

HOOD MUSEUM OF ART

DARTMOUTH  
COLLEGE

# quarterly



At the Hood expansion project's topping-out celebration last April, a crane hoisted the signed beam into place. See more images on page 3! Photo by Alison Palizzolo.

*Autumn 2017*



Photo by Robert Gill.

## LETTER FROM THE DIRECTOR

### Center for What?

Object-based inquiry might not roll off the tongue, but it perfectly describes the core activity of the Hood. Objects hold myriad stories. Over decades, centuries, and even millennia these stories multiply, expand, and evolve. Through it all, the objects themselves remain, steadfast beacons of individuals, communities, and eras long gone.

The Hood houses a wide variety of fine art, decorative art, and material and visual culture. All this material makes demonstrable contributions to our work. We ask probing questions of every object in our care. What is it? Where did it come from? Who made it? Why was it made? What does it mean? How did it achieve meaning when it was made, and what sorts of meanings does it embody today? What issues did the maker face, and how did those impact the shape and look of the object? What can we learn about ourselves and our lives by careful contemplation of the work before us?

These are just a few examples of the deep inquiry that takes place in our museum. We do not assume fixed answers. While the objects remain constant, we understand that their significance morphs over time. A portrait of an American statesman aligned with England painted in 1769 had a different resonance at the time it was painted than it would have had seven years later, not to mention in 1876 or 1976 (the centennial and bicentennial years). The image stayed the same, but the interpretation might have shifted from Loyalist to tyrant to interesting protagonist in a historical drama. And perhaps today the same picture represents something entirely unanticipated in the past; it will surely shift again in the years that follow.

These sorts of explorations occur every day in the Hood's teaching spaces, and for this reason we made a very difficult decision early in the design process for the new building. Not only would the expanded Hood boast a new place for class visits, it would include an entire study center with classrooms, an office, a lobby, archives, and a staging area. Imagine how many more public galleries the Hood could have included instead. The creation of the Center for Object-Based Inquiry reflects a strongly held value. It embodies the core belief that objects occupy the center of our intellectual discipline—they are the sun around which our observations, concerns, revelations, and theories orbit.

We charged Tod Williams and Billie Tsien with making spaces conducive to deep engagements with real things. To this end, they have designed three different classrooms that provide opportunities for close observation and easy communication, while responding to the needs for different class sizes and types, from small seminars to larger lecture courses. Key to the Hood method is looking and discussing—both combine to make the experience lasting and impactful. The classroom spaces had to offer direct access to the objects, and encourage dialogue. The architects have designed each classroom to have distinct functionality. The center will offer professors the opportunity to have one large table that hosts an entire class, multiple tables for smaller breakout groups, or an arrangement more like theater seating. All teachers have individual goals for their time at the Hood, and the museum will be in a position to customize the experience of every class using the facility.

While our museum visitors will be treated to sixteen galleries featuring great works of art from around the globe and throughout history, Dartmouth students will be busy asking questions of objects. Their experiences will help shape their worldview, their knowledge of history, and the way they engage with others. For this reason, we committed the time, space, and resources to create a greatly enhanced teaching center. It will be a place for exchanging ideas, expanding minds, and making profound connections between people otherwise condemned to remain separated by time and space.

JOHN STOMBERG  
Virginia Rice Kelsey 1961s Director

## HOOD MUSEUM OF ART STAFF

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Gary Alafat, *Security / Buildings Manager*  
Juliette Bianco, *Deputy Director*  
Patrick Dunfey, *Head of Exhibitions Design and Planning*  
Rebecca Fawcett, *Registrarial Assistant*  
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Deborah Haynes, *Collections Documentation Manager and Cataloguer*  
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Matthew Zayatz, *Preparator*

## HOOD MUSEUM OF ART

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

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# The New Museum Arrives

*A behind-the-scenes look at the museum's expansion.*



**March 17, 2017** | The first steel beams for the Hood's expansion are in place. Photo by Alison Palizzolo.

## Topping-out ceremony

On Friday, April 28, 2017, Dartmouth hosted a topping-out ceremony in recognition of the construction progress to date on the expansion and renovation of the Hood Museum of Art. Many of those involved in the project signed the ceremonial beam. Speakers included Interim Vice President for Campus Services Steve Moore; Joe Imelio, project executive for Daniel O'Connell's Sons; Cliff Hosley, the site superintendent; and Hood Director John Stomberg and Deputy Director Juliette Bianco. At 12:45 p.m., a crane hoisted the beam into place as the barbecue lunch came to an end.



One year after our galleries closed to the public, steel beams started going up. These images document the progress made over the course of five weeks in early spring 2017.



**April 7, 2017** | Progress made over the course of three weeks. Photo by Alison Palizzolo.



**April 21, 2017** | Part of the museum's façade, seen from the front deck of the Hopkins Center for the Arts. Photo by Alison Palizzolo.



Museum staff at the topping-out ceremony. Photo by Mark Washburn.

At the topping-out ceremony, all involved signed the ceremonial beam. Photo by Mark Washburn.

# calendar of events

HOOD DOWNTOWN IS LOCATED AT 53 MAIN STREET, HANOVER, NEW HAMPSHIRE

## SEPTEMBER

**22 September, Friday, 3:30–5:30 P.M.**

Across Dartmouth Campus

### **SPECIAL EVENT: ARTISTS' WALKING TOUR**

#### ***Resonant Spaces: Sound Art at Dartmouth***

Join the seven artists commissioned to create site-specific works for this exhibition and explore each installation across campus. The tour will begin at Hood Downtown. Wear comfortable walking shoes.

**23 September, Saturday, 10:00 A.M.–4:00 P.M.**

Loew Auditorium, Black Family Visual Arts Center

### **SYMPOSIUM**

#### ***Resonant Spaces: Sound Art at Dartmouth***

10:00 a.m.–1:00 p.m.

Individual artist presentations

2:30–4:00 p.m.

Roundtable Discussion

Featuring all seven artists and moderated by Spencer Topel, Assistant Professor of Music, Digital Musics Program, Dartmouth Department of Music, and co-curator of the exhibition. See our website for detailed schedule.

**27 September, Wednesday, 6:00–8:00 P.M.**

### **ADULT WORKSHOP**

#### **Sound Art: Learning to Look and Learning to Listen**

Join this discussion-based workshop to explore the first-ever installation of sound art on Dartmouth's campus. Using looking and listening techniques, we will consider the compelling and diverse ways artists use sound and visuals to transform how we experience places across campus. Wear comfortable walking shoes. Enrollment is limited. Register through the museum's online calendar by September 26. This workshop starts at Hood Downtown.

**28 September, Thursday, 7:00–9:00 P.M.**

Hood Downtown

### **DARTMOUTH NIGHT**

#### **Student Reception for *Resonant Spaces: Sound Art at Dartmouth***

We invite Dartmouth graduate and undergraduate students to explore the exhibition and enjoy light refreshments. Wine for 21+ with state ID.

## HOOD ON THE ROAD: MUSEUM EDUCATION

What can business executives gain from sustained observation and discussion of original works art?

With that question in mind, Hood educators Vivian Ladd and Neely McNulty hosted a workshop at the Montreal Museum of Fine Arts for alumni of the international business school INSEAD as part of the forum Innovation and Entrepreneurship: Shaping the Future of the Americas.

Engagement with visual art through the Hood's teaching methods offers unique opportunities to hone the communication, critical thinking, and teamwork skills needed in professional settings where innovation and creativity are valued. Vivian and Neely designed three exercises that invited participants to see and share from a new perspective.

In a facilitated, 25-minute group dialogue about a 1640s Frans Snyders painting, participants looked closely, asked questions, analyzed visual information, made connections, considered different viewpoints, uncovered the work's nuances, suggested evidence-based interpretations, and made a critical assessment of the work. Collective looking creates unique opportunities.

In a second exercise, participants in small groups considered innovation in a George Segal sculpture. They used memory, perception, experience, and collective reasoning to interpret the work of art, and shared their findings with the larger group. How does one persuasively communicate a point of view in a way that allows for other contributions? What happens when the group gets off track or draws conclusions too quickly? How does one avoid blind spots and fixed thinking? Looking prompts and questions encouraged participants to consider the dynamics of team learning and to reflect on what makes for effective visual communication.

As a final exercise, participants selected a single work that reflected their philosophy as innovators and leaders within their organizations. How did the work relate to their approach, and how could they communicate that to the group, using the language of art to describe personal values? The responses were as diverse and fascinating as the individuals who comprised the group.

One workshop participant reflected on his experience, "All that we did, looking at the art, talking—what an innovative way to learn what innovation is."





Dartmouth students in Hood Downtown at the annual Mimosas at the Museum event for graduating seniors and their families. Photos by Rob Strong.

## OCTOBER

**4 October, Wednesday, 12:30 P.M.**

### WALKING TOUR: PART 1

#### *Resonant Spaces: Sound Art at Dartmouth*

Join co-curators Amelia Kahl, Associate Curator of Academic Programming, Hood Museum of Art, and Spencer Topel, Assistant Professor of Music, Digital Musics Program, Dartmouth Department of Music, to explore some of the installations across campus. Wear comfortable walking shoes. The tour will begin at Hood Downtown. See the museum's website for specific works featured.

**11 October, Wednesday, 12:30–1:30 P.M.**

Bema Amphitheater, Dartmouth Campus

#### **Mindfully Engaging Sound Art**

The Hood is partnering with the Wednesday Morning Faculty and Staff Mindfulness Practice Group at Dartmouth to help participants deepen their experience, understanding, and appreciation of sound art through mindfulness practice. No experience or registration necessary. Rain location: Atrium, Sherman Fairchild Physical Sciences Center

**18 October, Wednesday, 12:30 P.M.**

### WALKING TOUR: PART 2

#### *Resonant Spaces: Sound Art at Dartmouth*

Join co-curators Amelia Kahl, Associate Curator of Academic Programming, Hood Museum of Art, and Spencer Topel, Assistant Professor of Music, Digital Musics Program, Dartmouth Department of Music, to continue to explore the installations across campus. Wear comfortable walking shoes. The tour will begin at the Bema amphitheater. See our website for specific works featured.



**27 October, Friday, 5:30 P.M.**

Carpenter 013, Herb West Lecture Hall

#### **THE MANTON FOUNDATION ANNUAL OROZCO LECTURE**

#### **“The Orozco Murals at Dartmouth, 85 Years Later”**

Tom Branchick, Director and Conservator of Paintings, and Leslie Paisley, Paper Conservator, Williamstown Art Conservation Center, will speak about the care and condition of *The Epic of American Civilization* and the many preparatory drawings José Clemente Orozco made for the project. Followed by a visit to the murals themselves.



# RESONANT SPACES

## SOUND ART AT DARTMOUTH

**T**his fall, sound takes over Dartmouth College with large-scale commissions for an exhibition project featuring internationally renowned artists. *Resonant Spaces: Sound Art at Dartmouth* is the first exhibition of sound art presented by the Hood Museum of Art, and more widely, one of the largest group commissioning projects of sound art to date. It represents a crucial step in the creation of sound art through a diverse set of new, site-specific work located on the Dartmouth College campus, offering visitors a glimpse into the highly varied and imaginative world of sound art.

As malleable a medium as bronze or oil paint, sound can be recorded from the environment or produced from an object, sculpture, instrument, or living being. It can be responsive to installed spaces or autonomous, continuous or intermittent,

loud or soft, imagined or realized. We invited artists in part for the compelling ways they explore sound through conceptual, visual, and architectural contexts. *Resonant Spaces* encourages visitors to experience each site as sound transforms it.

Several emergent threads run through the different works created and selected for the show. These include ideas concerning the relationship between musical instruments and objects, boundaries of visual and sonic perception, earth both as sound source and as medium, and organization around grids and lattices. More broadly, an undercurrent in their work collectively is attention to and specificity of source, be it sampled from the world with microphones or accelerometers, synthesized from circuits, or purely as a product of the sonic imagination as both touch and sound. Each artist strives to

reveal or illustrate ideas through objects and architectures in strikingly different, yet profound ways.

Visitors to Hood Downtown will experience the work of Jess Rowland and the late Terry Adkins, as well as an overview of the complete exhibition. Both Rowland and Adkins's work is rooted in the structure of music and invites the viewer to literally or imaginatively "perform" each work. Interactivity continues in Julianne Swartz's *Transfer. (objects)*, making the visitor complicit in the production of sound in the sound-restrictive environment of the library to produce a private listening experience that echoes the pleasures of reading.

(above) Sound artist Julianne Swartz at work. Photo courtesy of Julianne Swartz.



In contrast, Bill Fontana turns the Life Sciences Center into an instrument performed by the machines and people inhabiting it in concert with the ambient sounds outside of the building. Installed on and around the steel structure in front of the stairway windows at the south entrance, Fontana's interactive sound sculpture responds and adapts over time.

Earth plays a significant role in works created by Alvin Lucier and Jacob Kirkegaard. Lucier creates an underground, and therefore invisible, piece for the Bema, an outdoor amphitheater, drawing the visitor to experience the fusion of the physical space with the sounds created from buried sound sources. Kirkegaard considers earth on a geological level, by mapping subterranean and surface recordings of unique rock formations in Utah and Arizona onto the multistory atrium of the Fairchild Physical Sciences Center, offering the architecture a new sonic identity rooted in nature.

Connections to the natural world continue in Laura Maes's work, with grids of solar panels that translate sunlight into a cluster of clicks on the ceiling of the entryway to Cummings Hall in the Thayer School of Engineering. As light patterns change on the façade of the building, so does the sonic mapping inside the building, thus bringing the visitor into a liminal space between the light and acoustic energy. The grid is likewise a structuring feature of Christine Sun Kim's *The Grid of Prefixed Acoustics*, which uses earth (clay) as a way to fix the concepts of sound in the visual world—a kind of visual dictionary of specific sonic contexts.

Together these works provide a snapshot of eight multigenerational contemporary artists who place sound at the center of their practices. Their work is as diverse as the ideas embedded within, and each challenges us to perceive sound and the spaces we inhabit differently. In essence, it is sound taking form.

SPENCER TOPEL  
Assistant Professor of Music, Digital  
Musics Program, Dartmouth Department  
of Music, and Guest Curator

AMELIA KAHL  
Associate Curator of Academic  
Programming

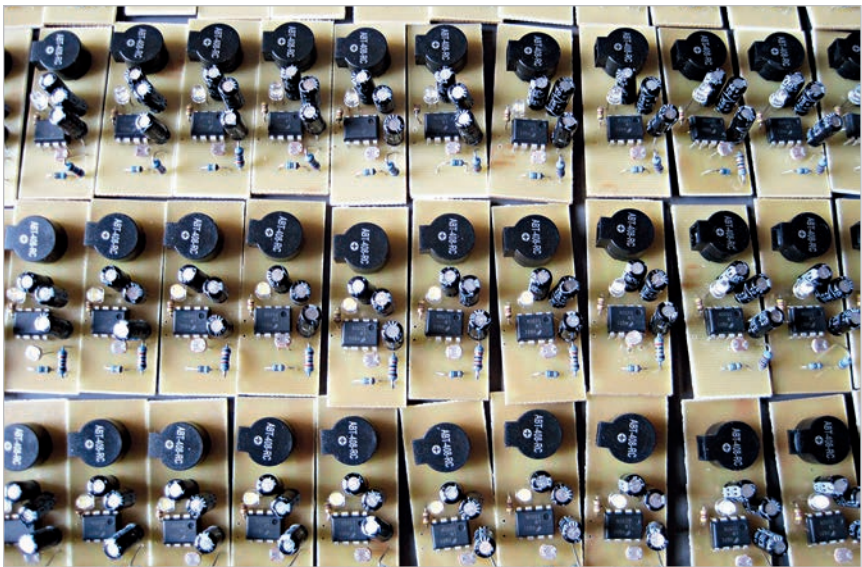


*This exhibition was organized by the Hood Museum of Art, Dartmouth, and generously supported by the George O. Southwick 1957 Memorial Fund, the Eleanor Smith Fund, the Department of Biological Sciences, the Thayer School of Engineering, and the Danish Arts Foundation.*

(left) Bill Fontana recording sounds in the lab of Michael Hoppa, Assistant Professor of Biological Sciences, at Dartmouth in the spring of 2017. Photo by Amelia Kahl.

(below) Sound artist Christine Sun Kim working on pieces of her installation at the League of New Hampshire Craftsmen studio in Hanover. Photo by Amelia Kahl.

(bottom) Circuits created by Laura Maes for *Spikes*. Photo courtesy of Laura Maes.



## 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  
Forest Stewardship Council Standard.



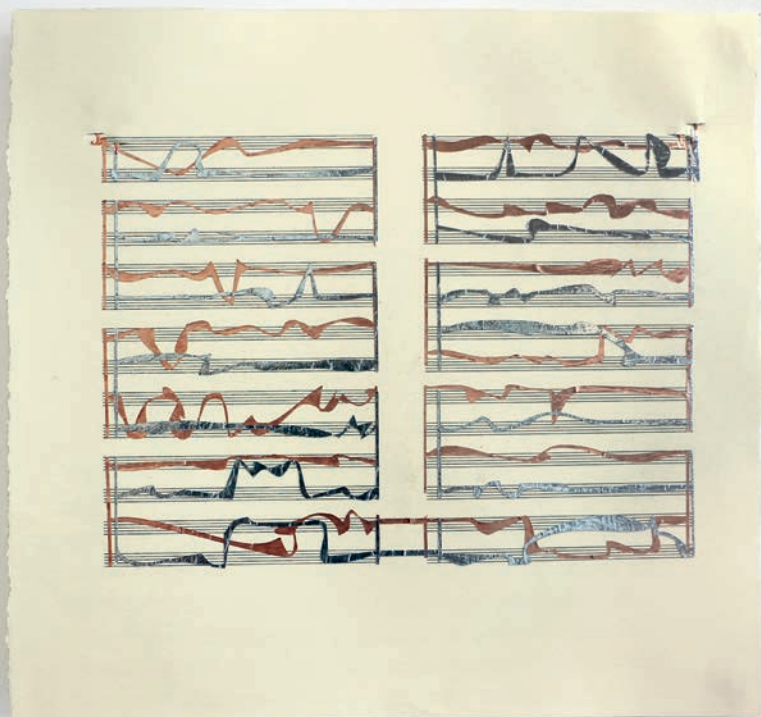
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Dartmouth College  
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Hanover, NH 03755

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On view at Hood Downtown and  
on campus

## RESONANT SPACES: SOUND ART AT DARTMOUTH

September 15–December 10, 2017

Jess Rowland, *Two-Part Invention for Stethoscope*, 2017,  
copper and aluminum foils. Photo courtesy of Jess  
Rowland.

Rowland's work will appear at Hood Downtown as  
part of the exhibition *Resonant Spaces*.

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Autumn 2017

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