

# HOOD QUARTERLY

HOOD MUSEUM OF ART | DARTMOUTH | SPRING 2023



2

DIRECTOR'S LETTER

## IN PRAISE OF THE MYSTERIOUS

3

VISIT NOW

4

ON VIEW

## KENT MONKMAN: THE GREAT MYSTERY

6

CALENDAR HIGHLIGHTS

8

ON VIEW

## PHOTOGRAPHY AND HISTORY: THE WORK OF MARGARET BOURKE-WHITE

10

SCIENCE IN THE MUSEUM

## NEW DISCOVERIES THROUGH CAMPUS RESEARCH COLLABORATIONS

12

ENGAGEMENT

13

MUSEUM NEWS

### HOOD QUARTERLY

Spring 2023

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### 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  
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)

(cover) Kent Monkman, *The Great Mystery*, 2023,  
acrylic on canvas. Purchased through the Miriam H.  
and S. Sidney Stoneman Acquisition Fund; 2023.18.1.  
Image courtesy of the artist.

(right) Dartmouth Professor Doug Van Citters uses a  
handheld XRF on a Gitxaala headdress from the Hood  
Museum's collection, 2022. Photo by Ashley Offill.

(back cover) Installation view of *iPrinting the  
Revolution! The Rise and Impact of Chicano Graphics,  
1965 to Now*, on view through June 17, 2023. Photo by  
Rob Strong.





# DIRECTOR'S LETTER

## IN PRAISE OF THE MYSTERIOUS



Photo by Rob Strong.

*The most beautiful thing we can experience is the mysterious. It is the source of all true art and science.*

—Albert Einstein

Art and science, while offering pathways to greater understanding, also tend to amplify the mysterious. The recent and amazing images beaming down to us from the heavens via the Webb telescope, like those from the Hubble before them, offer a case in point. These images bring us evidence of outer space. The famed Pillars of Creation, for example, which are mostly accumulations of ever-shifting gases and dust, can now be seen at a level of detail and complexity unimaginable just a few years ago. These images are created through the merger of art and science; the scientists at NASA first receive raw data from their equipment and then translate that data into effective imagery by assigning color and density to the numeric information that describes what the telescope “sees.” To make these images effective, the creators have endeavored to find aesthetic expressions of the data. The results are amazing. And yet, even as the photographs help us learn more about outer space, they also bring into focus the incompleteness of our knowledge.

Another fine example is the work of the seventeenth-century naturalist Maria Sibylla Merian, who titled her carefully rendered studies of insect life “The Caterpillars’ Marvelous Transformation and Strange Floral Food.” Despite carefully researching and describing the caterpillars’ activities in minute detail, “marvelous” and “strange” were still the adjectives she selected for her magnum opus. Many times, as we work in science or art, we get closer and closer to our goal, all the while expanding the unknown aspects of what we seek to clarify.

As the old saying goes: the more we know, the more we know we don’t know.

The Hood Museum’s foray into the science of art tends not to eradicate mysteries so much as to enhance them. We may answer some questions—What is the name of this material? How long ago was that made?—but in the end, ambiguity accompanies meaning. It’s a state of affairs that just seems to come with existence, whether approached through art or science. In either discipline, clarity only exists at the mundane level. As we enrich our quest and broaden our search, patterns of wonder emerge. In art as in life, we at the Hood Museum celebrate these mysteries even as we try to decipher them.

**John R. Stomberg**

Virginia Rice Kelsey 1961s Director

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# VISIT NOW



## Art and the Construction of History

This year the Hood Museum of Art will feature several exhibitions grouped under the theme "Art and the Construction of History," which will invite viewers to consider the role of art and artists in the framing of historical narratives. This effort resonates with the museum's goal of forging meaningful connections across disciplines, peoples, and local and global communities while seeking to reimagine the collection's influence and potential. As you explore our galleries, we hope you will look for the ways these exhibitions all speak to one another through the backdrop of history.

**ON VIEW APRIL 8–DECEMBER 9, 2023**

### **KENT MONKMAN: THE GREAT MYSTERY**

Featuring two newly commissioned paintings by Cree artist Kent Monkman, *The Great Mystery* serves as both an introduction to and a revisitation of Monkman's earliest Abstract Expressionist paintings from the 1990s and his reimagining of these works today (see cover and pp. 4–5).

**ON VIEW THROUGH MAY 20, 2023**

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

Two galleries held over by popular demand!

**ON VIEW THROUGH JUNE 17, 2023**

### **¡PRINTING THE REVOLUTION! THE RISE AND IMPACT OF CHICANO GRAPHICS, 1965 TO NOW**

**ON VIEW THROUGH JUNE 24, 2023**

### **MARGARET BOURKE-WHITE, WORLD WAR II, AND LIFE MAGAZINE**

**ON VIEW THROUGH NOVEMBER 11, 2023**

### **HISTORICAL IMAGINARY**

## **SPRING EVENT HIGHLIGHT**

**COMING MAY 18, 2023**

## **OROZCO LECTURE**

Tatiana Reinoza, an assistant professor of art history at the University of Notre Dame whose research and writing focuses on contemporary Latinx art, will speak at the twelfth Manton Foundation Annual Orozco Lecture (see p. 7 for details). Professor Reinoza's talk will showcase her current research project—a monograph on the history of Latinx printmaking and the ways in which artists have used this medium to create new cartographies of the Americas.

## **TEACHING EXHIBITION HIGHLIGHT**

**ON VIEW APRIL 15–AUGUST 5, 2023**

## **PIGMENT OF IMAGINATION**

Curated by Nate Dominy, professor of anthropology at Dartmouth, *Pigment of Imagination* explores the dual identity of ochre as both a mineral and a pigment. Collected by humans for at least 500,000 years, ochre underpins the earliest known manifestations of symbolic culture, and later, figurative art. This exhibition was curated in conjunction with "Anth 74: The Human Spectrum," a senior seminar focused on how objects reflect the diversity of human experience. Professor Dominy and Andrew Zipkin, research scientist at Eurofins EAG Laboratories, will discuss the exhibition during a Conversations and Connections event on May 3 (see p. 7 for details).

Visitors explore *¡Printing the Revolution!* on view through June 17, 2023. Photo by Lars Blackmore.

# KENT MONKMAN: THE GREAT MYSTERY

JAMI POWELL

Associate Director of Curatorial Affairs and Curator of Indigenous Art

**W**hen I interviewed for my position at the Hood Museum of Art, I was asked about what works I would like to acquire for the museum's permanent collection.

One of the ideas I presented was a painting by Toronto-based Cree artist Kent Monkman, an item that still remains on my "wish list." Known for his provocative interventions into Western art history, Monkman explores the complexities of historic and contemporary Indigenous experiences across painting, film, performance, and installation. Monkman's gender-fluid alter ego, Miss Chief Eagle Testickle, often appears in his work as a time-traveling, shape-shifting, supernatural being who reverses the colonial gaze and challenges received notions of history.

In December 2019, a monumental commission of two paintings by Monkman, *Welcoming the Newcomers* and *Resurgence of the People*, opened in the Great Hall of the Metropolitan Museum of Art. In the accompanying catalogue, *mistokôsiwak (Wooden Boat People)*, I wrote about how Monkman creates a shared and more nuanced history of the North American continent by recentering the narrative around an understanding and recognition of the contributions, generosity, and knowledges of Indigenous peoples. I also discussed how his works help us imagine a time and a place where and when Indigenous peoples and values provide leadership as we navigate through the crises impacting North Americans and global populations more broadly.

After viewing these works in person and having the opportunity to share them with my colleagues, we approached Monkman in 2020 to commission a large-scale painting based on the Hood Museum's permanent collection. Although Monkman was not able to visit our collection due to COVID-19 travel restrictions, our team sent several catalogues to Monkman's studio and shared numerous digital files with images and information about our holdings as well as information about the history of Dartmouth and its founding. Although I did not know the exact

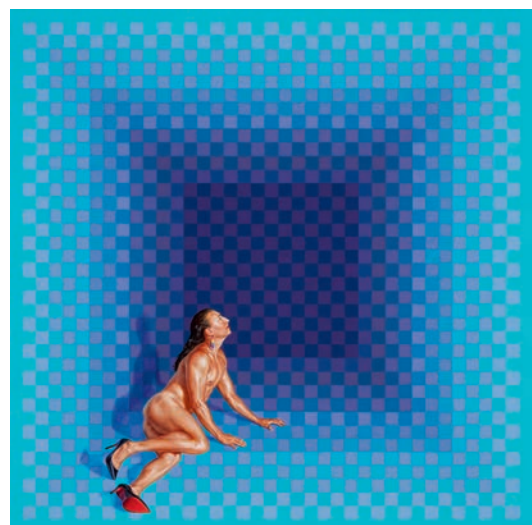
works that would inspire his process, I assumed he would be drawn to our historic collections and certainly the Orozco and Hovey murals since they have a narrative quality that aligns with Monkman's previous work.

Even though Monkman and I visited several times while he developed the proposal, I was not given a sneak peek of his prospectus because he wanted me to experience it for the first time along with my colleagues. When Monkman presented his plans to us, I was admittedly shocked.

Monkman did not propose a single painting but several paintings, an entirely new body of work that represents a significant shift in his practice. The images inspired by the Hood Museum's collection were not history paintings at all but rather conversations with the modernist and abstract works by Mark Rothko, Hannes Beckmann, and Fritz Scholder, as well as a return to the style of the little-known Abstract Expressionist paintings Monkman himself created in the 1990s.

As Monkman was engaged with the commission for the Hood Museum, he was also finishing the *Memoirs of Miss Chief Eagle Testickle*, an autobiographical account of his alter ego's life. Drawing heavily on Cree language and ways of knowing, Monkman employs the concept of *mamahtâwisiwin* as the means by which Miss Chief travels through time and space to become an agent of disruption and change in Monkman's practice and historical narratives more broadly. Although there is no equivalent translation for *mamahtâwisiwin* within the English language, Monkman suggests that "it can be described as a state of being in which one is tapped into the great mystery of the universe, of spiritual inter-connectedness of all life, and of unknowingness."

Through his exploration of *mamahtâwisiwin*,



Kent Monkman, *Muted Cell (Blue Light)*, 2023, acrylic on canvas. Image courtesy of the artist.



Monkman returned to his early paintings as well as those of the abstract painters he'd studied. As he explains:

In my formative explorations of the myriad possibilities of mark-making in paint, I was on a quest to describe the indescribable interconnectedness of living beings in the natural and spirit worlds. *mamahtâwisiwin*, as a philosophical Cree concept, was unfamiliar to me at the time . . . yet it was exactly this pursuit of the interconnectedness of life and spirit through abstract painting that led me instinctively to create several bodies of acrylic paintings that I am now revisiting. . . . Thirty years ago, I delved into the canon of Western abstract painting and abstract expressionism for inspiration, both technically and thematically. Now as I explore the concept of *mamahtâwisiwin*, the abstract paintings that inspired me take on new relevance and meaning.

This revelation led to the creation of *Ghost Flower*, a painting which Monkman originally created in 1997 and completed in 2022 by inpainting Miss Chief into a space representative of *mamahtâwisiwin*. For Monkman, the goal of his artistic practice has always been about the creation of pathways for multiple and shared understandings of histories across cultural divides. Therefore, he also revisited the works of Western abstract artists, like *Lilac and Orange Over Ivory* by Rothko, as another means of representing *mamahtâwisiwin*. In Monkman's painting, *The Great Mystery*, Miss Chief is placed on horseback—a playful challenge and reinterpretation of Cyrus Dallin's sculpture *Appeal to the Great Spirit*—in the center of the canvas. With her elbows bent and a quizzical expression on her face, Miss Chief contemplates the great mystery of

the universe, but also the misunderstandings between Indigenous and Western value and knowledge systems. In Monkman's own words:

In these new interventions with the work of abstract expressionists, similarities to the Indigenous worldview become apparent, but also the significant differences. . . . For hundreds of years settler cultures have lived in relationship with Indigenous peoples yet we remain mysterious to each other. . . . However, in folding the Cree concepts of *mamahtâwisiwin* into Western abstract paintings I am exploring the commonalities in our concepts of the unknowable.

Through his masterful technique, generosity, and humor, Monkman's paintings go beyond a simple retelling or restaging of art and its histories to create a shared intellectual space capable of encompassing multiple perspectives and interpretations. The commissioned paintings have disrupted my initial expectations and helped me to develop a greater appreciation and understanding of the abstract paintings in the Hood Museum's collections. I am excited to share *The Great Mystery* and *Ghostflower* with our audiences through this exhibition and for years to come.

Kent Monkman: *The Great Mystery* is organized by the Hood Museum of Art, Dartmouth, and generously supported by the Charles Gilman Family Endowment. ■

Kent Monkman,  
*Ghostflower*,  
1997–2022, acrylic  
on canvas. Purchased  
through the Miriam H.  
and S. Sidney Stoneman  
Acquisition Fund;  
2023.18.2. Image  
courtesy of the artist.



# CALENDAR HIGHLIGHTS: MARCH–JUNE 2023

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 that some programs require online registration. We can't wait to see you in the galleries this spring!

## HOOD HIGHLIGHT TOURS

Join us for in-person tours of the museum galleries. Tours meet in the Russo Atrium five minutes prior to the start time. No registration necessary.

**22 April, Saturday**  
**2:00–3:00 pm**

**13 May, Saturday**  
**2:00–3:00 pm**

**7 June, Wednesday**  
**12:30–1:30 pm**



Dartmouth students at the museum's Hood After 5 event, winter 2023. Photo by Lars Blackmore.

## MARCH

**29 March, Wednesday**  
**12:30–1:30 pm**

### EXHIBITION TOUR *Historical Imaginary*

Join Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, for an introduction to the exhibition *Historical Imaginary*, which questions how artworks have shaped, and continue to inform, our perception of our shared, complex, and sometimes violent history to build a more equitable future.

## APRIL

**12 April, Wednesday**  
**4:00–4:45 pm**

### Gutman Gallery **A SPACE FOR DIALOGUE** **GALLERY TALK**

***Taking Up Space:***  
***Forming Body and Identity***

Milanne Berg '24, Homma Family Intern

The formation of identity is a continuous and fluid reshaping of the self. *Taking Up Space* explores the physical and emotional relationships various contemporary American artists have with their bodies, and the ways in which public expressions of identity shape their experiences. Livestream available on the Hood Museum of Art Facebook page.

**15 April, Saturday**  
**2:00–3:00 pm**

### EXHIBITION TOUR *¡Printing the Revolution!*

¿Hablas español? Beatriz Yanes Martinez, becaria del Consejo de Asesores del Hood Museum, ofrecerá un tour introductorio de la exposición, en español. No es necesaria la inscripción previa, pero los cupos son limitados. El grupo se juntará en el Russo Atrium diez minutos antes de la hora de inicio.

Do you speak Spanish? Join Beatriz Yanes Martinez, Hood Museum Board of Advisors Mutual Learning Fellow, for an introductory tour of the exhibition in Spanish. No registration is necessary, but space is limited. Please meet in the Russo Atrium ten minutes prior to the start time.

**19 April, Wednesday**  
**12:30–1:30 pm**

### SPECIAL TOUR *“Painting History”*

Join Jami Powell, Associate Director of Curatorial Affairs and Curator of Indigenous Art, and Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, to explore how artists construct and critique history through two exhibitions, *Kent Monkman: The Great Mystery* and *Historical Imaginary*. No registration is necessary, but space is limited. Please meet in the Russo Atrium ten minutes prior to the start time.

**27 April, Thursday**  
**5:00–6:30 pm**

### Gilman Auditorium **PANEL DISCUSSION** *¡Printing the Revolution!*

Artists Scherezade García and Sonia Romero will be joined by Claudia E. Zapata, co-curator of *¡Printing the Revolution!*, in a panel discussion moderated by Mary Coffey, professor of art history, Dartmouth. Panelists will speak to how Chicx artists have forged a remarkable path within printmaking history and helped to advance innovative printmaking practices that are attuned to social justice. Space is limited. Overflow location, Hanover Inn Ballroom. Reception to follow in Russo Atrium, Hood Museum of Art.

**29 April, Saturday**  
**1:00–4:00 pm**

### COMMUNITY DAY *¡Printing the Revolution!*

Join us for this free, drop-in program for all ages to celebrate Chicx activists and artists championing their own voices while also pushing the boundaries of printmaking. Make your own prints and posters and explore a variety of printmaking techniques. Come tour the exhibition, meet exhibition artist Sonia Romero, and enter a free raffle to win printmaking tools and other surprise goodies. No registration required.



**3 May, Wednesday****12:30–1:30 pm****CONVERSATIONS AND CONNECTIONS**

Nate Dominy, professor of anthropology at Dartmouth, and Andrew Zipkin, research scientist at Eurofins EAG Laboratories, will discuss *Pigment of Imagination*, an exhibition focused on the use of ochre by artists from African, Australia, Oceania, and North and South America, including its dual role as a practical and symbolic medium of cultural expression and knowledge.

**4 May, Thursday****5:00–7:00 pm****HOOD AFTER 5**

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

**10 May, Wednesday****12:30–1:30 pm****CONVERSATIONS AND CONNECTIONS****Valerie Hegarty**

Contemporary artist Valerie Hegarty and Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, will discuss Hegarty's artistic career and delve into her *George Washington (On a Stick)*, on display in *Historical Imaginary* alongside Emanuel Leutze's *Incomplete Study for Washington Crossing the Delaware*.

**11 May, Thursday****5:00–7:00 pm****EVENING FOR EDUCATORS**

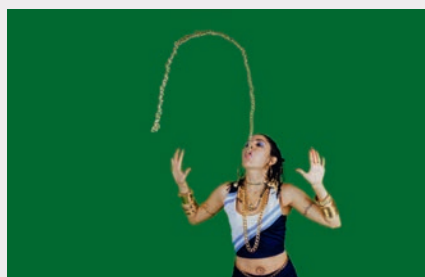
A special event for regional teachers featuring a reception and sessions in the galleries with the museum's director, educators, and curators. This will be a wonderful opportunity to gather with colleagues and explore the current exhibitions. To register, visit the museum's website.

**18 May, Thursday****5:00–6:00 pm****THE MANTON FOUNDATION ANNUAL OROZCO LECTURE****"From Terra Nova to Aztlán: The Politics of Territory in Latinx Printmaking"**

Tatiana Reinoza, assistant professor of art history, University of Notre Dame, will explore representations of territory by contemporary Latinx printmakers that question current nativist and xenophobic discourses while critiquing the medium's historical complicity in the colonization of the Americas. She will consider how these artists build on José Clemente Orozco's *The Epic of American Civilization* (1932–34) by challenging ideas associated with white supremacy and Manifest Destiny. Made possible by the Manton Foundation, which promotes scholarship on and provides care and conservation for José Clemente Orozco's *The Epic of American Civilization*, a mural cycle located in Dartmouth College's Baker-Berry Library.

**24 May, Wednesday****12:30–1:30 pm****EXHIBITION TOUR****¡Printing the Revolution!**

Join Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, and Beatriz Yanes Martinez, Hood Museum Board of Advisors Mutual Learning Fellow, for an introductory tour of the exhibition. No registration is necessary, but space is limited. Please meet in the Russo Atrium ten minutes prior to the start time.



Luis Gispert, *Untitled (Chain Mouth)*, 2002, Fujiflex print. Anonymous gift; 2018.37.122. © Luis Gispert

**1 June, Thursday****3:00–6:00 pm****Russo Atrium****MAKER DROP-IN**

Give yourself a break with a self-guided artmaking activity. All materials provided. No experience necessary. Come by anytime between 3:00–6:00 pm.

**3 June, Saturday****2:00–3:00 pm****EXHIBITION TOUR****¡Printing the Revolution!**

Join Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, and Beatriz Yanes Martinez, Hood Museum Board of Advisors Mutual Learning Fellow, for an introductory tour of the exhibition. No registration is necessary, but space is limited. Please meet in the Russo Atrium ten minutes prior to the start time.

**8 June, Thursday****4:00–4:45 pm****Gutman Gallery****A SPACE FOR DIALOGUE GALLERY TALK*****Social Surrealism and the Exploration of Identity***

Paulina Marinkovic Camacho '23, Levinson Intern

The works of Mika Rottenberg and Luis Gispert use a heightened sense of reality to explore ideas of class, gender, and identity, including the Latinx experience in the context of capitalist society. Surrealist at times, their photography and video installations are filled with exuberant iconography and highly choreographed visual aesthetics. Livestream available on the Hood Museum of Art Facebook page.

**9 June, Friday****3:30–4:30 pm****MIMOSAS AT THE MUSEUM**

The Hood Museum of Art invites members of the Class of 2022 and their families to Mimosas at the Museum. Join us for light refreshments, music, giveaways, and (of course) mimosas! You will also have the opportunity to sign up for our Friends program, membership to which is free.

# PHOTOGRAPHY AND HISTORY: THE WORK OF MARGARET BOURKE-WHITE

JOHN R. STOMBERG  
Virginia Rice Kelsey 1961s Director

**T**his year, the Hood Museum will present two separate exhibitions featuring images by the renowned photographer Margaret Bourke-White. Both shows focus on long-term projects for which Bourke-White and her editors organized images in the manner of photo-essays but created portfolios of prints rather than bound books. For projects such as these, we have to consider the deeper context of the whole group of images as though they were printed documentaries; the format, the captions, and the nature of the publishing entity all coming to bear on their possible meanings. In this way, we gain a more complete understanding of the story by consulting more images and through knowing for whom she was “officially” working.

We should consider too the museum and how it is an alternative presenting agency (as compared to sitting with a book or portfolio of prints in your home, for example), one with its own reasons for exhibiting these photographs. This year the Hood Museum is examining the many ways that effective images shape our shared understandings of historical events. To this end, our exhibitions of Bourke-White photographs explore the ways that photographers in the twentieth century have shouldered ever-greater responsibility for visualizing current events and, thereby, have given us the images that defined the times.

## ON VIEW THROUGH JUNE 24, 2023 MARGARET BOURKE-WHITE, WORLD WAR II, AND LIFE MAGAZINE

Margaret Bourke-White (1904–1971) was one of the first photographers hired by Henry Luce as he prepared for the 1936 launch of his new publication, *Life*. Thanks to her uncanny ability to create stunning images that simultaneously told the story at hand, she quickly became the magazine’s star photojournalist. With the onset of World War II, in 1939, Bourke-White was immediately dispatched to Europe. The images



she sent back filled endless pages of the magazine. Americans were riveted, and *Life*’s sales skyrocketed.

Near the end of the war, as a thank-you to the individuals who had helped her secure unprecedented access to the front lines, the editors of *Life* compiled a special gift portfolio of Bourke-White’s World War II images, titled *World War II: Army Service Forces*. This exhibition is drawn entirely from the unique and beautifully printed suite of photographs presented to Lt. Gen. Brehon B. Somervell, Commanding General of the Army Service Forces, the army’s logistics division, during the war.

The logistics of war were at the heart of this set of photographs as that was the area of this general’s expertise. Over the span of over three dozen images, the *Life* editors were able to relay the story with pictures while also embracing the theme that US power, and by extension, ultimately the victory in Europe, was based on their vast abundance of resources (human and material). Bourke-White’s photograph here

Margaret Bourke-White,  
*North Africa, Bizerte,  
Loading LSTs for Italy*,  
from the portfolio *World  
War II: Army Service  
Forces*, no. 7, 1944,  
gelatin silver print. Gift  
of Jane and Raphael  
Bernstein; 2020.46.1.7.  
© 2022 Estate of  
Margaret Bourke-White  
/ Licensed by VAGA at  
Artists Rights Society  
(ARS), NY



depicts soldiers aboard an LST, or Landing Ship Tank, that is loaded and ready to head to Italy from Tunisia. With the repeating forms of the ships' prows, and the sea of soldiers, she conveys both the prowess of the army and the coordination it took to have these ships in North Africa, filled with equipment and soldiers, take off for battle. In this case, the image was part of a larger documentary project, getting at the bigger picture of how the US turned the tide in World War II.

**ON VIEW JULY 1–OCTOBER 1, 2023**

**"THE LAND OF TANTALIZING MYSTERY:"  
MARGARET BOURKE-WHITE IN THE USSR,  
1930–32**

After three consecutive trips to the Soviet Union between 1930 and 1932 while working for *Fortune* magazine, Bourke-White had developed a significant cache of images ranging from portraits of Joseph Stalin's family to her signature celebrations of industry. Many of these were published in the magazine, but also in a book she authored called *Eyes on Russia* (1931). The twelve photogravures featured in this exhibition are part of the special portfolio she published in 1934 with Argus press based on her—by then—famous Russia photography.

Bourke-White often managed to garner attention for herself as much as for her work. Her Russia portfolio was no exception primarily because she was the first outside photojournalist allowed into the country during Russia's first Five Year Plan (1928–32). She produced images of factories and other infrastructure projects that had been kept secret until this time. To get these pictures, she convinced a long series of Soviet bureaucrats of the advantage to the fledgling nation of having international recognition for their achievements, which she promised to provide through her photographs.

Before she entered Russia for the first time, she had heard about the great privations the people were enduring and she traveled with a trunk of canned food. Everywhere she went, the construction was awe inspiring, but the plight of the workers was hard to ignore. In 1930, she described the situation cryptically: "Little food; No shoes; Terrible inefficiency; Steady progress; Great hope." On her subsequent visits, she moved beyond the machine-age subjects that had until then defined her career and began to focus more on Russian people's lives. This range of interests is witnessed in this exhibition of photographs of the country she described as "the land of tantalizing mystery." **H**



Margaret Bourke-White,  
*For the Iron Mine*  
*Foundations: Magnet*  
*Mountain*, from the  
portfolio *Margaret*  
*Bourke White's*  
*Photographs of U.S.S.R.*,  
1934, photogravure on  
paper. Purchased  
through the Elizabeth  
and David C. Lowenstein  
'67 Fund; 2018.22.18. ©  
2022 Estate of Margaret  
Bourke-White / Licensed  
by VAGA at Artists  
Rights Society (ARS), NY

# NEW DISCOVERIES THROUGH CAMPUS RESEARCH COLLABORATIONS

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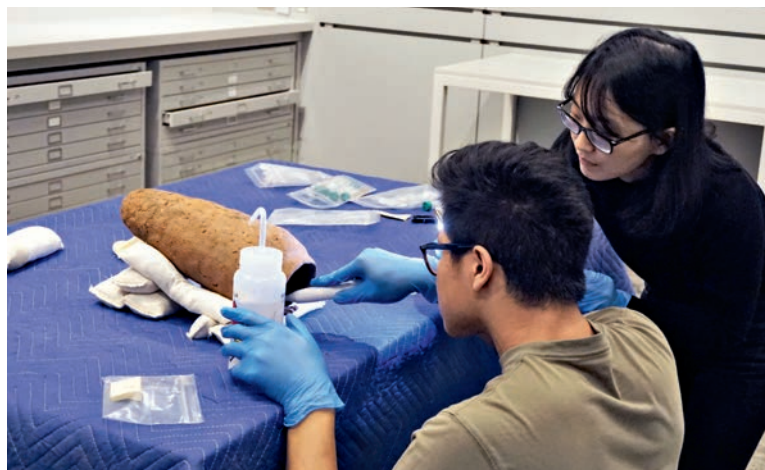
ASHLEY OFFILL

Associate Curator of Collections

Over the course of the past year, curators at the Hood Museum of Art have forged new connections with Dartmouth scientists to bring fresh perspectives to the permanent collection. While conservation departments in larger museums conduct scientific testing (called technical analysis) on collections, the Hood Museum does not have conservators on site. Nevertheless, as an academic museum situated within a premier research university, opportunities for scientific cooperation abound. In uniting scientists and curators, the museum has begun to better understand the physical properties of artworks, find traces of human interactions with the objects in their original contexts, and teach in new and different ways. Collaborations have emerged from an effort to answer specific questions raised by scientists and by the museum; together, we are integrating the Hood Museum into the academic life of the Dartmouth community.

The museum's scientific partnerships began in winter 2022 when the Hood Museum acquired a medieval reliquary bust. Made to house a relic—a piece of a saint venerated in Christian devotion—the bust posed an essential question: Was anything still inside? This query brought us to the Dartmouth Hitchcock Medical Center and Geisel School of Medicine where Dr. P. Jack Hoopes, professor of surgery and radiation oncology, and Dr. David Gladstone, professor of medicine, used computerized tomography (CT) scanning to examine the structure and contents of the reliquary, now empty. The success of this project prompted us to seek additional campus relationships to understand other objects in our collection from a technical perspective.

While investigation of the reliquary focused on its interior, another recent project examined the



surface of a Gitxaala headdress, which will be repatriated in 2023. Staff at the Hood Museum suspected that the headdress, made of cedar bark and cloth, may be coated with harmful chemicals used as preservatives in anthropological collections in the nineteenth century. We wanted to determine if substances like arsenic were present, which could be transferred if the headdress were reactivated or worn in a ceremony. Zachary Miller, cultural heritage fellow, contacted Douglas Van Citters, associate professor of engineering, to run XRF (X-ray fluorescence) testing. The process sends X-rays into a material, knocking electrons from their molecular orbits. When the electron falls back into orbit, the sensor detects unique signatures of each element present. Testing took place in September 2022 in the engineering lab with museum staff members Zachary Miller, Ashley Offill, and Nichelle Gaumont. Professor Van Citters tested four areas of the headdress for sixty seconds each. Prior to testing, the machine was calibrated with a soil sample containing arsenic to ensure that the tests

Professor Jiajing Wang and a student saturate the surface of a beer jar.  
Photo by Ashley Offill.





Professor Nate Dominy measures ochre wavelengths in a selection of objects. Photo by Elizabeth Rice Mattison.

registered the proper elements. Ultimately, the scans detected arsenic, copper, titanium, manganese, zinc, mercury, and lead. While the arsenic level was low compared to nineteenth-century taxidermy, the arsenic and heavy metals like lead and mercury indicate that the headdress likely underwent preservation treatment in the past. This information is vital for the Hood Museum to pass on to the Gitxaala community when the museum returns the headdress.

Other collaborations have resulted from exhibitions. In spring 2023, Nathaniel Dominy, Charles Hansen Professor of Anthropology, will organize a teaching exhibition in conjunction with his course, “The Human Spectrum.” Professor Dominy’s show focuses on the cross-cultural use of ochre, a clay-derived pigment ranging from earthy reds to dusty yellows. It is present in diverse objects in the museum’s collection, such as an ancient Egyptian stele, Nasca pottery, and contemporary Aboriginal Australian bark painting. To better understand color differences as they relate to geographic location, Professor Dominy measured the wavelength distribution of the objects with a PR-750 Spectrascan telespectroradiometer. Importantly, the testing does not damage the objects: the machine operates passively by recording incoming light. With this device, Professor Dominy measured the specific wavelengths of the different ochre pigments present from around the world. We will process his data to create a graph of the color fluctuations as they relate to origin and time period, allowing students and visitors alike to understand the varieties of ochre pigmentation.

Additionally, the impetus for scientific study comes from Dartmouth students. Professor Jiajing Wang, assistant professor of anthropology, brought her class, “Archaeology of Food,” to the Bernstein Center for Object Study in May 2022 to examine ancient objects used to store or process food. After closely examining an Egyptian clay vessel identified in the museum’s database as a beer jar,

students wanted to know why was there a hole near its base and if it truly held beer. Professor Wang followed up by requesting to conduct noninvasive residue testing on the jar’s interior. In October, Professor Wang and a student from the class returned to gather samples from the “beer jar” and comparable vessels. Using a pipette, they saturated a small interior area with distilled water to loosen any residue. Using an electric toothbrush, they agitated the wet surface to release particles. Professor Wang extracted the resulting suspension for testing. While final analysis is still pending, initial results show that at least one vessel indeed held beer. The hole was likely a later alteration, made when the jar was no longer used or transitioned to a funerary context. In addition to giving the Hood Museum more information about our collection, this testing enabled a student to gain hands-on experience with archaeological objects and methods of field testing.

In the past year, we have collaborated with five colleagues to scientifically examine our objects. A new avenue to connect with campus, these partnerships represent only the beginning of bringing science to the museum. We have recently begun a project with the Thayer School of Engineering to create 3D-printed models of objects to use in interpretive displays and to create a touch collection for visitors with low or no vision. As we look ahead, we are excited about the possibilities for further integration of the arts and sciences at Dartmouth. **H**



## ON CAMPUS

RANDALL KUHLMAN  
Center for Object Study Coordinator

Over the summer, members of the veterans' book group *From Troy to Baghdad*, led by Classics Professor Roberta Stewart, visited the Bernstein Center for Object Study to hear from photojournalist James Nachtwey. The group invited Nachtwey to share his experiences as a frontline photographer in many major conflict zones who revealed and centered the human experience in moments of violence.

The program consisted of academics, clinicians, and veterans from around the country, ranging from northeastern states to Michigan, Colorado, Texas, and Iowa. The group read ancient texts and world literatures of war to draw parallels to their own lived experiences. Members listened to Nachtwey while viewing a selection of his work from the museum's collections.

Nachtwey kept a casual feel to the conversation, letting the group select which photographs they would discuss. Participants talked about context, what was being depicted, why Nachtwey was capturing that moment, and the sequence of events that led to Nachtwey being in that space. He also allowed members to share some of their stories.

One participant stated, "I liked the opportunity it provided to hear more from our group. It was a unique chance to get perspectives, thoughts, and experiences of colleagues with whom I'd be collaborating." **H**

## IN THE COMMUNITY

NEELY MCNULTY  
Curator of Education

The success of the Hood Museum's community programming depends on our team of invested and prepared volunteer docents who attend weekly trainings from September through June. Last fall the education department invited a small group of six docents-in-training to participate in weekly sessions with seasoned docents and to attend additional trainings.

The Hood Museum's docent training program looks like a teaching lab where practice is central to progress. From the beginning, long before incoming docents feel comfortable teaching, they are expected to present in front of their peers. Educators model inquiry-based teaching strategies and docents practice in small groups, debrief about the experience, and critique one another in a supportive environment that builds confidence, camaraderie, and self-awareness. Learning how to sustain an extended group conversation with a single work of art is the cornerstone of the Hood Museum's pedagogy.

From there, each week docents learn new tools for engagement, as well as when and how to employ them in order to meet tour goals and the learning styles of students. Methods include creative writing, poetry, drawing, small group conversation, and personal response. Sprinkled throughout the training are curator and staff presentations of research or current projects.

Between the readings, presentations, and practice, we ask a lot of our incoming docents. Early on, the goal is to welcome them into the fold through challenging, shared experiences that equip them to participate in meaningful work on behalf of our community. **H**

(left) Members of the book group *From Troy to Baghdad* view selected objects in the Bernstein Center for Object Study, as a part of their visit with James Nachtwey and his archival collection at the Hood Museum of Art, 2022.

(right) New docents discuss works by Nomusa Makhubu in the Bernstein Center for Object Study, November 2022. From left, Mutual Learning Fellow Jayde Xu and new docents Margaret Hiatt and Amy Dexter.





## CO-EDUCATION

On November 11, 2022, the Hood Museum participated in *A Celebration of Women: 50 Years of Co-Education at Dartmouth* by hosting a pop-up exhibition of recently acquired artworks by woman artists. Temporally, the artworks ranged from 1694 (Beatrice Hamerani's papal medal) to 2021 (Jamie Okuma's beaded boots, *Peep*). In addition to Hamerani and Okuma, artists in the pop-up included Alma Thomas, Helen Mary Knowlton, Deborah Remington, Toyin Odutula, Haegue Yang, Jay Defeo, and Helen Frankenthaler. The exhibition was organized and facilitated by Virginia Rice Kelsey 1961s Director John Stomberg. Over the course of the two-hour event, we hosted over sixty alumni and their guests in the Bernstein Center for Object Study to enjoy the artworks on view. It was a rewarding experience to share these works with the visiting alumni and their enthusiasm for the pop-up exhibition was a testament to the importance of building an art collection that reflects all of Dartmouth. **H**



## MIAMI BASEL

On December 2, 2022, the Hood Museum hosted an event for our Board of Advisors at the Miami Basel Art Fair. For this event, Virginia Rice Kelsey 1961s Director John Stomberg led a tour of the main fair at Miami Basel to highlight galleries and artists with connections to the museum. The group saw work by a number of artists, including El Anatsui, Helen Frankenthaler, Ursula von Rydingsvard, and Rose B. Simpson, all of whom are represented in the Hood Museum's collection. This trip provided a wonderful opportunity to connect the Hood Museum Board of Advisors even further with our collecting practices.

In addition to seeing work by artists in the Hood Museum's collection, participants also had the opportunity to view an artwork produced by a member of the museum's very own Board of Advisors, Jordan Ann Craig. Craig and her family attended the tour and she spoke to the group about her process and the inspiration for her painting, *Confessions of a Fairy Goddess*, which was exhibited at Miami Basel by Hales Gallery. Over the course of the afternoon at Miami Basel, Hood Museum staff members heard meaningful perspectives from gallerists, artists, and Hood Museum Board of Advisors members that provided insight into how the museum is building its collection. **H**

(left) Two Dartmouth alumnae attending the Co-Education pop-up exhibition engage with Deborah Remington's 1963 painting *G.B. II*, on view in the Bernstein Center for Object Study, fall 2022. Photo by Laura Howard.

(right) Artist and Hood Museum Board of Advisors member Jordan Ann Craig (left) speaking to the group about her painting *Confessions of a Fairy Goddess*, which sold at Miami Basel through Hales Gallery, fall 2022. Photo by Laura Howard.

## HOOD MUSEUM OF ART

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## ¡IMPRIMIR LA REVOLUCION!

Auge e impacto de las obras gráficas chinas desde 1985 hasta hoy

En las décadas de los años sesenta y setenta, los artistas chinos comenzaron a experimentar con la técnica de la impresión gráfica y a utilizarla como medio de expresión. Durante este período, los artistas chinos utilizaron la técnica de la impresión gráfica para expresar sus ideas y sentimientos, y para criticar el sistema político y social de su país.

En esta exposición se muestran las obras de los artistas chinos que han utilizado la técnica de la impresión gráfica para expresar sus ideas y sentimientos, y para criticar el sistema político y social de su país. Las obras de los artistas chinos han sido reconocidas por el mundo entero, y han sido adquiridas por museos y colecciones privadas.

Por medio de estas estrategias y la expresión de su pensamiento, estos artistas han logrado un gran éxito en el mundo del arte y de la cultura.

El Museo de Arte Americano (SMAA) de San Francisco, California, ha adquirido una gran colección de obras gráficas chinas, y ha organizado esta exposición para mostrarlas al público. Las obras de los artistas chinos han sido reconocidas por el mundo entero, y han sido adquiridas por museos y colecciones privadas.

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## ¡PRINTING THE REVOLUTION!

The Rise and Impact of Chinese Graphics, 1985 to Now

During the 1960s and 1970s, Chinese artists began to experiment with the technique of graphic printing and to use it as a means of expression. During this period, Chinese artists used graphic printing to express their ideas and feelings, and to criticize the political and social system of their country.

In this exhibition, the works of Chinese artists who have used the technique of graphic printing to express their ideas and feelings, and to criticize the political and social system of their country are shown. The works of Chinese artists have been recognized by the world, and have been acquired by museums and private collections.

Through these strategies and the expression of their thought, these artists have achieved great success in the world of art and culture.

The San Francisco Museum of Modern Art (SFMOMA) has acquired a large collection of Chinese graphic works, and has organized this exhibition to show them to the public. The works of Chinese artists have been recognized by the world, and have been acquired by museums and private collections.

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