallery, exhibited alongside your longtime favorites.

The idea of a "virtual museum" has also captured the imagination of our team. Essentially, we aim to have a website that serves as a portal to interesting and useful content. We are all accustomed to going to a museum's website for information regarding location, exhibitions, and hours. The new Hood website will feature material that will complement and extend visitors' experiences in the museum. It will expand greatly the opportunities for educators and their students to engage with the museum virtually. It will offer deeper research modules for our collections that will provide general context for and specific information on the objects. Finally, for the next few years we are piloting a "Virtual Space for Dialogue" series of student-curated digital exhibitions that will serve as models for future online projects. Together, these plans will make the website a reflection of the new Hood's dynamism, in the virtual realm.

To support our expanded digital presence, we also have been busy photographing large swaths of the collection. Soon we will be able to share significantly more images of our African, Native American, and Aboriginal Australian art, as well as a greatly enhanced selection of our works on paper. Happily, we have discovered that once an object is photographed, and the image is shared on our website, it enjoys much wider attention. Professors can identify it for use in their classes, students can select it for class projects, and scholars from around the world can assess—or reassess—the work in the context of new research. Further, in our experience, the digital reproduction encourages all of these users to visit the museum to see the original. This is, after all, our most basic mission: orchestrating opportunities for individuals to engage directly with the art in our collection.

Finally, this has been a time to attend to the conservation needs of some objects in our care. The curators and registrars have identified a few works that had issues with their physical condition, and instigated a vigorous campaign to have these artworks ready to go back on view when the Hood reopens. All in all, the collection has been the center of our activity for the last year and will continue to be our focus as we prepare for the grand reopening of the museum, which during the first year will feature reinstallations of the permanent collection in every gallery. We cannot wait to have you join us in the new building.

Until then, please enjoy the ongoing programming at the Hood Downtown exhibition space. It is our way to say thank you for your continued patience as we build a bigger and better Hood Museum of Art.

JOHN STOMBERG  
Virginia Rice Kelsey 1961s Director

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## HOOD MUSEUM OF ART

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Cover image: Thomas Cole, *View on Lake George* (detail), 1826, oil on canvas. Purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964H, by exchange; 2017.11.

# JULIE BLACKMON

## THE EVERYDAY FANTASTIC

June 9–August 27, 2017

**Julie Blackmon:** *The Everyday Fantastic* features work from this major American photographer's most recent, and ongoing, series *Homegrown*—a title both revealing and appropriate to the work. Blackmon was raised in Springfield, Missouri, and has decided to remain there and make that world the setting for her carefully choreographed photographs. She approaches Middle America with a poetic combination of wonder and worry as she explores the perpetual mysteries of daily life in a familiar place.

Her works exist somewhat outside of time—or, at least, they are not obviously or specifically of today. Rather, her “sets” abound with the detritus of pre-Internet play. The children in her narratives get bored, play pretend, stage performances,

and generally rely on imagination to fill their days. Ultimately, the characters in her work mirror in their play the very practice adopted so successfully by the photographer. Her richly detailed photographs depend on precise staging, the acceptance of serendipity, and the imagination of her viewers.

In this series, her third, Blackmon evokes a domestic world gone just slightly awry. There is nothing seriously disastrous in her mise-en-scènes—yet. There are living rooms inhabited only by children caught up in dramas of their own invention. There are backyard barbecues and garage sales—not ordinarily the stuff of suspense. But each image suggests potential intrigues percolating just below the level of the obvious. The artist's brilliance lies

in allowing viewers the sense that they make their own discoveries. Blackmon's actors appear to be unaware of the dramas in which they participate.

Many of her images present a twist on one of Alfred Hitchcock's most famous narrative devices—the ticking bomb. Hitchcock expounded that if a bomb simply exploded in a scene, that would be surprising. But if the audience knew there was a ticking bomb in the scene long before the characters discovered it, *that* was suspense. Blackmon builds tension in her scenes in a similar manner. In *Loading Zone* from 2008, for example, Blackmon generates insecurity in an otherwise innocuous situation. Her audience, the viewer, can clearly see three children playing on or near a street



Julie Blackmon, *Loading Zone*, 2008, archival pigment print. © Julie Blackmon, courtesy Robert Mann Gallery





Julie Blackmon, *Holiday*, 2016, archival pigment print. © Julie Blackmon, courtesy Robert Mann Gallery

marked with a double yellow line, which signals to the viewer that any car that comes along may be traveling fairly fast. The children are caught up in their own worlds, paying attention neither to each other nor to their surroundings. All the while the only visible, potentially responsible adult is waist-deep in a car trunk, oblivious to the potential danger. True to Hitchcock, nobody in the scene appears to worry about the children's welfare and only the viewer can see the threat clearly.

Blackmon knows her art history as well. In interviews, she has shared her love, in particular, of seventeenth-century Dutch genre painter Jan Steen. His work often shows a world out of control, and he packs his paintings with details that double as references to proverbs. Interpreting the objects in his works symbolically can be tricky. When is a slipper just a slipper? We must ascertain that we are on firm ground and not just applying meaning where none was intended. The great historian of Dutch painting Eddy de Jongh cautioned that viewers must establish first that the objects depicted were not simply present in the painting as décor or compositional elements. De Jongh famously argued that artists who intended deeper meaning in their works usually left a visible key that essentially

gave permission to start up the interpretive process. If, for example, a broken egg is depicted in the middle of a bedroom scene we can safely assume it was not there by accident. Why else would it be there and why would it be depicted?

We can often find such keys in Blackmon's photographs—objects or vignettes that signal the presence of more than meets the eye, and that invite the viewer to contemplate further the complexity of the actions and actors in her scenes. In *Holiday*, 2016, the visual journey starts with modest humor. A Halloween pumpkin lingers, rotting, on the front steps as the Christmas lights strewn across the yard signal the next round of holidays. The people here must lead a busy life, or at least do not prioritize keeping a tidy home. The two children seen through the window stir some alarm—the one on the windowsill seems precariously balanced; still, they are within the protection of the house.

On closer inspection, alarms begin to sound as one realizes that the image is plagued with potential dangers for the children—electric wires, an unattended stepladder, an open garage door through which they might escape. The mounting suspicion of trouble raised by this

inventory of prospective accidents is confirmed by a tiny detail—a pair of hands at the crux of the roof. These hands foreshadow disaster. Is that the caretaker? Another child? Is the hands' owner climbing up or falling down? Neither are comforting scenarios. Further, what does it mean when a domestic scene reveals so much potential harm? Blackmon works diligently to ensnare us in just such a conundrum.

While not specifically symbolic in the sense that the objects in a Jan Steen painting can be, the constituent parts of Blackmon's photographs add up to a whole much greater than their sum. And, like seventeenth-century paintings, her images invite viewers to look closely at and think deeply about these visual, metaphorical considerations of the emotional complexity of everyday life.

# calendar of events

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

## JUNE

**22 June, Thursday, 6:30–8:00 P.M.**

Hood Downtown

### ADULT WORKSHOP

**Disarray, Harmony, Tension, and Wonder:  
Writing about Photography**

Using discussion and creative writing exercises, we will explore the photography of Julie Blackmon, whose series *Homegrown* is featured in the exhibition *Julie Blackmon: The Everyday Fantastic*. All writers welcome. Enrollment in this workshop is free, but limited. Please register through the museum's online calendar by June 20.

**29 June, Thursday, 7:00–9:00 P.M.**

Hood Downtown

### DARTMOUTH NIGHT

**Student Reception for**

***Julie Blackmon: The Everyday Fantastic***

Dartmouth graduate and undergraduate students are invited to explore the exhibition and meet the artist. Light refreshments provided. Wine for 21+ with ID.

Hood Downtown visitors draw from still lifes and works on view in *Bahar Behbahani: Let the Garden Eram Flourish* during the winter Sip and Sketch event. Photo by Rob Strong.

**30 June, Friday, 5:00–7:00 P.M.**

Hood Downtown

### PUBLIC RECEPTION

***Julie Blackmon: The Everyday Fantastic***

Enjoy a wine and cheese reception, explore the exhibition, and meet the artist.

## JULY

**1 July, Saturday, 2:00 P.M.**

Hood Downtown

### CONVERSATIONS AND CONNECTIONS

**An Afternoon with Artist Julie Blackmon**

Join John Stomberg, Virginia R. Kelsey '61s Director of the Hood Museum of Art, and artist Julie Blackmon for an intimate chat about her work. Seating is limited.

**20 July, Thursday, 7:00–9:00 P.M.**

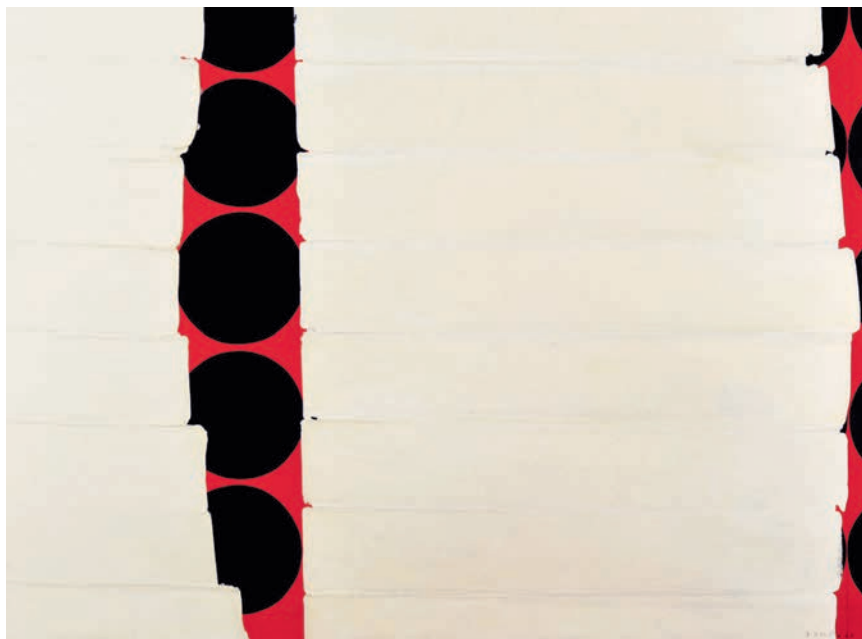
Hood Downtown

### Sip and Sketch

Drop in and bring a friend to sketch from a still life and from works on view in the exhibition *Julie Blackmon: The Everyday Fantastic*. Enjoy light refreshments. Wine for 21+. All materials provided. No experience necessary. This event is FREE and open to all!



# RECENT ACQUISITIONS



**HISAO DOMOTO**  
*Solution de Continuité #2*  
1966, acrylic on canvas

Hisao Domoto was born in Kyoto, Japan. His extended family includes artists associated with the traditional art form of Nihonga, which involved painting with thin washes of ink on paper. At first he followed in his family's footsteps, but in the 1950s he moved to Paris, where he evolved his signature style. It was during his Paris years that he met critic Michel Tapié, who was key in introducing the idea of an international Abstract Expressionism—Tachisme in France, Gutai in Japan. Tapié championed Domoto's work, which helped the young artist gain an international reputation. Despite having moved back to Japan in 1965, his work—including *Solution de Continuité #2*—was exhibited in New York at the Martha Jackson Gallery, which represented many of the leading artists of the time.

The essence of *Solution de Continuité #2* is the strong contrast between the carefully painted underlayer of black circles with a red background and the rich, thick brushstrokes of white on the surface. The lower part is painted

thinly and evenly. The black circles are exact, orderly, and regularly paced across a field of deep red. The bold swaths of white obscure much of what lies beneath, revealing just enough for the viewer to comprehend the pattern and understand that it extends from side to side and top to bottom. The painting is a perfect visual manifestation of universal oppositions between order and chaos, and from this we can infer further the duality of human experience in terms of the rational and the irrational, conscious and unconscious, and control versus abandon.

In this way, the painting beautifully exemplifies that moment in the 1960s when painters around the world sought a direction for abstraction that allowed new paths while remaining true to an ideal of pure painting. A critical art theory is in play with these paintings: the artists had surrendered representation to photographers. If you wanted a picture of a landscape, a person, or a still life, then best just to use your camera. Painters should focus on paint, color, texture, rhythm, and the edges of their compositions. This was a continuation of the first generation of Abstract Expressionist artists such as Jackson Pollock and Mark Rothko.

Hisao Domoto, *Solution de Continuité #2*, 1966, acrylic on canvas. Purchased through the Evelyn A. and William B. Jaffe Fund; 2017.15.

The subsequent generation, including Domoto, reintroduced imagery, but of a sort that was not representational per se. That is, when Jasper Johns (who showed at the same gallery as Domoto) painted a series of concentric circles on his canvas, it was not a representation of a target but the thing itself—it was a target. In this way, these artists painted a subject yet avoided representation. Domoto embraced this fine line with his circles—not images of circles, but actual circles. And, like Johns, he paired the cool detachment of his recognizable forms with a bold assertion of self in the form of brushstrokes that record his action, his body, and—philosophically—his existence. In this way, Domoto's painting embraces the self-denial then emergent in Pop Art with the self-expression of Abstract Expressionism and exemplifies perfectly the avant-garde of 1966.

**EDDY KAMUANGA ILUNGA**  
*L'attitude face à la mondialisation*  
2015, acrylic and oil on canvas

Eddy Kamuanga Ilunga was born in 1991 in Kinshasa, the capital city of the Democratic Republic of Congo (DRC), where he lives and works. While still an art student, first at the National Institute of Arts and then at the Academy of Fine Arts, both in Kinshasa, he broke away from formal training to establish *Studio M'Pongo*, where he honed his skills. He would later co-found the artists' collective Kin Art Studio, in Kinshasa, after being mentored by the more established Congolese artist Bill Kouelany. Ilunga works mainly in oil and acrylic paint on canvas and explores the African female form, in ennobling and elegant poses. Monumentally rendered, his pitch-black figures are staged as solitary



individuals with pensive visages, or as groups in repose or in frozen activities. The settings appear intimate or domestic, although as in *L'attitude face à la mondialisation*, the background is left bare except for strips of unintelligible signs that imitate electronic circuits, coils, connectors, capacitors, and resistors. The strips, very much in the vein of Morse code, are the artist's invented language and recur throughout his paintings. Ilunga's black bodies are often densely patterned with designs inspired by electronic motherboards, and partly covered with brightly colored wrappers, known as Dutch wax prints, an omnipresent cultural signifier in Africa. Yet the distinctive feature of Ilunga's figures is their head style, appropriated from the Mangbetu people, known for their elongated heads and ostentatious coiffures. The Mangbetu, of the Orientale Province in northeastern DRC, migrated into the Congo area from present-day Sudan during pre-colonial times. The Mangbetu's traditional practice of

wrapping babies' heads tightly at birth, called *Lipombo*, began to wane in the 1950s. Ilunga's work raises interesting questions about art and social practice, especially as it relates to the idea of the intimate outsider and ethnography. He is Congolese, but not ethnically Mangbetu.

Ilunga's trope of vanishing cultural practice against the demands of modern life is apparent in *Attitude face à la mondialisation*, though he casts a much wider net in his consideration of a globalized reality. The seated female subject, seen in profile with an elaborate hairdo, cuts a figure of sartorial perfection. She floats on the picture plane with a globe sandwiched between her right thigh and right hand. Her feet are covered in multi-colored sandals. Her purple bra seeps through a yellow drapery that cascades from her right shoulder through her thighs, and meets the brightly colored fabric covering the thighs and waist. Ilunga is adroit at playing with references and signifiers that possess deeper

ramifications for both the immediate and broader contexts. For example, the patch of earth on which the right leg rests might be a reference to the DRC's rich mineral resources. The country boasts of one of the world's largest deposits of coltan, a black metallic ore used to power electronics, including computers and mobile phones. While massive mining activities in the country have enriched major world powers, multinational corporations, local politicians, corrupt civil servants, and businessmen, the majority of its nearly 70 million people live in deplorable socioeconomic conditions. The globe on which the figure rests her arm might allude to the DRC's profoundly checkered history in global politics and warfare. The atomic bomb dropped in Hiroshima during World War II was built with uranium mined from the Shinkolobwe mine in its mineral-rich Katanga province, a hotbed of sectarian crisis and political unrest in the country since independence in the early 1960s.

**OSCAR BLUEMNER**  
*Triad-Brilliant*  
1932, oil on canvas

In many ways, *Triad-Brilliant* represents a summation of Oscar Bluemner's artistic and social interests throughout his painting career. It reflects his modernist aesthetic, as evidenced by his flattened, distilled forms that describe a built environment, as well as his passion for color, which he viewed as a compositional building block and, in a manner analogous to notes in a musical composition, as a key signifier of emotion and the intangible.

Triad, a musical term for a set of

Eddy Kamuanga Ilunga, *L'attitude face à la mondialisation*, 2015, acrylic and oil on canvas. Purchased through the Contemporary Art Fund and the Alvin and Mary Bert Gutman 1940 Acquisition Fund; 2017-4.





Oscar Bluemner, *Triad-Brilliant*, 1932, oil on canvas. Purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964H, by exchange; 2017.12.

## DAVID DRAKE (DAVE THE POTTER)

### Jug

About 1825–40, stoneware with a light, grayish-green alkaline glaze

This hefty stoneware vessel, standing fourteen and a half inches tall, is one of only a few signed, double-handled jugs made by David Drake, known for most of his life as “Dave the Potter,” or simply “Dave.” Dave was an enslaved person, owned successively by up to five masters in South Carolina’s Edgefield District, renowned for its abundant clays and extensive pottery industry. After emancipation, he took the surname of his first known owner, Harvey Drake. An accomplished potter working in a rural, plantation-rich area, Dave made sturdy and attractive utilitarian vessels, some of them holding up to forty gallons. Unlike most enslaved potters working at Edgefield’s potteries,

three notes stacked in thirds, here refers to Bluemner’s primary palette of red, white, and blue, and the secondary trio of yellow, violet, and black. He applied this scheme to a subject he returned to frequently, the textile factories of New Jersey, which in the early twentieth century were known for their heated labor strikes. Here his predominant use of red—a color he favored throughout his career—refers not only to the red-brick factory facades, but also to the red traditionally associated with revolution and labor disputes. Bluemner had long sympathized with the working class and with immigrants, having himself immigrated to the United States from Germany and struggled with both discrimination and financial setbacks throughout his career. Although the bright red, white, and blue color scheme gives the painting a festive air, the spare, figureless setting and implied socio-political content furnish its emotional weight. In his painting diary, Bluemner described the work and its mixed implications: “The hard factory wall & town / The dry hard soil / . . . [T]he benign blue around furious red. Fire and water, sun & depth.” He concluded, “The man of the street is imprisoned in factory walls.

On a bright holiday we are lonely and nowhere. . . . Hard and brilliant is the beauty of this age.”

Bluemner exhibited *Triad-Brilliant* with other musically inspired paintings, such as *Red Sharp*, in his 1935 one-person exhibition *Compositions for Color Themes* at the Marie Harriman Gallery. Although critically a great success, the exhibition yielded no sales. That and a disabling illness left Bluemner thoroughly dejected, and he took his own life in January 1938. His resonant *Triad-Brilliant*, however, remains a testament to his visual acuity and complex, multidisciplinary outlook on art and life.

David Drake (Dave the Potter), jug, about 1825–40, stoneware with a light, grayish-green alkaline glaze. Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; 2016.57.





he was also literate. He often signed and dated his pots and sometimes authored short verses—humorous, religious, practical, or poignant—that he incised into their surfaces. Because it was illegal in South Carolina for owners to instruct enslaved people in literacy, each signature and inscription was an audacious act on Dave’s part, and that of his owner(s), who presumably tolerated, and even encouraged, his writings. In this example his faint, cursive signature, “Dave,” appears on the jug’s shoulder. It contrasts his later, more legible inscriptions, which he incised more deeply. This variance suggests that he fashioned this jug before he had established his method of signing and dating many of his wares, often recording on the pottery where he worked as well. The jug’s oatmeal-colored glaze, which differs from his later, darker glazes, also points to an early date. This jug could, in fact, be Dave’s earliest known signed pot.

Dave the Potter’s inscribed vessels hold unquestionable literary and historical value as rare, authentic survivals of antebellum African American writing. Dartmouth professor Michael Chaney, who teaches a course based on Dave’s pottery and their verses, points to another level of significance that the pots may have had for Dave personally: “In giving his work his name, the potter is doing more than simply recording his creations as his own or grandly taking possession of them; he is imparting them with the sign of his identity and rejoicing in their dissemination as vicarious experiences of freedom.”<sup>1</sup>

1. Michael A. Chaney, “The Concatenate Poetics of Slavery and the Articulate Material of Dave the Potter,” *African American Review* 44, no. 4 (Winter 2011): 613.



Thomas Cole, *View on Lake George*, 1826, oil on canvas. Purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964H, by exchange; 2017.11.

### THOMAS COLE *View on Lake George* 1826, oil on canvas

British-born, self-taught artist Thomas Cole painted this view of Lake George in 1826, just as he was emerging as America’s leading practitioner of the Romantic landscape tradition later known as the Hudson River School. Despite Lake George’s early development as a tourist destination, Cole here depicts it as an expansive wilderness. We gaze upon the lake’s mirror-like surface from a rugged, boulder-strewn shore framed on the left by a dead, fallen tree, and on the right by gnarled, craggy trees in full leaf as a threatening storm approaches. Such nature-based motifs serve as reminders of the cycles of life and the land’s meteorological—rather than human—history, thereby strengthening America’s romantic identity as a virgin land.

In selecting Lake George as his subject, Cole was certainly aware of the region’s fame. The lake was already celebrated for its beauty and its historical importance as a battle site in the War of 1812 and the French and Indian War. Its environs also held literary associations, since the latter confrontation served as the setting for James Fenimore Cooper’s wildly popular

novel *The Last of the Mohicans*, published just months before Cole painted this work. He would go on to depict several scenes from Cooper’s novel in other paintings, and with this early composition may have already been capitalizing on the author’s wide reach. In his 1836 “Essay on American Scenery,” Cole wrote of the region, “These scenes are classic. History and genius have hallowed them. War’s shrill clarion once waked the echoes from these now silent hills, and the pen of a living master pourtrayed [*sic*] them in the pages of romance.”

Although he remained a prolific and gifted painter of the American landscape, Cole widened his repertoire to include Italian landscapes and ambitious allegorical and religious series following his European sojourn from 1829 to 1832. He is perhaps best remembered, however, for inspiring subsequent generations of American artists to pursue landscape painting in an art market previously dominated by portraiture, and for strengthening the nation’s identification with its wilderness at a time when such mercantile advances as the 1825 opening of the Erie Canal promised to transform the land through an accelerated pace of expansion, industrialization, and urbanization.



(above) In December 2016, Acting Head of Education Neely McNulty created an archaeology lesson in the HOP Garage for the Hood's Images program. Here, students work with tools that an archaeologist might use to unearth artifacts. Photo by Rob Strong.

### K–12 Education

Heading into the museum's closure, we knew it was imperative that we maintain our multiple-visit school programs, Images and ArtStart. Put succinctly, through these programs elementary students develop cognitive and socio-emotional capacities through active engagement with original works of art. They also hone their visual literacy skills—the ability to construct meaning from all that they see. How could we reach these goals with limited access to the museum's collection?

## Teaching with the Collections

For five out of their six lessons this year, Images students engaged with original works of art across campus and at Hood Downtown, but one lesson required a different approach. With the support of the Hopkins Center, we transformed a space in the Hop into an archaeology exploration lab. Four hands-on experiences, each with a discrete set of learning goals, were designed to introduce students to archaeological methods of inquiry and research. As with our work in the galleries, we planned with the premise that conversation and dialogue are foundations for learning and that well-planned exploratory experiences could help students improve their visual literacy skills for their next Hood Downtown visit.

Anyone observing this lesson saw students hunched over dirt and trash, making a mess, and filling the room with the happy and productive chatter of engaged learning. In the activity *Surface Story*, students sat down to examine a gridded box filled with dirt showing partially exposed objects that may or may not relate to each other. Archaeologists excavate for a reason, and before they dig, they have to observe, record, and form hypotheses about what might lie below the surface based on evidence. Children practiced careful looking, documenting data on record sheets, comparing findings in discussion, and drawing as a means to observe.

In the Field Lab, cleaning sherds with spray bottles, picks, sponges, and brushes led to questions about the use of technology in examining objects of material culture, and the painstaking work of gluing sherds back together in the Conservation Lab was a concrete reminder of the delicacy required to handle and care for objects, as well as the imagination needed to envision the whole when one may have access to only a few parts. Slow, methodical uncovering of dirt layers in the *Simulated Dig* helped students think about what inferences they could make about a culture based on the material, function, and proximity of objects found in different strata. This required them to use their own background knowledge, basic descriptive skills, and analytical tools to draw conclusions as a group, while keeping an open mind as they shared different perspectives.

Sprawling out on the floor and making a mess were key conditions for learning in that lesson. What looked like play was a staged exploration that put students in the role of active learner as they investigated, asked questions, made informed hypotheses, and reflected on their findings together.



## Academic Programming

Although the Hood's collections are safely packed away during the renovation and expansion, the museum continues to be engaged with Dartmouth classes from a wide array of academic departments across campus. Students come to look carefully, think critically, and practice expressing themselves orally, in writing, and in images. All of these experiences are born from encounters with great art and interactions with artists. This transition period has encouraged the museum staff to focus on our available resources, and to look at art we are familiar with anew. Curricular engagement with the collection has fallen into two main categories: Hood Downtown exhibitions and campus murals.

## Teaching in Hood Downtown

The intimate size of Hood Downtown and the series of solo shows by global contemporary artists have encouraged a new model in our teaching. We are emphasizing focused class experiences, and in many instances students have the opportunity to engage directly with the artist.

The detailed photographs in fall term's exhibition *Laetitia Soulier: The Fractal Architectures* were the perfect opportunity for four introductory and intermediate French classes to practice their language skills. Students began by dividing into small groups, looking at Soulier's photographs, and answering written questions. Then each group presented a single work of art to the rest of the class in French. The class ended with a Q&A session *en français* with Soulier herself. It was daunting for students, many of whom had only two months of language instruction, to speak to the artist about her work, but they rose to the challenge and were able to engage in meaningful ways.

Winter term brought the exhibition *Bahar Behbahani: Let the Garden Eram Flourish* to Hood Downtown. Behbahani met with several Dartmouth classes and revealed her talent for customizing her interactions for each specific group. With painting and drawing classes, she emphasized her artistic process and her journey to it as a means of encouragement. With students in the freshman seminar *Immigrant Women Writing in America*, Behbahani asked them to describe one of her paintings using allusive prose, rather than literal description. And in the geography seminar *Border Geographies*, she focused on the students' responses to her paintings as a jumping-off point for a discussion of meaning, ambiguity, and identity.

## Teaching with Campus Murals

One of the strongest works in the Hood's collection is José Clemente Orozco's *Epic of American Civilization*, located in Baker Library. Classes from departments including Classical Studies, Geography and Spanish tour the mural each term, and its depth and complexity are endlessly rewarding. Students in one freshman seminar, *Creating Worlds*, looked at the mural in the context of the various creation stories they were reading in class. They studied how Orozco visually constructed his narrative and the presence of his authorial voice.

Another rich teaching resource on campus is the Hovey Murals. Classes from the Anthropology, Comparative Literature, Geography, and Native American Studies Departments, and from the Institute for Writing and Rhetoric, have used them to explore the history of Dartmouth College, the role of animals in narrative, and the idea of "poor taste." Students in the Religion Department class *Islam in America* held a discussion about the mural cycle *The Temple Murals: The Life of Malcolm X*, housed in Cutter-Shabaaz House. They considered which aspects of the life of Malcolm X the artist, Florian Jenkins, chose to include and emphasize.

This is but a small sampling of the teaching the Hood is engaging in during the museum's closure. Opportunities for learning with art persist, and Dartmouth students continue to observe, analyze, question, and synthesize, bringing their intelligence and enthusiasm to the objects on view.



(top) Students in *Border Geographies* talk with artist Bahar Behbahani in *Bahar Behbahani: Let the Garden Eram Flourish*. Photo by Amelia Kahl.

(above) Freshman seminar students study a painting in *Bahar Behbahani: Let the Garden Eram Flourish*. Photo by Amelia Kahl.

## Public Art at Dartmouth

Dartmouth College has a distinguished collection of works of public art throughout its campus. Ellsworth Kelly's stunning *Dartmouth Panels* (2012)—a major site-specific work consisting of five monochromatic aluminum panels, each painted in a single block of radiant color—were designed for the east facade of the Hopkins Center's Spaulding Auditorium, facing the Black Family Visual Arts Center. More recently, the College unveiled Kiki Smith's shimmering stainless steel sculpture *Refuge* (2014) on the adjacent Maffei Arts Plaza. These join works by such internationally recognized artists as Mark di Suvero, Allan C. Houser, Beverly Pepper, George Rickey, Richard Serra, and Joel Shapiro that have enriched the environment in which we live, work, or study, and have played a vital role in exposing Dartmouth students, faculty, and the wider community to a diverse range of contemporary art.

Pick up a walking tour brochure at Hood Downtown or elsewhere on campus and experience this collection for yourself!



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

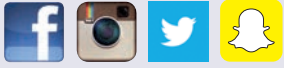
Available by appointment: call (603) 646-1469  
for information.

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](http://hoodmuseum.dartmouth.edu).

Follow us



The Hood Museum of Art is committed to environmental  
mindfulness and stewardship. This publication is certified to the  
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June 9–August 27

Julie Blackmon, *New Chair*,  
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HOOD MUSEUM OF ART

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DARTMOUTH COLLEGE