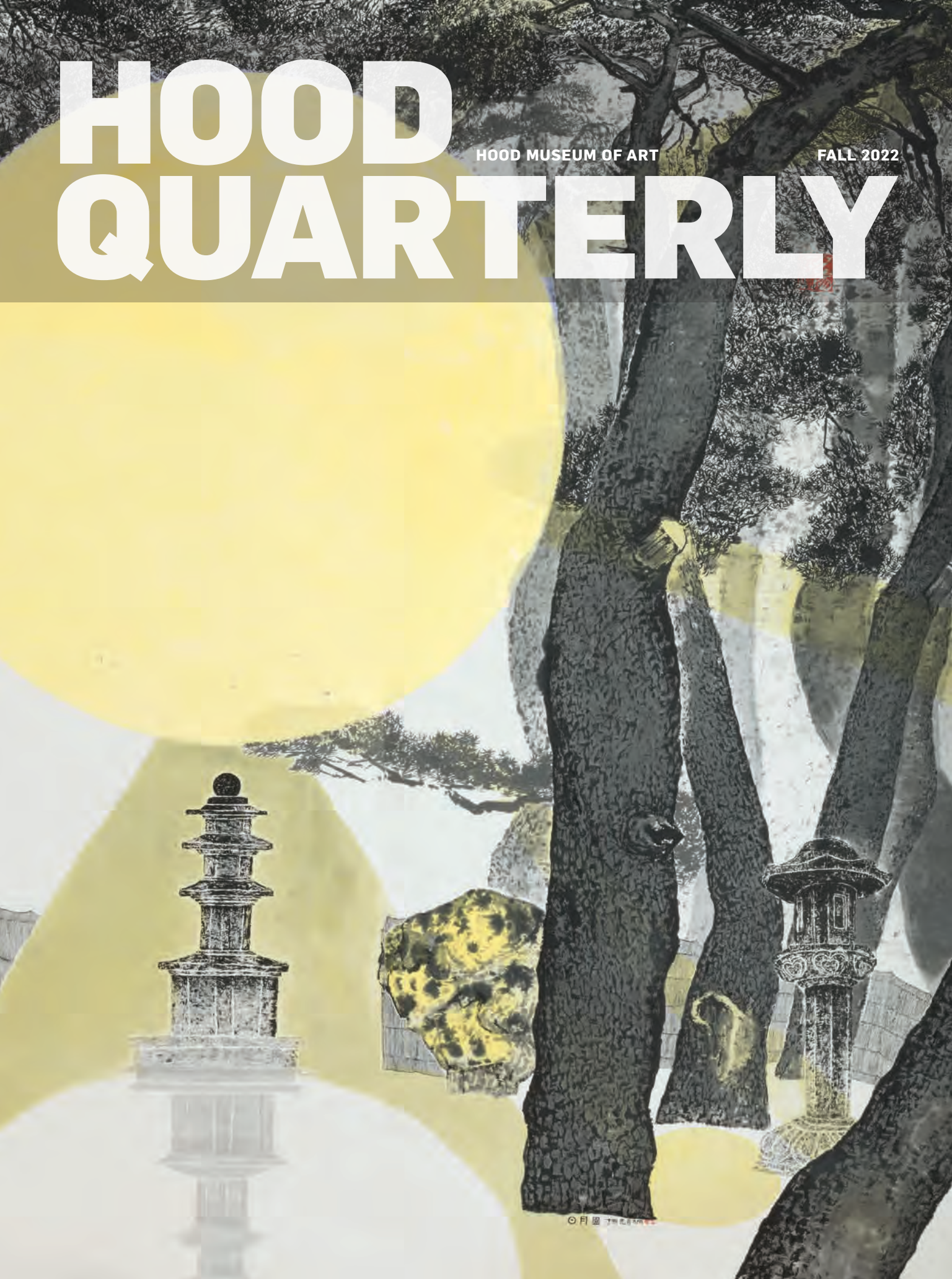


# HOOD QUARTERLY

HOOD MUSEUM OF ART

FALL 2022



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## DIRECTOR'S CIRCLE

**HOOD  
QUARTERLY**

Fall 2022

Kristin Swan, Editor

Cara Borelli, Designer

Puritan Capital, Printer

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Dartmouth College

### VISIT US

6 East Wheelock Street, Hanover, NH,  
on the south side of the Dartmouth Green,  
[hoodmuseum.dartmouth.edu](http://hoodmuseum.dartmouth.edu)

#### Museum Hours

Wednesday  
11:00 am–5:00 pm

Thursday–Friday  
11:00 am–8:00 pm

Saturday  
1:00 pm–5:00 pm

Closed to the public Sunday, Monday,  
and Tuesday

#### Guided Group Tours

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

Assistive listening devices are available for all  
programming. The museum, including the  
Gilman Auditorium, is wheelchair accessible.

#### Admission and Parking

There is no admission charge for entrance to the  
museum. Metered public parking is available in  
front of the museum on Wheelock Street, and  
behind the museum on Lebanon Street. An  
all-day public parking garage is located at  
7 Lebanon Street.

#### Follow the Hood



**HOOD  
MUSEUM  
OF ART**

Dartmouth College  
6 East Wheelock Street  
Hanover, New Hampshire 03755  
(603) 646-2808  
[hoodmuseum.dartmouth.edu](http://hoodmuseum.dartmouth.edu)

All object photography by Jeffrey Nintzel, unless  
otherwise noted.

(cover) Park Dae Sung, *Magnificent View of  
Samneung*, 2017 (detail), ink on paper. Private  
collection. Image courtesy of Gana Foundation for  
Arts and Culture.

(right) Djambawa Marawili AM, *Magarrpa Miny'tji  
(Magarrpa Clan Designs)* (detail), 1996, natural  
pigments on eucalyptus bark. Kluge-Ruhe Aboriginal  
Art Collection of the University of Virginia: Gift of  
John W. Kluge, 1997; 1996.0035.014.

(back cover) Naminapu Maymuru-White, *Milnjyawuy /  
Milky Way* (detail), 2019, natural pigments on  
eucalyptus bark. Kluge-Ruhe Aboriginal Art Collection  
of the University of Virginia: The 2017–19 Kluge-Ruhe  
Madayin Commission; 2020.EL.0004.002.







# DIRECTOR'S LETTER

## THE ART WORLD AND THE WORLD OF ART



I want to pick up on a thought about the art world that I began in my last letter. A fascinating matrix of interrelated thoughts, visual strategies, and personal connections sets the art world's parameters for selecting what is in and what is out. It is an amazing place, this art world, the history of which I have spent my career studying. While generations of scholars have refined, revised, and recontextualized art world stories, the essence of the narrative remains consistent. The framework for judging the worthiness of a work of art relies on the somewhat squishy concept of aesthetics. Frustratingly subjective, this litmus test for artistic success straddles philosophy, studio practice, and art history—not to mention literature, theater, music, and indeed any other creative field. Drawing on the legacies of the art world, its history, and aesthetics, most writing on art has, in turn, reinforced the boundaries of the art world and its museums.

The world of art, however, is much broader and more confusing, nonlinear, and explosive. The person weaving sweetgrass baskets in Passamaquoddy territory, the quilter in South Carolina, and the potter in Santa Fe may have little direct connection with the young portrait photographer getting creative in Bangkok or the wood carver in Mozambique—and perhaps even less with artists supported by the nexus of galleries, collectors, and art museums (the art world)—but they are all participating in the world of art. As the Hood Museum opens its practice to an ever-expanding view of what art we should research, collect, and exhibit, we seek to include the art world *within* the context of the world of art—not vice versa.

The Hood Museum of Art embraces the ambiguity that this conception provokes. We lean into the adventure of opening our doors and our practice to creative endeavors often overlooked by art museums. We look forward to welcoming new visions, voices, and vocabularies to our galleries—to initiating new conversations by removing long-established barriers. Where exactly will this line of inquiry take us? We do not know. What we do know is that, in the coming years, you can count on exhibitions that take nothing for granted and that ask staff and visitors alike to think again about what makes art such a valued part of our lives.

**John R. Stomberg**

Virginia Rice Kelsey 1961s Director

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**Tala Wilson**, Visitor Services Manager  
**Jayde Xu**, Board of Advisors Mutual Learning Fellow

## VISIT NOW

ON VIEW SEPT. 3–DEC. 4, 2022

### **MADAYIN: EIGHT DECADES OF ABORIGINAL AUSTRALIAN BARK PAINTING FROM YIRRKALA**

One of the most powerful painting movements of our time has emerged in a remote corner of Australia. *Madayin: Waltjanga Waltjanbuy Yolŋu Minytji Yirrkalawuy | Eight Decades of Aboriginal Australian Bark Painting from Yirrkala*, the first major exhibition of Aboriginal bark paintings to tour the United States, presents one of Australia's most unique contributions to global contemporary art. The exhibition comprises more than 90 paintings, produced over 80 years, from the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia and other major museums. Organized by Kluge-Ruhe in partnership with the Buku-Larrngay Mulka Centre, *Madayin* debuts at the Hood Museum of Art before embarking on a two-year nationwide tour. Accompanied by a 348-page bilingual catalogue (in Yolŋu Matha and English). *The exhibition's presentation at the Hood Museum of Art, Dartmouth, is generously supported by the Charles Gilman Family Endowment, the Owen and Wagner Collection of Aboriginal Australian Art Endowment Fund, and the Jack and Dorothy Byrne Foundation.*

ON VIEW SEPT. 24, 2022–MARCH 19, 2023

### **PARK DAE SUNG: INK REIMAGINED**

*Ink Reimagined* is a groundbreaking solo exhibition of contemporary Korean ink painter Park Dae Sung's works. Park, who lost an arm during the tumultuous pre-Korean War period, is a self-taught artist who saw nature as his teacher and thus traveled widely, finding inspiration in China, Taiwan, New York City, and the mountains of North Korea. Featuring paintings of enormous scale and refined technique, Park's ongoing contemplation of ancient landscapes and objects asks the viewer to rethink modernity via tradition and gain a fresh appreciation for the diversity of styles—from dramatic to meditative to bursting with movement—possible through ink and brush. *Park Dae Sung: Ink Reimagined is organized by the Hood Museum of Art, Dartmouth. The organizers are grateful for the special support of the Gana Foundation for Arts and Culture, as well as the generous support of the Korea Foundation and the Jack and Dorothy Byrne Foundation.*

ON VIEW OCT. 1–DEC. 17, 2022

### **FEMME IS FIERCE**

This exhibition celebrates various ways that femme performance is depicted in photography. The subjects of these photos embrace femme as an aspect of their self-representation across genders, queer orientations, races, ethnicities, and time. The exhibition includes photography by Laura Aguilar, Andy Warhol, Darryl DeAngelo Terrell, and others. The joyous approach of *Femme Is Fierce* affirms that femme is not a display of fragility; rather, it is a performance of a person's right to use gender signifiers deemed feminine to their own ends and to radically state that strength is not only found in the masculine. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Marie-Louise and Samuel R. Rosenthal Fund.*



ON VIEW OCT. 1–DEC. 17, 2022

### **EMBODIED: ARTIST AS MEDIUM**

By dressing, posing, and digitally manipulating their bodies in specific ways, the artists in this exhibition comment on issues ranging from objectification and societal expectations to racial violence and the ethnographic gaze. Each work poses its own set of questions, intersections, and possibilities: How can the body be used as a tool and vessel for ideas? How can gender, race, artistic process, and technology converge to generate new meanings? *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the George O. Southwick 1957 Memorial Fund and the Bernard R. Siskind Fund.*

ON VIEW THROUGH MAY 14, 2023

### **UNBROKEN: NATIVE AMERICAN CERAMICS, SCULPTURE, AND DESIGN**

Curated by former DAMLI Native American Art Interns Dillen Peace '19 (Diné) and SháBdíín Brown '20 (Diné), this exhibition draws from the Hood Museum of Art's collection to create a dialogue between historical, modern, and contemporary works and explore themes of continuity, innovation, and Indigenous knowledges across time. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by Hugh J. Freund, Class of 1967.*

ONGOING

### **MONEY TALKS: ROMAN COINAGE IN GLOBAL, HISTORICAL CONTEXT**

This installation uses objects from the Hood Museum of Art's collection to challenge the traditional understanding of currency. Drawing on examples from across time and cultures to offer multiple perspectives, the installation asks audiences to question how a society defines "money" and its purpose. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Harrington Gallery Fund.*

Investigating the Hood Museum of Art's first-floor galleries. Photo by Lars Blackmore.

# PARK DAE SUNG: INK REIMAGINED



**P**ark Dae Sung (b. 1945) transforms meditative observation into monumental artworks that revitalize traditional Korean brush-and-ink techniques for a modern audience. His paintings couple large scale—several works in the show are more than 25 feet long—with technical finesse, reinterpreting ancient landscapes and objects. Park Dae Sung inspires viewers to engage with the impact of the past on life today. The Hood Museum of Art is delighted to present a major exhibition of his contemporary Korean ink painting, with 23 works, many of which are being shown for the first time in the United States. *Park Dae Sung: Ink Reimagined* is on view at the Hood

Museum from September 24, 2022, through March 19, 2023. Variations of the exhibition will also be presented over the next two years by the Korea Institute, Harvard University; the Charles B. Wang Center, Stony Brook University; and the University of Mary Washington.

This is the largest solo exhibition of Park’s work to be shown in the United States and only the third time that the artist will have a US one-person show. The Los Angeles County Museum of Art will present a concurrent eight-work exhibition this year, *Park Dae Sung: Virtuous Ink and Contemporary Brush* (July 17–December 11, 2022), and in 2015, the Korea Society in New York also hosted a solo presentation of Park’s work.

“Park Dae Sung’s audacity lies in his ability to fully absorb and embrace traditional East Asian brush and ink painting,” remarks Virginia Rice

(left) Park Dae Sung, *Mt. Halla*, 2019, ink on paper. Private collection. Image courtesy of Gana Foundation for Arts and Culture.

(right) Park Dae Sung, *Bird*, 2008, ink on paper. Private collection. Image courtesy of Gana Foundation for Arts and Culture.



Kelsey 1961s Director John Stomberg, “while creating artworks of absolute contemporaneity. The paintings are awe inspiring in the truest sense of the phrase.”

Dartmouth Associate Professor of Art History Sunglim Kim, curator of the exhibition, notes that *Ink Reimagined* “is a great opportunity for the Dartmouth and Upper Valley communities to meet this world-class artist in person and see his magnificent works firsthand. Park is very humble and deliberate in personality yet passionate and exuberant when engaged with painting. Visitors will see two contrasting characters in his sensitive bird and still life works; long handscroll calligraphy; and bold, energetic, and gigantic landscapes.

“We hope the exhibition will deepen Western understanding of Park’s modern style and inspire interest in the long tradition of East Asian ink painting, as well as contemporary Korean art and culture,” Kim adds.

Park Dae Sung will be at the Hood Museum of Art on November 3, 5:00–6:00 pm, to discuss his work at the annual Dr. Allen W. Root Contemporary Distinguished Art Lectureship. This will be followed by a full-day symposium about Korean contemporary art on Friday, November 4, co-organized by Dartmouth College, the Korea Foundation, and the MMCA (Museum of Modern and Contemporary Art, Korea). Both events are open to the public.

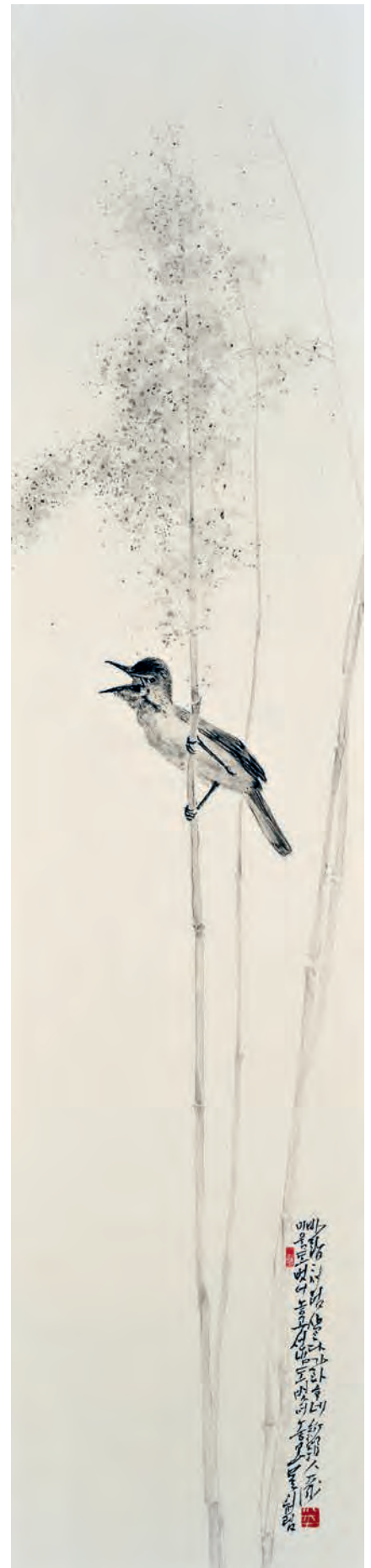
Featuring works that rethink landscape, still life, modernity, and tradition, *Ink Reimagined* captures the essence of Park’s practice. The exhibition is organized into four sections: Landscapes, Birds and Animals, Still Life, and Calligraphy. It inspires a deeper contemplation of traditional East Asian art and the diversity of styles—meditative, dramatic, tranquil, and powerful—within the medium of ink. Park’s work offers viewers a newfound understanding of what it means to find beauty in what is old, as well as a fresh perspective upon humanity’s contemporary relationships with nature, identity, and homeland. His scenes present an imaginative reinterpretation of history that, in turn, encourages a more progressive and stirring vision of the future.

Park Dae Sung was born in 1945, the year that marked Korea’s independence from Japanese colonization and the end of World War II. Even in the remote city of Cheongdo where he lived, Park was not spared the grip of the Korean War, which began in 1950. Park lost both his parents and his left arm during an attack by North Korean sympathizers, which left him physically disabled and marginalized by his peers. His formal education ended shortly thereafter, and he turned to painting and calligraphy as a source of solace while confronting the hostility of the world around him. Such adversity at a young age informed Park’s creative philosophy later in life. He states, “When the body is uncomfortable, the mind does not become sluggish and is awake. I became who I am because of my disabled arm, so I refrain from being (too) comfortable.”

In East Asia, calligraphy and painting were traditionally viewed as having the same origin in the media of ink and paper, with the two respective practices embodying what was perceived as fine art. In the twentieth century, the view of painting and calligraphy as an intertwined practice was abandoned, but Park rebels against this separation, creating artworks whose philosophical core lies in their combination. The practice of ink-and-wash painting involves carbon-based black ink applied to paper or silk, with meticulous attention to technique and the rendering of lines. Unlike the opaque paintings with which Western audiences are more familiar, Park’s ink is a notoriously unforgiving medium—all the brushstrokes are final and unchangeable, and stroke thickness, type, darkness, and texture all contribute to the works’ expressiveness. Park’s paintings represent the breadth of possibility in East Asian ink painting, with some featuring powerful, bursting lines and others being hyperrealistic and detailed.

Korean ink painting (*hanguk-hwa*) traditionally prioritized the use of shape and line in ink to depict scenery that was not real but rather so idyllic that viewers might wish to imagine themselves there. Scholars believed that painting and calligraphy should channel the artist’s creativity and inner being, a “landscape of the mind,” rather than simply depict the world. Although Park’s artistic career began with daily calligraphic practice and the imitation of work by earlier Korean masters, his landscapes became novel because they represented imagined ideals through direct observation. He evokes the mood of the land around him while still capturing a unique Korean sense of abstraction.

In his monumental painting *Magnificent View of Samneung*—measuring 13 × 16 feet—which depicts his garden in Gyeongju, tree trunks float above the ground, fading





into a pale background of fog. The forest is interrupted by stone pagodas that lend a contemplative air to the whole scene, while a bright yellow ball of moonlight hovers overhead. The carefully rendered brushstrokes give the illusion of looking through a window into the garden, though it is only ink and wash.

*Park Dae Sung: Ink Reimagined* is organized by the Hood Museum of Art, Dartmouth. The organizers are grateful for the special support of the Gana Foundation for Arts and Culture, as well as the generous support of the Korea Foundation and the Jack and Dorothy Byrne Foundation.

A fully illustrated catalogue titled *Park Dae Sung: Ink Reimagined* will be published by the Hood Museum of Art and distributed by University of Washington Press. The publication is sponsored by Korean Arts Management Service and Gana Foundation for Arts and Culture. It includes a foreword by Hood Museum director John Stomberg, a preface by Kumja Paik Kim, and essays by Sunglim Kim, Dartmouth College; Jiyeon Kim, Montserrat College of Art; Young Ji Lee, State University of New York Korea-FIT; Suzie Kim, University of Mary Washington; Jinyoung A. Jin, Stony Brook University; and Britta Erickson, INK Studio. It will be available in December 2022.

#### Social Media:

Connect with the Hood Museum of Art on Facebook, Instagram, and Twitter @HoodMuseum and using hashtags #InkReimagined and #HoodMuseum. **H**



(top) Park Dae Sung, *Magnificent View of Samneung*, 2017, ink on paper. Private collection. Image courtesy of Gana Foundation for Arts and Culture.

(bottom) Park Dae Sung, calligraphy handsroll 1-3, no date, ink on paper. Private collection. Image courtesy of Gana Foundation for Arts and Culture.

(right) Park Dae Sung painting *Mount Geumgang in Winter*, 2018, at his studio in Gyeong, Korea. Image courtesy of Gana Foundation for Arts and Culture.



# PARK DAE SUNG: IN HIS OWN WORDS

The following interview transcriptions have been translated, condensed, and edited for clarity.

Ink is the soul of Eastern thought. . . . I feel that the medium of ink isn't any specific color—it encompasses all the colors and shades of Eastern thought and philosophy. . . . As you can see in my work, there are different shades of ink. There is the saying in the East that ink is the king of all colors, the only color, if you will, that can never be traced back to the sun. All the other colors we see, like red or yellow or green, can all be traced back to the sun and its reflections. But the process for making ink is to burn trees, and the ashes of the trees are bound together by a particular kind of glue. . . .

There is a saying that once ink is used in a work, it will last for a thousand years or maybe 10,000 years.

—“The Paintings of Park Dae Sung,” YouTube video, The Korea Society, January 22, 2015, [http://www.youtube.com/watch?v=\\_5BAMYubgfc](http://www.youtube.com/watch?v=_5BAMYubgfc).

I practice Korean traditional art, but the modern age is unlike the past in that the world is closely connected. I have visited Paris, France; Italy; and Beijing, China, often—not to mention Japan. I went abroad many times and explored art around the world, which made me decide which path to pursue. And that choice was to modernize what is most “Korean.” . . . My works are traditional and contemporary at the same time. In other words, I have modernized a tradition in harmony with the present, though it is true that the tradition is also beautiful on its own.

—Arirang TV, Heart to Heart 2019, ep. 175, “Meokkwa buseuro hangukhwaeui gireul inneun Sosan Park Dae Sung” (Master of Korean Painting, Sosan Park Dae Sung), September 2, 2019, <http://www.youtube.com/watch?v=pzKf2e0fwol>.

From traveling all over the world, from the primitive Himalayas and the Indian Silk Road, and then finally to spending over a year in SoHo, New York, I began absorbing the contemporary and modern. Then I thought, why not try to use different styles and techniques in one painting? I have control of the brushstrokes; that's what I've been doing. I didn't want to do some awkward thing like Westernizing my art or such. So, that is how I modernized my work, by using different techniques in just one painting.

—Interview between Park Dae Sung and Britta Erickson, September 18, 2019, Los Angeles County Museum of Art.

I have believed that taking my time and putting in effort over a long period can have a tremendous impact. This is what I think. In my early and middle years, I felt I was unlucky. But now, I believe I'm very blessed. That's because in Asia, paper, brushes, and ink are considered world treasures. I believe that even in the modern civilized society, there's no other treasure except for them. I'm very blessed as I've been able to play with such treasures for a lifetime, and these treasures have centered my mind.

—Arirang TV, Heart to Heart 2019, ep. 175.





# CALENDAR HIGHLIGHTS: SEPTEMBER–NOVEMBER 2022

The Hood Museum of Art continues to provide both in-person and virtual programming throughout the fall. Join us for lectures with scholars and discussions with artists. Contribute to important conversations on current issues and take a closer look at works in the collection. Please note the programs that require online registration. We can't wait to see you in the galleries or online!

## SEPTEMBER

### 22 September, Thursday

12:30–1:30 pm

#### INTRODUCTORY TOUR *Madayin*

Join exhibition curator Henry Skerritt, assistant professor in the Department of Art and associate curator at the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, for a guided tour of *Madayin*. Please arrive in the Russo Atrium five minutes prior to the start time. No registration required.

### 22 September, Thursday

7:00–8:00 pm

#### LIVESTREAMED LECTURE “Yolŋu at Heart: A Model for Intercultural Collaboration”

Kluge-Ruhe Director Margo Smith recounts the remarkable story of *Madayin*. The idea for this exhibition originated with Djambawa Marawili AM during his residency at Kluge-Ruhe in 2015. Over the past seven years, museum staff and Yolŋu knowledge holders worked together on the curation, bilingual catalogue, and digital resource, refining an approach to collaboration based on shared values and rethinking the ways in which Indigenous Australian artists and communities engage with museums internationally. *Presented in partnership with the Humanities Research Centre, Australian National University.* See our website for streaming details.

## HOOD HIGHLIGHT TOURS

Join us for in-person tours of the museum galleries. Meet in the Russo Atrium five minutes before the start time. No registration necessary.

**October 1, Saturday, 2:00 pm**

**October 29, Saturday, 2:00 pm**

**November 16, Wednesday,  
12:30 pm**

### 23 September, Friday

4:30–6:00 pm

#### OPENING CEREMONY AND RECEPTION

Join us for the official opening ceremony of *Madayin* led by a delegation of Yolŋu artists and cultural ambassadors from Yirrkala, NT, Australia, including remarks by honored guests. A reception will follow in Russo Atrium.

### 24 September, Saturday

1:00–4:00 pm

#### COMMUNITY DAY Kinship in Australian Aboriginal Bark Painting

Join this drop-in program to learn about how the Yolŋu people in northern Australia express the power and beauty of their culture through the medium of eucalyptus bark painting. There will be in-gallery activities and art-making projects for all ages. No registration required.

### 24 September, Saturday

2:00–4:00 pm

#### Gilman Auditorium ARTISTS IN CONVERSATION *Madayin*

A conversation between Yolŋu artists about the practice of bark painting and the significance of sharing their artistic and cultural practices with audiences in the United States. Moderated by Kade McDonald, chief executive officer at Agency Projects, Melbourne; and Frances Morphy, honorary associate professor at the Centre for Aboriginal Economic Policy Research at Australian National University. This program will be live captioned and livestreamed on the Hood Museum's Facebook page. Panel details can be found on our website.

### 28 September, Wednesday

12:30–1:30 pm

#### CONVERSATIONS AND CONNECTIONS *Madayin*

Join Henry Skerritt, assistant professor in the Department of Art and associate curator at the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, and Jami Powell, curator of Indigenous art, as they discuss the process of bringing *Madayin* to the Hood Museum.

## OCTOBER

### 5 October, Wednesday

4:00–4:45 pm

#### Gutman Gallery A SPACE FOR DIALOGUE GALLERY TALK *Journeys Beyond: Faces and Forms of Pilgrimage*

Emily Charland '19, Erbe Intern

This student-curated exhibition explores pilgrimage from both religious and secular traditions, with specific interest in the multitude of influences on and impacts of acts of transformative movement.

### 6 October, Thursday

5:30–7:00 pm

#### ADULT WORKSHOP Expressive Writing

This in-gallery workshop fuses explorations of works of art with fun and meaningful expressive writing exercises. No writing experience required, just a willing pen and curious mind. Facilitated by Vivian Ladd, teaching specialist, and author Joni B. Cole, founder of the Writer's Center of White River Junction. Space is limited. Registration is required.





**19 October, Wednesday**

**12:30–1:30 pm**

**Class of 1967 Gallery  
GALLERY TALK  
*Femme Is Fierce***

Alisa Swindell, associate curator of photography, Hood Museum of Art, will provide a curator's view of the exhibition *Femme Is Fierce*.

**20 October, Thursday**

**8:00–9:00 pm**

**Russo Atrium  
INDIGENOUS PEOPLE'S  
FASHION SHOW**

Join the fourth annual celebration of Indigenous fashion, creativity, expression, and design. This program is co-sponsored by Native Americans at Dartmouth, Hokupa'a, Native American Program, and the Hood Museum of Art. Livestream access via the Hood Museum's Facebook page.

**21 October, Friday**

**5:00–7:00 pm**

**HOOD AFTER 5**

By students, for students! Enjoy a lively mix of art, music, and entertainment. Organized and hosted by the Museum Club. Free and open to all Dartmouth undergraduate and graduate students.

**27 October, Thursday**

**5:30–7:00 pm**

**VIRTUAL ADULT  
WORKSHOP  
Expressive Writing**

This virtual workshop fuses explorations of works of art with fun and meaningful expressive writing exercises. No writing experience required, just a willing pen and curious mind. Facilitated by Vivian Ladd, teaching specialist, and author Joni B. Cole, founder of the Writer's Center of White River Junction. Space is limited. Registration is required.

**NOVEMBER**

**3 November, Thursday**

**5:00–6:00 pm**

**Gilman Auditorium  
THE DR. ALLEN W.  
ROOT CONTEMPORARY  
ART DISTINGUISHED  
LECTURESHIP  
Artist Park Dae Sung**

Join contemporary Korean ink painter Park Dae Sung for a facilitated discussion of the artist's inspiring career and groundbreaking works. Livestream available. See our website for details. A reception will follow in Russo Atrium.

**4 November, Friday**

**1:00–5:00 pm**

**Gilman Auditorium  
KOREA FOUNDATION  
CONFERENCE**

**Panel Discussions:  
"International Symposium on  
Contemporary Korean Art"**

Three panels will explore the topics of Korean art movements from the 1980s to the present, Korean feminist art and work of Nam June Paik, Korean media art, and the history of Korean design. For more details, please see our website.

**9 November, Wednesday**

**12:30–1:30 pm**

**VIRTUAL  
CONVERSATIONS AND  
CONNECTIONS**

**Artist Nomusa Makhubu**

Join artist Nomusa Makhubu and Isadora Italia, curator of the exhibition *Embodied: Artist as Medium*, as they discuss Makhubu's *Self Portrait Project (2007/2013)*, the truthfulness of images, and the power of performative photography.

**11 November, Friday**

**4:00–4:45 pm**

**Gutman Gallery  
A SPACE FOR DIALOGUE  
GALLERY TALK  
*Nothing Gold Can Stay***

**Amy Zaretsky '23, Conroy Intern**

The disparate works in *Nothing Gold Can Stay* showcase the range of experiences undergone while grieving, from sadness and confusion to celebration and fondness. The exhibition underscores how differently we grieve while emphasizing the various ways loss connects us all. Also livestreaming on the museum's Facebook page.

Students enjoy refreshments in the Hood Museum's Russo Atrium, May 2022. Photo by Lars Blackmore.



# MADAYIN: A CURATORIAL CONVERSATION

**M**adayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala features more than 80 paintings from the Kluge-Ruhe Aboriginal Art Collection of the University of

Virginia, the foremost public collection of Aboriginal Australian art outside of Australia, and other major museums and private collections in the United States and Australia. It is on view at the Hood Museum from September 3 through December 4, 2022.

The paintings represent a contemporary interpretation of an ancient tradition of Indigenous knowledge expression. For millennia, Yolŋu people around Yirrkala in northern Australia have painted their clan designs on their bodies and ceremonial objects. These designs are not merely decorative, they are the sacred patterns of the ancestral land itself. Yolŋu describe them as “madayin”—a term that encompasses both the sacred and the beautiful. Bark paintings are created using natural pigments on carefully prepared sheets of eucalyptus bark, with shimmering detail achieved using a fine paintbrush made of human hair. The organic irregularities of the medium give each work a dramatic sculptural presence, with some standing over 12 feet tall.

The exhibition will be accompanied by a comprehensive 348-page bilingual catalogue (in Yolŋu Matha and English) distributed internationally by DelMonico Books D.A.P.

After its premiere at the Hood Museum of Art, Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala will embark on a nationwide tour beginning with American University Museum at the Katzen Art Center, Washington, DC (January 28–May 21, 2023). It will then travel to the Carolyn Campagna Kleefeld Contemporary Art Museum at California State University, Long Beach (August–December 2023), the Fralin Museum of Art, University of Virginia, Charlottesville, Virginia (February 22–July 21, 2024), and the Asia Society Museum, New York (September 24, 2024–January 5, 2025).

More information about the exhibition can be found at [madayin.kluge-ruhe.org](http://madayin.kluge-ruhe.org).

The following interview was conducted in June 2022 between Jami Powell, curator of Indigenous Art, Hood Museum of Art, and Henry Skeritt, assistant professor in the Department of Art at the

University of Virginia and adjunct curator, Kluge-Ruhe Aboriginal Art Collection of the University of Virginia. It has been edited for clarity and length.

**Jami Powell (JP):** Where did the idea for the Madayin exhibition come from?

**Henry Skeritt (HS):** The idea was devised in September 2015 by Djambawa Marawili, and I can pinpoint the time and date very precisely because he, Kade McDonald, and I were at the Three Notch’d Brewery in Charlottesville. Djambawa had been in Charlottesville for two or three days, and he’d had a chance to look over the Kluge-Ruhe collection. I think he was quite moved to see so many Yolŋu bark paintings there, and also to see all the photographic documentation of the 1996 John Kluge Yirrkala commission. At Kluge-Ruhe, there are beautiful photos from 1996 of Djambawa and his father, Wakuthi Marawili, as Djambawa worked on his painting *Madarrpa Miny’tji (Madarrpa Clan Designs, 1996)*, which won the Bark Painting Award at the Telstra National Aboriginal and Torres Strait Islander Art Awards that year. That was a big win for Djambawa, but more importantly, it occurred at a pivotal moment in his life. Wakuthi was getting quite old, and Djambawa was rising to become the leader of the Madarrpa clan.

Djambawa was impressed, moved, and very surprised to see so many Yolŋu paintings in Charlottesville. He said to us, “Oh, that’s good, but what we need is an exhibition that tells the whole story.” For him, it was very clear that that whole story began when Wongu Mununggurr painted the first bark for the anthropologist Donald Thomson

Wongu Mununggurr, *Madayin Miny’tji (Sacred Clan Designs)*, 1935, natural pigments on eucalyptus bark. Donald Thomson Collection, University of Melbourne; DT57.







in July of 1935, and that the story extended to the present. But it was just as important to him that the exhibition include young, up-and-coming artists like Yinimala Gumana and Gunybi Ganambarr. What's important to understand is that for Djambawa, the "whole story" wasn't just looking backward at this history, but also looking forward and thinking about the future. In his essay in the exhibition catalogue, he writes a powerful message to the young generation of artists: "To the Yolŋu rising today, do not stop at the surface: you must make your identity a priority for all our elders. And that is why we Yolŋu must work together, because this is an opportunity to learn to curate and show our culture to the world."

**JP:** Djambawa proposed a big project. How did you go about developing the project and begin working collaboratively?

**HS:** From the beginning, we knew that, if we were going to do this, it had to be led by Djambawa. So, we put it to him that he needed to be the lead curator, and it had to be a Yolŋu-driven project. He thought about this and then deputized Wukun Wanjambi and Yinimala Gumana to come to the United States to begin that process.

**JP:** Speaking of beginnings, you mentioned the emergence of bark painting as an artistic practice and how that was entangled with the work of anthropologist Donald Thomson. Can you talk about that history?

**HS:** That's a slightly controversial question. In general, it's clear that Yolŋu people and other Indigenous people across Australia have used bark in many different ways over time. It is a very versatile medium; you can make it into a bag, or a shelter, or a canoe. But I am not sure how common it would have been to paint sacred designs on bark—like you see in this exhibition—in the precolonial times. This, however, is a topic of debate, and I've heard Yolŋu make different arguments about this.

More often, these designs would have been painted on the bodies of young men when they were being initiated. In the 1930s, these same designs began appearing on bark. The work *Mundukul ga Yirwarra Dhäwu* (*Ancestral Snake and Fish Trap Story*, 1942) by Mundukul Marawaili is a good example of this. It is a literal transcription of body painting, to the extent that the artist has included bars at the top and bottom, which would be painted on the shoulders and thighs of initiates. So, it is clear that in the 1930s and 1940s, artists were taking body painting designs and transferring them to bark. But very quickly, things started to change as artists began to fill up the whole surface of the bark and bring in different figurative motifs.

**JP:** We're fortunate enough to have one of the earliest barks in this show, right?

**HS:** Yes. In fact, we have the very first painting that Wöngu Munungurr did in 1935. That's a

(left) Mundukul Marawili (attr.), *Mundukul ga Yirwarra Dhäwu* (*Ancestral Snake and Fish Trap Story*), 1942, natural pigments on eucalyptus bark. Donald Thomson Collection, University of Melbourne; DT 000064.

(right) Djambawa Marawili at Bäniyala with his painting *Madarrpa Miny'tji* (*Madarrpa Clan Designs*), 1996, winner of the Bark Painting Award at the 1996 National Aboriginal and Torres Strait Islander Art Awards (see p. 1). Photo by Andrew Blake.





special thing to have coming to the United States, leaving Australia for the first time.

**JP:** As you know, my training is in Native North American art, so this show has presented me with an opportunity to build my knowledge and understanding of Australian Indigenous art, but particularly about Yolŋu art and bark painting. What I've come to appreciate about bark painting and this exhibition is that it is really about translating Yolŋu ways of knowing about kinship, relationship to place, and the Law in a way that Westerners can understand. These paintings and designs serve a role within the community, but the emergence of painting on bark and the circulation of this artistic form has been an act of generosity; it has created a means for Yolŋu to share their knowledge and build relationships with non-Yolŋu.

**HS:** I think that's right. As our co-curator Wukun Wanambi says in the catalogue, artists like Wongu and Mundukul were painting to communicate their identity to Donald Thomson, to show him who they were and where they came from. Yolŋu have this long history of painting to represent themselves to the outside world, and to show the power and strength of their culture. It is something that Wukun is very clear about; he says that sharing his culture brings him strength. But it is also an enormously generous gift, bringing people into this very special worldview.

**JP:** This conversation leads me to think about the organization of the exhibition and how the spatial layout relates to Yolŋu ways of knowing and being in the world. Can you talk a bit about that?

**HS:** From the very beginning, the Yolŋu curators wanted the exhibition to be arranged according to the systems of kinship, which they call Gurruṯu. For Yolŋu, everything is divided into two complementary halves, Dhuwa and Yirritja. If you're Dhuwa, you have to marry someone Yirritja, and vice versa. Within these two halves, there's this complicated clan system, which was the next level of separation the artists wanted the exhibition to reflect. So, as you walk through *Madayin*, each room is dedicated to a different clan's paintings, and each of these clans has a series of designs; we might think of them like a Scottish tartan. These designs, laid down in the earth by the ancestral beings, are imbued with layer upon layer of meanings. The designs are like deeds of title to ancestral places and also a way of saying, "I belong to this place, it was created by my ancestors, and I share its essence."

**JP:** One of the things I always try to teach my students and convey through my curatorial practice is that many of the works in our care weren't created solely as works of art. They have all these other meanings and purposes they serve within Indigenous communities. When these objects come into museums, their other







meanings can fall away. The approach to this exhibition and its organization rejects that decontextualization.

One of my favorite works in the show is the diptych by Mulkun Wirrpanda, *Retja (Rainforest) I & II* (2017), because it is such a great example of the kind of work that was created for the market but also serves these other purposes. In the painting, Mulkun has painted all these medicinal and edible plants. It is a stunning work of art, but Mulkun also maps out the plant species and lists their names and uses. Therefore, this work becomes an important means for transmitting cultural knowledge and understandings, both

within the community and beyond it. It also enables a deeper understanding about our relationships, as humans, to nonhuman beings and the reciprocity embedded in those relations, and the diptych does so in a beautiful and meaningful way.

**HS:** In addition to showing the artists' identity and connection to place, it was important for the Yolŋu curators to enable audiences to recognize different ways of being in the world.

**JP:** Is that what you hope audiences, and US audiences in particular, will get from this exhibition?

**HS:** Definitely. But as an art historian, I would also like visitors to recognize this as an extraordinary artistic tradition—one that has not been still over the last 80 years, but has reacted to its times while also staying true to its traditions and meanings. There's something amazing about an art movement that can be 50,000 years old and still finding exciting and dynamic ways to repeat the same combinations of diamonds and grids and crosshatching.

I also think that when US audiences approach Indigenous Australian art, they often come to it asking, "How can we help these poor, underprivileged people?" Many people do not realize, for example, that the Buku-Larrngay Mulka Center, where many of the works in *Madayin* originate, is not a tin shed; it is a multimillion-dollar company owned and directed by Aboriginal people. Djambawa and the Yolŋu curators see this exhibition as an opportunity for the world to learn from them and the gift of their knowledge. I think the exhibition also presents an opportunity to open up dialogues between Yolŋu and Indigenous nations in the United States and around the world, as well as for other Indigenous peoples to take inspiration from this project and to collaborate with Yolŋu. *Madayin* is their gift to the world, and it is powerful. **H**

(left top) Wongu Mununggurr (right) and his sons Natjijalma, Mäma, and Mawunbuy painting *Djapu' Miny'tji (Djapu' Clan Design)*, 1942. Photo by D. F. Thomson. The Donald Thomson Ethnohistory Collection. Reproduced courtesy of the Thomson family and Museums Victoria.

(left bottom) Mulkun Wirrpanda, *Retja II (Rainforest II)*, 2017, natural pigments on eucalyptus bark. Kluge-Ruhe Aboriginal Art Collection of the University of Virginia: The 2017–19 Kluge-Ruhe *Madayin* Commission, Purchased with funds provided by Martha Burton and Margaret Vaden, 2020; 2020.0003.001.

(right top) Mulkun Wirrpanda, *Retja I (Rainforest I)*, 2017, natural pigments on eucalyptus bark. Kluge-Ruhe Aboriginal Art Collection of the University of Virginia: The 2017–10 Kluge-Ruhe *Madayin* Commission; forthcoming acquisition.

(right bottom) Margo Smith, Kade McDonald, and Djambawa Marawili viewing works at the Smithsonian National Museum of Natural History's storage facility, Maryland, November 2015. Photo by Tom Cogill.





# FEMME IS FIERCE

ALISA SWINDELL  
Associate Curator of Photography

**F**emme Is Fierce: *Femme Queer Gender Performance in Photography* celebrates femmes and femme presentation. The exhibition will open October 1 in the Class of 67 Gallery with photographs from the Hood Museum of Art collection, including new acquisitions and works that have never been on view at the museum. These images illustrate a range of ways in which the idea of femme is performed and presented publicly. Over almost a hundred years and across genders, queer orientations, races, and ethnicities, the subjects of these photographs have embraced femme as an aspect of their self-representation—some subtly, others boldly—whether through donning frilly dresses, wearing prominent eyeliner, or just being in relation to flowers.

Femme is a queer identity that spans genders and orientations but coalesces around embracing signs and symbols designated feminine while separating them from hetero-patriarchal expectations. In fact, femme undermines the strict binary. Aspects of being femme manifest in numerous ways, though it is most often recognized in a person's visual presentation, including their mannerisms. Clothing, accessories, makeup, and other forms of personal decoration are also ways for a person to express their relationship to gender, their orientation, or other facets of their identity.

This exhibition contrasts the gender freedom captured in Andy Warhol's photos of New York's downtown scene with Laura Aguilar's collaborations with Latina lesbians from the West Coast during the mid-1980s. It pairs pandemic-era images of men in Europe and North America, across an ocean and a century apart, living in similar times and choosing similar forms of



expression. Darryl DeAngelo Terrell's portraits focus on an intersection of femme ornamentation and Black masculinity. Other works in the exhibition range from vernacular and documentary photography to conceptual visions of self and relationships.

Throughout these photographs, the recurring imagery, parallel attire, and persistent challenges to proscribed gender constructions testify to the long and varied history of femme presentation. At a time when gender expansion and difference is under threat globally, this exhibition invites viewers to think about what it means to express yourself authentically, to take pleasure in subversive feminine adornment. The joyous approach of *Femme Is Fierce* affirms that femme is not a display of fragility; rather, it is both a performance of one's right to use gender signifiers deemed "feminine" to their own ends and a radical statement that strength is not found only in the masculine. **H**

Francis Joseph Bruguère, *Francis Bruguère Portfolio, 7: The Way (Sebastian Droste)*, about 1923–25, gelatin silver print. Gift of Caroline Steiner; PH.986.85.1.7.

### MAKING, MATERIALITY, AND MOURNING IN A SIXTEENTH-CENTURY TERRACOTTA *MODELLO*

ASHLEY OFFILL

Associate Curator of Collections

This intimate representation of the *pietà*—the scene in the Christian tradition in which the Virgin Mary mourns the death of her son Jesus Christ after he has been crucified—feels even more immediate because of the textured, tactile nature of the sculpture. As the Virgin bends over the limp and sprawling body only partially supported in her lap, the expression of profound grief on her face invites the viewer to engage emotionally with the subject matter as they physically encounter the object by walking around it to examine all sides of the composition. Likely created in the late sixteenth century by a sculptor in Bologna, this small-scale terracotta sculpture complements the Hood Museum of Art's strength in European Renaissance and Baroque sculpture while also allowing for new investigations into materials and the artistic process during class visits and exhibitions.

The triangular composition of the sculpture highlights the emotional climax in the interaction between mother and son. In addition to the tender way in which the Virgin lifts Christ's limp, lifeless hand, she cradles the back of his head to bring his face toward hers. The furrows in her brow and her open mouth express her emotional pain—something that was characteristic of Bolognese sculptors in comparison to their contemporaries in Florence and Rome, who often adhered more closely to stoic classicism.

The rough surface of the sculpture and patchy remnants of pigment and gesso may indicate that, rather than a fully finished piece for display, this sculpture is a *modello*—an intermediary state in the creation of a sculpture. *Modelli* (the plural form of *modello*) were key parts of the artist's process, allowing sculptors to explore bodily forms, figural compositions, and other elements including the fall of light and shadow onto the sculpted surface. Regardless of the material of the finished sculpture, these models were usually made of a malleable and inexpensive material, such as wax or terracotta, that encouraged relatively quick

building up of forms and on-the-spot editing. Highly finished *modelli* might be presented to a patron as proof of a final composition or used by the artist or assistants in a workshop to help with the completion of the polished, full-scale sculpture.

Despite the innumerable quantity of *modelli* that must have once existed, very few survive to the present day, as a consequence of both their functional purpose and their fragile materials. Therefore, this *modello* is an important addition to the Hood Museum's collection that significantly contributes to discussions of sculptural practice and materiality alongside examinations of religion, narrative, and emotional engagement. **H**

Unknown Bolognese artist, *Pietà*, late 16th century, terracotta with traces of gesso and pigment. Purchased through the Julia L. Whittier Fund; 2022.21.







## IN THE COMMUNITY

JAYDE XU

Board of Advisors Mutual Learning Fellow

In celebration of Asian American and Pacific Islander Heritage Month in May, Hood Museum of Art staff hosted a series of community conversations about art and cultural heritage in the Bernstein Center for Object Study. Since the center provides space to present objects from the entire collection, it was the perfect venue for staff to curate a selection of works pulled expressly for each conversation.

For example, early in May, the Hood Museum hosted an event for staff from the Dartmouth Hitchcock Medical Center (DHMC) led by Mutual Learning Fellows Jayde Xu and Nichelle Gaumont, who selected works from a wide range of time periods, cultures, and media, centering not only place but historical and contemporary innovation as part of Asian American–Pacific Islander (AAPI) experience. Xu and Gaumont engaged the DHMC group in close looking and conversation about two works by Indian American artist Zarina, *Bangkok* and *Delhi*, from her *Cities I Called Home* series. The woodcut prints track the artist's life across different international cities by means of a place's borders and maps—calling to mind questions of home, migration, and belonging. Other works on view included Sin-ying Ho's *Ladies*, a ceramic piece from her *Bella* series no. 2, and a Papua New Guinean wooden pillow, known as an *ira'ao*. These works, spanning a range of nations, materials, and time periods, speak to the richness of AAPI history and heritage and invite viewers to reflect on both their current sense of place and their relationship with these artworks.

This month of gathering and celebration aimed to uplift Asian, Asian American, and Pacific Islander makers, and we hope to continue to use events like this to invite discussions about identity and to share kinship and space.

(left) Mutual Learning Fellows Nichelle Gaumont and Jayde Xu with a pair of prints selected for teaching and discussion at Dartmouth-Hitchcock's first in-person AAPI event, May 2022. Photo by Neely McNulty.

(right) Students look at Art Deco–style serveware and contemporary photography in the Bernstein Center for Object Study. Photo by Isadora Italia.

## ON CAMPUS

ISADORA ITALIA

Campus Engagement Coordinator

Queer artists. Black artists. Colonialism and trade in South Asian art. The aesthetics of the Art Deco movement.

These are just a few of the themes we've been able to explore through temporary, pop-up exhibitions in the Bernstein Center for Object Study. Lasting about two hours, these mini exhibitions are organized in collaboration with student groups or campus centers to allow for informal visits and discussion. They activate our study galleries for co- and extra-curricular engagement, bringing students and Dartmouth community members together for topical conversations.

For example, in collaboration with the South Asian Studies Collective, we brought out twenty objects spanning 2,000 years to foster discussion around religion, trade, colonialism, and post-colonialism.

One Friday night, Dartmouth's student-run Shakespeare company, the Rude Mechanicals, looked at Art Deco pieces as inspiration for their spring 2022 production of *The Tempest*.

We also partnered with the Office of Pluralism and Leadership (OPAL) to organize pop-up exhibitions to celebrate queer history in the fall and Black Legacy Month in the winter. Works by Paul Cadmus, Catherine Opie, Renee Cox, and Jacob Lawrence all made appearances.

With no curricular pressure or grades involved, these pop-up exhibitions create new types of opportunities for learning and exchange. As a museum, we are always eager to be part of conversations happening on campus, and pop-up exhibitions allow us to be responsive (and quick!) in exciting ways.



# DIRECTOR'S CIRCLE

## SPRING TRAVELS: NEW YORK AND CHICAGO

The Hood Museum of Art's Director's Circle group enjoyed a busy spring in 2022, marked by two unique travel opportunities for members. In April, the Director's Circle traveled with John Stomberg, Virginia Rice Kelsey 1961s Director, to New York City for a one-day event where members enjoyed a private tour of *Vasily Kandinsky: Around the Circle* at the Solomon R. Guggenheim Museum, a visit to *The Hare with Amber Eyes* at the Jewish Museum, and a facilitated conversation with Morton Kaish at his print retrospective. Between the three exhibitions, members encountered paintings spanning Kandinsky's entire career, sound art, family photographs, decorative arts, netsuke figures, and a wonderful selection of Morton Kaish's prints. In addition to showcasing a range of artistic media, this trip provided an opportunity to highlight the professional work of two Hood Museum Board of Advisors members: Megan Fontanella '04 and Melissa Kaish '83.



Megan Fontanella is curator of modern art and provenance at the Solomon R. Guggenheim Museum and organized *Around the Circle*. Megan led the exhibition tour and shared wonderful perspectives on Kandinsky's life, as well as the stylistic and practical considerations that shaped how the show is presented in the Guggenheim's rotunda. Melissa Kaish is the founder of the Kaish Family Art Project and a co-organizer of her father's retrospective at the Lubin House Palitz Gallery. She organized a facilitated conversation between John Stomberg and Morton Kaish for the Director's Circle, where Morton shared insights on his process, inspiration, and experience as a former Dartmouth College artist-in-residence. By highlighting Megan's and Melissa's work,



this Director's Circle event created wonderful connections between our advisors' and members' unique artistic interests.

In May, the Director's Circle traveled again for a weekend trip to Chicago accompanied by John Stomberg, Jonathan Little Cohen Associate Curator of American Art Michael Hartman, and Associate Curator of Photography Alisa Swindell. One special element of this trip was a visit to *A Site of Struggle: American Art against Anti-Black Violence* at the Block Museum of Art at Northwestern. The Hood Museum's newest curator, Alisa assisted in organizing *A Site of Struggle* in her former role as a curatorial research associate at the Block. It was especially impactful for Director's Circle members on the trip to learn firsthand about Alisa's curatorial background. The group also attended private tours at several museums, galleries, and private collections, including the Art Institute of Chicago, Kavi Gupta Gallery, Monique Meloche gallery, the MacLean Collection, and the Bluhm-Kaul collection.

To learn more about the Director's Circle group and future travel opportunities with the Hood Museum, please visit the Join and Support page on our website.



(left) Hood Board of Advisors member Megan Fontanella giving a guided tour of *Vasily Kandinsky: Around the Circle* to the Director's Circle during the April 2022 trip to New York City. Photo by Laura Howard.

(right top) Participants in the May 2022 Director's Circle trip to Chicago pose with collectors Barb Bluhm-Kaul and Don Kaul at their home, following a private collection visit. Photo by Laura Howard.

(right bottom) Director's Circle members attending a private tour of the Bluhm-Kaul collection in Chicago, led by Don Kaul and Barb Bluhm-Kaul, in May 2022. Photo by Laura Howard.



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Dartmouth College  
6 East Wheelock Street  
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HOOD QUARTERLY FALL 2022