

HOOD QUARTERLY

HOOD MUSEUM OF ART DARTMOUTH SUMMER 2023



2

DIRECTOR'S LETTER

THE ART WE HOLD AND THE DREAMS WE NURTURE

3

VISIT NOW

4

ON VIEW

HOMEcoming: DOMESTICITY AND KINSHIP IN GLOBAL AFRICAN ART

6

CALENDAR HIGHLIGHTS

8

ON VIEW

RECORDING WAR: IMAGES OF VIOLENCE, 1500–1900

10

NEW ACQUISITIONS

HELEN FRANKENTHALER, INLET, 1965

12

ENGAGEMENT

13

MUSEUM NEWS

HOOD QUARTERLY

Summer 2023

Cara Borelli, Designer

Puritan, Printer

© 2023 Trustees of Dartmouth College

VISIT US

6 East Wheelock Street, Hanover, NH,
on the south side of the Dartmouth Green,
hoodmuseum.dartmouth.edu

Museum Hours

Ignore the construction next door!

We are open as usual.

Wednesday

11:00 am–5:00 pm

Thursday–Friday

11:00 am–8:00 pm

Saturday

1:00 pm–5:00 pm

Closed 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

(cover, front and back) Albrecht Dürer, *Landscape with a Large Cannon*, 1518, etching on laid paper. Purchased through the Mrs. Harvey P. Hood W'18 Fund, the Class of 1935 Memorial Fund, and the James and Barbara Block Acquisitions Endowment; 2021.30.

(right) Bhasha Chakrabarti, *It's a Blue World*, 2021, used jeans, indigo dyed handloom fabric, and thread. Purchased through the William S. Rubin Fund and the Stephen and Constance Spahn '63 Acquisition Fund; 2022.61. © Bhasha Chakrabarti. Photo by Sara Jamback.



MAP LEGEND

- ANCIENT / PRE-COLONIAL
SITES OR INDIGENOUS PRODUCTIONS
- COLONIAL INDIGENOUS PLANTATIONS
(LATEEN AMERICAN AND CARIBBEAN)
- ANCIENT / PRE-COLONIAL
INDIGENOUS TRADE ROUTES
- COLONIAL INDIAN EXTRACTION ROUTES



DIRECTOR'S LETTER

THE ART WE HOLD AND THE DREAMS WE NURTURE



Photo by Rob Strong.

The conversation started simply enough.

The Hood Museum curators were gathered around a conference table discussing the new Collections Development Plan (CDP). Different from the well-established tenets of our Collections Management Plan (CMP), which guides the care of our art, the CDP would align with our strategic plan to steer us as we sought to diversify the collections of the museum. We knew we wanted to have the variety of art in our care reflect both our stated values and the needs of the ever-more-engaged student population at Dartmouth.

With seven curators presently serving on staff, all at various stages of their careers and with a wide range of experiences (professional and personal), the discussion became complicated. We had all read different books in graduate school, and we all had serious plans for our own areas of the museum's collections. As we discussed ideas, themes, and specific artists, it became clear that the Hood Museum was about to embark on its most challenging and hopeful chapter yet. To achieve even portions of what we laid out in the draft of the CDP, we would need years of concerted planning and activity in equal parts.

As we move to adopt our plans, our stakeholders will notice. They will see our galleries display ever greater depth in areas we once overlooked (*filling holes*) and richer offerings in our mature fields (*building on strengths*). Our faculty and students will have greatly increased art resources from countries and cultures to which we could once only gesture. We have curators with specialties in East Asian art, global Indigenous art and culture, American art, the history of photography, early modern European art focused on Italy, early modern European art focused on the Netherlands, modern art in Europe, and contemporary art. This lineup of expertise has allowed the Hood Museum to dream more broadly and ambitiously than we could have anticipated just a few years ago.

So that day in a room full of curators, it became clear that something new was happening. Ideas spilled out from all directions; inspiration and aspiration led the way and set the stage for action. Already, the team has moved together toward a shared vision of the museum's future collections. Works of art from artists never, or seldom, represented at Dartmouth are showing up in classes and education sessions, in exhibitions and online, in College buildings and on campus. With every passing acquisitions meeting, new works of art enter into the world of Dartmouth, and it is a good thing. A very good thing.

John R. Stomberg
Virginia Rice Kelsey 1961s Director

STAFF

Sue Achenbach, Lead Preparator
Emily Andrews, Native American Graves Protection and Repatriation Act (NAGPRA) Research Assistant
Katherine Armstrong, Visitor Services Guide
Alex Bortolot, Deputy Director
Catherine Burak, Gallery Attendant
Stephanie Casson, Visitor Services Guide
Haely Chang, Raphael and Jane Bernstein Associate Curator of East Asian Art
Katie Coggins, Museum Educator
Kristie Couser, Assistant Registrar for Exhibitions
Richel Cuyler, Cultural Heritage Technical Developer to Advancing Pathways for Long-Term Collaboration
Arieh Fried, Visitor Services Guide
Nichelle Gaumont, Board of Advisors Mutual Learning Fellow
Nicole Gilbert, Head of Exhibitions
Cynthia Gilliland, Associate Registrar
Giselle Hart, Business Assistant
Michael Hartman, Jonathan Little Cohen Associate Curator of American Art
Laura Howard, Assistant to the Director
Isadora Italia, Campus Engagement Manager
Amelia Kahl, Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming
Lauri Kobar, Museum Preparator
Randall Kuhlman, Center for Object Study Coordinator
Emory Marshall, Art Handler
Beatriz Yanes Martinez, Board of Advisors Mutual Learning Fellow
Elizabeth Rice Mattison, Andrew W. Mellon Associate Curator of Academic Programming
Neely McNulty, Hood Foundation Curator of Education
Zachary Miller, Cultural Heritage and Indigenous Knowledges Fellow
John Milnes, Visitor Services Guide
Nils Nadeau, Associate Director, External Relations and Operations
Daniel Nassau, Visitor Services Guide
Matthew Oates, Museum Preparator
Ashley Offill, Associate Curator of Collections
Alison Palizzolo, Digital Content Manager
Jami Powell, Associate Director of Curatorial Affairs and Curator of Indigenous Art
Sharon Reed, Programs and Events Coordinator
Joseph Richter, Visitor Services Guide
Grace Ross, Visitor Services Guide
Anna Kaye Schulte, Public Relations Assistant
Tala Short, Visitor Services Manager
Lauren Silverson, Registrar
Ramie Speicher, Business Officer
Meredith Steinfelds, Assistant Director, Digital Platforms, Media, and Archives
John Stomberg, Virginia Rice Kelsey 1961s Director
Alisa Swindell, Associate Curator of Photography
Alexandra Thomas, Curatorial Research Associate
Andrew Turner, Head of Building Operations and Security
Christopher Warren, Digitization Technician
Nathalia Whitecar, Collection Information and Digitization Assistant
Jayde Xu, Board of Advisors Mutual Learning Fellow

VISIT NOW

Art and the Construction of History

This summer the Hood Museum of Art continues to feature exhibitions grouped under the theme "Art and the Construction of History," inviting 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 speak to one another through the backdrop of history.

ON VIEW MAY 20–DECEMBER 9, 2023

RECORDING WAR: IMAGES OF VIOLENCE, 1500–1900

While many images of battle celebrate glorious victories or acts of bravery, other representations record instances of trauma and suffering. This exhibition brings together depictions of conflict that focus attention on the human effects of war, especially on civilians (see pp. 8–9).

ON VIEW JULY 22, 2023–MAY 25, 2024

HOMEcoming: DOMESTICITY AND KINSHIP IN GLOBAL AFRICAN ART

Emphasizing the role of women artists and feminine aesthetics in crafting African and African diaspora art histories, this exhibition surveys themes of home, kinship, motherhood, femininity, and intimacy in both historic and contemporary works (see pp. 4–5).

ON VIEW THROUGH DECEMBER 9, 2023

KENT MONKMAN: THE GREAT MYSTERY

ON VIEW JULY 1–SEPTEMBER 30, 2023

"THIS LAND OF TANTALIZING MYSTERY":

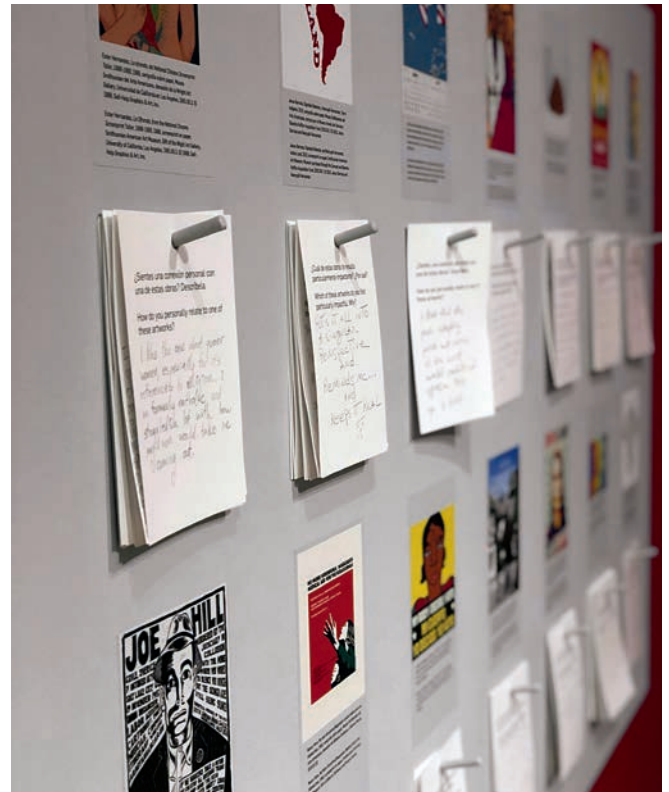
MARGARET BOURKE-WHITE IN THE USSR, 1930–32

ON VIEW JULY 29, 2023–JUNE 15, 2024

LIQUIDITY: ART, COMMODITIES, AND WATER

ON VIEW THROUGH NOVEMBER 11, 2023

HISTORICAL IMAGINARY



The museum's *iPrinting the Revolution!* reflective exhibition space, spring 2023. Photo by Anna Kaye Schulte.

SAYING GOODBYE

CLOSING JUNE 17, 2023

iPRINTING THE REVOLUTION! THE RISE AND IMPACT OF CHICANO GRAPHICS, 1965 TO NOW

As we conclude this beloved traveling exhibition, the Hood Museum staff took stock of its impact on our audiences. Through the curated reflective space within the exhibition, visitors were able to respond to the artworks in the hopes of fostering mutual learning and collaboration. A sampling of responses is below.

"I find this work impactful because it relates to the idea of learning from our history, although those young dreamers are not to blame for their crimes."

"Sometimes the radical must be subtle in order to slip quietly into view. Complex and gently saying something important."

"Standing in front of this made me cry . . . for these individuals and for all of us in this often unjust country. We can do better than this—we are better than this. I hope that we can really become one nation for all."

iPrinting the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now is organized by the Smithsonian American Art Museum.

Installation view of Kent Monkman: *The Great Mystery*, on view through December 9, 2023. Photo by Rob Strong.

HOMEcomings: DOMESTICITY AND KINSHIP IN GLOBAL AFRICAN ART

ALEXANDRA M. THOMAS
Curatorial Research Associate

The Hood Museum has gone a few years now without an exhibition of African art, but that gap will soon be filled with the opening of *Homecomings: Domesticity and Kinship in Global African Art* in July. Since 2021, I have been working as a curatorial research associate focusing specifically on the permanent collection of African and African diaspora art at the Hood Museum. Drawing from that collection and featuring a recent acquisition of a quilt by Bhasha Chakrabarti (see pg. 1), the exhibition will spotlight historical and contemporary art from and about the African continent and its diaspora, focusing on a theme with which we are all familiar: home. Interpreted broadly as any art and material culture related to domesticity and kinship, this theme has accommodated a vast range of works on view: women's cloth garments, sculptures symbolizing motherhood and fertility, intimate representations of figures within domestic interiors, dolls and dollhouses, household tools, and more. Artists have creatively engaged with the domestic sphere and related themes for centuries.

For example, you will find a 19th-century grass broom made by an unidentified Zulu artist (opp. page). The broom is associated with the labor of the Black South African women who craft and use them for domestic work while also evoking the pan-African religious practice of spiritual cleansing. It is unusual and perhaps provocative to consider a broom a work of art, but *Homecomings* affirms craftmaking as artmaking and domestic and spiritual work as creative work—undoing patriarchal definitions that seek to separate and hierarchize these categories.

Abebe, by Nigerian photographer J. D. 'Okhai Ojeikere, celebrates the beauty and pride of Black women's hairstyles that are widely popular in



Africa and throughout the diaspora. Ojeikere has documented hundreds of these highly stylized coiffures to serve as portraits of Black women's beauty culture. Practitioners of this art form are subjected to meticulous evaluation based on the length, style, and shape of their braids, and it requires years of practice to perfect one's technique.

Works in *Homecomings* will rotate throughout the year it is on view to meet the conservation needs

J. D. 'Okhai Ojeikere,
Abebe, 1975, gelatin
silver print. Gift of
Robert J. Grey; 2017.55.

of the various textiles, paintings, and works on paper. A sneak peek—*Mother and Son* by Haitian artist Roland Dorcély is slated to appear in the galleries at the end of October. A mother and her child, dressed in stark white clothing, are washing their feet in an image perhaps evocative of Haitian Vodou. In Haiti, Vodou practitioners often wear white, symbolizing purity, at ceremonies. Haitian Vodou is a blend of West African Vodun spirituality and Roman Catholicism, and the act of cleansing one's feet in a basin might allude to the Christian ritual of feet washing. The inclusion of artwork from the Americas cements the transnational and diasporic purview of *Homecoming* through acknowledging that African art is a global phenomenon.

Depictions of love and kinship, fertility sculptures, gorgeously designed everyday household items, and the ways in which people choose to curate their homes all contribute to what might be called domestic visual culture. These forms of creative labor are often overlooked and deprecated because they are associated with femininity and women's work. In many ways, then, *Homecoming* speaks to our current historical moment. We have mourned and survived through the height of the COVID-19 pandemic and begun to understand its lasting impact on our lives. Remote work and its gendered division of labor, the loss of certain forms of physical togetherness



(bottom left) Roland Dorcély, *Mother and Son*, before 1957, tempera on composition board. Gift of Diana J. and Professor Emeritus H. Wentworth Eldredge, Class of 1931; P.984.39.3.

(top right) Zulu artist once known, broom, collected before 1885, wood and organic fiber. Gift of Reverend Josiah Tyler; 13.25.844.

to social distancing necessities, and, of course, the premature loss of loved ones are all part of a moment in which domesticity, kinship, and intimacy are widespread in the public discourse.

Beyond the pandemic, ongoing political assaults on reproductive justice and LGBTQ communities can be countered by a feminist, anti-racist curatorial vision. In African masks of feminine beauty, fertility figures, mother and child iconography, and other practices of abundant kinship we encounter the infinite force of Black women across the globe as artists and curators. Expanding the notion of the “curator” beyond the museum profession encourages an understanding of Black women as caretakers, keepers, and designers. *Homecoming* endeavors to generate these dialogues within our Dartmouth and Upper Valley communities through the lens of global African art.

Homecoming: Domesticity and Kinship in Global African Art is organized by the Hood Museum of Art, Dartmouth, and generously supported by the William B. Jaffe and Evelyn A. Hall Fund. **H**

CALENDAR HIGHLIGHTS: JUNE–AUGUST 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 summer!



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

HOOD HIGHLIGHTS 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.

7 June, Wednesday
12:30–1:30 pm

17 June, Saturday
2:00–3:00 pm

26 July, Wednesday
12:30–1:30 pm

JUNE

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.

JULY

7 July, Friday
4:00–4:45 pm

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

On View: Windows in Art

Leigh Smith '23, Erbe Intern

On View, a thematic exploration of windows in art, is organized around three central themes: a view into the private world, a view into the public world, and the abstraction of the window itself. Featuring works by 20th and 21st century American artists, the exhibition invites you to consider not just what view a window shows, but also how its framing influences our perception. Livestream available on the Hood Museum of Art Facebook page.

15 July, Saturday
1:00–4:00 pm

Russo Atrium **MAKER DROP-IN**

Give yourself a break with a self-guided artmaking activity in the atrium. Materials provided. For all ages and no experience necessary. Drop by anytime between 1:00 and 4:00 pm.

19 July, Wednesday

12:30–1:30 pm

CONVERSATIONS AND CONNECTIONS

Drawing on the exhibition *Recording War: Images of Violence, 1500–1900*, curator Elizabeth Rice Mattison and artist Andrew Raftery, Rhode Island School of Design, will come together in conversation about printmaking, historical techniques, and the records of daily life.

AUGUST

2 August, Wednesday

12:30–1:30 pm

SPECIAL TOUR

“From Goya to Photojournalism”

Led by John R. Stomberg, Virginia Rice Kelsey 1961s Director, and Elizabeth Rice Mattison, Andrew W. Mellon Associate Curator of Academic Programming, this tour will focus on the role of works on paper—drawings, prints, and photographs—in recording the experiences of war and violence that often elude written documentation.

9 August, Wednesday

12:30–1:30 pm

CONVERSATIONS AND CONNECTIONS

Conversations and Connections with a twist! Join Ashley Offill, associate curator of collections, as she brings collection objects out from storage and considers them in dialogue with the Hood Museum’s Assyrian reliefs from the Northwest Palace of Ashurnasirpal II at Nimrud.

16 August, Wednesday

12:30–1:30 pm

PUBLIC ART TOUR

Discover a few of the many outdoor public art sculptures on campus through this in-person tour. Meet in front of the main entrance to the museum five minutes before the start of the tour. No registration necessary. Please wear comfortable shoes.

23 August, Wednesday

12:30–1:30 pm

EXHIBITION TOUR

Homecoming

Join exhibition curator Alexandra M. Thomas, curatorial research associate in African art, for a tour of *Homecoming: Domesticity and Kinship in Global African Art*, which highlights historic and contemporary art from Africa and the African diaspora with an emphasis on the home as a site of artmaking. Please meet in the Russo Atrium ten minutes prior to the start time.

26 August, Saturday

1:00–4:00 pm

Russo Atrium

MAKER DROP-IN

Give yourself a break with a self-guided artmaking activity in the atrium. Materials provided. For all ages and no experience necessary. Drop by anytime between 1:00 and 4:00 pm.

Families enjoy Mark di Suvero’s outdoor sculpture *X-Delta* (1970) on a Public Art Tour, summer 2022. Photo by Rob Strong.



RECORDING WAR: IMAGES OF VIOLENCE, 1500–1900

ELIZABETH RICE MATTISON

Andrew W. Mellon Associate Curator of Academic Programming

Many images of war celebrate victors' successes and soldiers' bravery, yet other representations record instances of trauma and victims' suffering. The exhibition *Recording War* presents depictions of conflict that enable viewers to reflect on the human experience of violence. Focused on European prints and drawings, dating between 1500 and 1900, the exhibition brings together familiar images from Francisco de Goya's *Disasters of War* series (1810–20) with less well-known works. Six themes emerge from the images: the actors of war, bodies in anguish, emotions of trauma, witnesses to violence, resistance to conflict, and the aftermath of loss. Drawn entirely from the Hood Museum's renowned collection of European works on paper, this exhibition reexamines how such images provide essential records of unwritten histories of loss and violence, resisting standard accounts of victory and triumph.

Recording War calls attention to the people represented in images of violence, humanizing the subjects and considering them as historical figures. While the names of battles, generals, and treaties are known in archival documents, the identities of women, children, people with disabilities, and civilians are more often lost. Nevertheless, the works in this exhibition offer a testament to the humanity and suffering of these people, recovering their unwritten narratives. For instance, Käthe Kollwitz's poignant image of a woman searching a battlefield exemplifies this role (fig. 1). Nearly obscured in the darkness, she bends to turn over the corpses of fallen soldiers. The face of one young man appears in the beam of her torchlight, disfigured and swollen with decomposition. Perhaps in search of a loved one, she transcends time, recording instead feeling in the aftermath of battle. The artistic record of the brutality of war served not only as evidence of



events but also as a means of coming to grips with the various tragedies.

Often working in series, artists could create visual narratives that carried across multiple images to describe the nuances of war's effects. Embracing this type of production, Francisco de Goya's 80-print series excavates civilians' experiences during the Napoleonic French Empire's occupation of Spain between 1808 and 1814. The seventh print in the series is the only one known to document a specific event (fig. 2). In 1808, as the French attacked Zaragoza, a woman named Augustina joined the fight when too many of her nation's soldiers had been killed or injured. Here Goya highlights the woman against a dark background, her white dress standing out as a beacon of hope. Her face hidden, she becomes an abstracted symbol of national valor. In addition to Goya's prints, the exhibition features work by the German artist

Fig. 1. Käthe Kollwitz, *Schlachtfeld* (Battlefield), from the series *Bauernkrieg* (Peasants' War), 1907, etching, aquatint, drypoint, and sandpaper on soft ground plate on wove paper. Museum purchase; PR.969.54.

Albrecht Dürer (1471–1528), French printmaker Jacques Callot (1592–1635), Dutch publisher Gerard Valck (1610–1664), and French caricaturist Honoré Daumier (1808–1879). Together, these artists address a variety of martial conflicts, such as the German Empire's ongoing clashes with the Ottoman Empire in the 16th century, the Thirty Years War (1618–1648), and the Franco-Prussian War (1870). Their images shape societies' memories of these critical moments in time.

Such images can also complicate history. Dürer's *Landscape with a Large Cannon* was printed in 1518, as conflict between the German-speaking states and foreign powers grew (see the cover). Five caricatured Turkish men face a cannon, guarded by a German mercenary. While the predominantly Muslim Ottoman Empire was rapidly expanding, prompting German fear of conquest, this print does not feature battle. Instead, the German soldier and Ottomans only look at one another. For all that the states were enemies, they were linked by trade. This print suggests the complex relationship between Christian European and Muslim states, one marked by both war and exchange.

At its heart, the exhibition analyzes how images construct history. Prints and drawings are particularly primed for this capacity given their replicability, relative affordability of materials, and methods of production. The violent acts etched by Francisco de Goya or Jacques Callot rarely appear in paintings of the period. In his series of prints made as the Thirty Years War still raged, Callot include a grisly image of death (fig. 3). *La pendaison* (*The Hanging*) features soldiers accused of war crimes now stripped bare and



hung from a tree. Although the soldiers have themselves committed atrocities, they are now subject to grotesque punishment. The dense cluster of dangling bodies offers a haunting condemnation of the continuing horrors of war. The rapidity of execution, as well as circulation, of such images further contributes to the documentary role of paper, allowing artists like Callot as well as Édouard Manet and Honoré Daumier to quickly respond to contemporary conflicts. *Recording War* presents works on paper as alternative historical evidence that preserves not merely the actions of war but also its physical and mental costs, centering the voices of now anonymous victims, witnesses, and actors in war.

Recording War: Images of Violence, 1500–1900 is organized by the Hood Museum of Art, Dartmouth, and generously supported by the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund. H

(top) Fig. 2. Francisco José de Goya y Lucientes, *Que valor!* (*What Courage!*), number 7 of 80 from the series *Los Desastres de la Guerra* (*The Disasters of War*), 1810–20, printed 1863, etching and aquatint on wove paper. Gift of Adolph Weil Jr., Class of 1935; PR.991.50.1.7.

(bottom) Fig. 3. Jacques Callot, *La pendaison* (*The Hanging*), plate 11 from the series *Les grandes misères et malheurs de la guerre* (*The Great Miseries and Misfortunes of War*), 1633, etching on laid paper. Gift of Adolph Weil Jr., Class of 1935; PR.991.8.11.



HELEN FRANKENTHALER, *INLET*, 1965

JOHN R. STOMBERG
Virginia Rice Kelsey 1961s Director

I FELT MORE AND MORE THAT THE DRAWING SHOULD COME FROM WHAT THE SHAPES OF THE COLORS ARE; RATHER THAN, "I AM ARRANGING THIS WITH LINES OR CONFINEMENTS OR PATTERNS." AND I DO VERY MUCH BELIEVE IN DRAWING, ESPECIALLY WHEN IT DOESN'T SHOW AS DRAWING . . . WHEN I TALK ABOUT DRAWING, I MEAN "HOW ARE YOU GETTING YOUR SPACE," AND NOT WHERE IS THE PENCIL GOING.

—HELEN FRANKENTHALER, 1965

Frankenthaler pushed the boundaries between abstraction and representation in her paintings of this era. With *Inlet* she painted broad horizontal swaths of color that gesture toward the seascape she suggests in her title. At the time, she was spending her summers in the small oceanfront town of Provincetown, Massachusetts. Though remote, Provincetown has long been a place attractive to artists who respond to the qualities of light. As the town occupies the very tip of the peninsula, the sea surrounds it on three sides, creating weather conditions not unlike an island. Further, the significant low tide reveals sand flats that extend miles out into the Cape Cod Bay. While this work would be equally powerful without benefit of the suggestive title, the artist clearly wanted to add a reference to the world outside the edges of her canvas. In this way, she enriches our experience of the work and allows *Inlet* to exist within the context of both allusion and illusion.

Pulling away from the angst-ridden, self-revelatory mode of Abstract Expressionism, Helen Frankenthaler charted a new course for her own art and for American painting in general. After graduating from Bennington College in 1949, she moved to New York, where by 1952 she had established a reputation for herself as the

generator of a new approach to painting. Referred to as "soak and stain," her technique involved pouring thinned oil paint directly onto unprimed canvas laying on the floor. (She later replaced oil and thinner with acrylic paint in paintings, including *Inlet*, to avoid conservation issues.) By carefully lifting the canvas, she could encourage the paint to flow as she directed it, all the time allowing it to function somewhat independent of

Artist Helen Frankenthaler in her studio, 1963. Photo courtesy Arnold Newman via Getty Images.





her wishes. The style that emerged from her efforts strongly influenced generations of painters starting with artists such as Morris Lewis and Ken Noland.

Beyond the stunning visual impact of her work, her paintings were (and are) celebrated for the robust theoretical framework in which they operate. Postwar painting, especially in New York, gained its early critical definition from Clement Greenberg (with whom Frankenthaler had a five-year personal relationship). He wrote of the need for painters to turn their backs on representation and to focus on paint, texture, edges, color, and line—the inherent qualities of the medium. Frankenthaler’s pioneering technique fused those ideals with a further step: she allowed the viscosity of her paint to help determine the look of the finished work. By soaking the unprimed canvas, the paint and canvas became one—not a painting on canvas, but a new object entirely. These ideas caught the imaginations of a new generation of painters, originally dubbed Post Painterly by Greenberg but soon categorized as Color Field.

Her influence also can be found in the later work of her husband Robert Motherwell (1915–1991), to whom she was married from 1958 to 1971, and particularly his “Open Series.” During the years they were together, Provincetown loomed large for them, both as a destination for summer

escapes and as a center for their social life. The Hood Museum collection has a Motherwell that was completed the year the couple married. It is titled simply *Chambre D’Amour*.

With a major work by Frankenthaler in the collection, the Hood is now better able to represent the breadth of truly amazing artists at work during this period. For a variety of reasons, many of the best painters of the period have eluded their just recognition because past scholars focused only on a small number of mostly male exemplars in their studies. *Inlet* derives from a moment in Frankenthaler’s career when she moved boldly out of her early experimentation of the 1950s and into her signature approach. It is a painting of importance to the Hood Museum for the critical chapter it adds to our story of American painting, just as it occupies a distinct place in art history for its daring blend of theoretical advance and visual indulgence. **H**

Helen Frankenthaler,
Inlet, 1965, acrylic on
canvas. Purchased
through the Evelyn A.
and William B. Jaffe
2015 Fund; 2022.51.
© 2023 Helen
Frankenthaler
Foundation, Inc./Artists
Rights Society (ARS),
New York. Photo:
Rob McKeever.
Courtesy Gagosian.

ENGAGEMENT



Office of Institutional Diversity and Equity's book club toured *This Land: American Engagement with the Natural World*, spring 2022.

ON CAMPUS

ISADORA ITALIA
Campus Engagement Manager

Serving Dartmouth employees is an important part of campus engagement, and Hood Museum staff work closely with various departments to create experiences specifically tailored to their needs. For example, during a staff retreat, Dartmouth's Counseling Center visited the museum. Our educators led them through interactive activities in the galleries, including collaborative poem writing inspired by Carolina Caycedo's monumental sculpture *Curative Mouth*.

"The activities were fun, informative, and thought-provoking," said Alexandra Lenzen, Associate Director of the Counseling Center. "They allowed us to deepen not only our understanding of the artwork but also our understanding of each other."

Stepping out of one's usual routine for a session at the museum can lead to employee enrichment, bonding, and learning. After reading Robin Wall Kimmerer's *Braiding Sweetgrass*, the Office of Institutional Diversity and Equity's book club toured *This Land: American Engagement with the Natural World* to further reflect on their own unique relationships to place. On a gorgeous summer day, the Office of Pluralism and Leadership learned about the museum's public art collection by playing the *Escape to the Outdoors* game.

We love finding unique ways to connect campus colleagues to the Hood Museum's collections. If you are a Dartmouth employee who wants to bring your department to the museum, please reach out! We would love to work with you. **H**

IN THE COMMUNITY

NEELY MCNULTY
Hood Foundation Curator of Education

Museums aspire to be places of civic engagement and public accessibility. To meet that expectation in our teaching requires honest interrogation of the ways in which inadvertent racism can impact how we interact with people and objects in our galleries. Developing inclusive teaching practices is more important than ever. To that end, docents and teaching staff at the Hood Museum engaged in a productive dialogue last winter facilitated by museum educators Keonna Hendrick and Marit Dewhurst, whose work in dismantling racism in museum education is nationally recognized.

Their approach centers a multiplicity of viewpoints and embracing ambiguity as counterpoints to a reductive way of seeing the world through one lens. To put this idea into practice, in one exercise Keonna and Marit invited small groups to select a work of art and identify connections to a specific term. The terms were power, privilege, racism, and white supremacy. Each small group discussed the ways in which the artwork engaged with their assigned concept. None of the art and concept pairings were obvious. Concepts like privilege and racism are often deeply embedded in cultural artifacts. This exercise led to fruitful conversations about what it means to hold multiple truths at once and what makes it so difficult for some people to discuss these concepts in the museum context—a difficulty that presumably impacts how we interact with our audiences.

In another exercise, we explored specific examples of everyday racism in our teaching practice and analyzed each scenario using questions such as these: How are we responding personally? What forms of racism and power do we notice? How might this situation impact the visitor? What strategies can we use in the moment to address racism? And ultimately, what long-term strategies can we develop to navigate or prevent similar situations in the future?

These tools are essential to our work. We will have plenty of opportunities to practice and grow, particularly in this exhibition year where the museum is focused on the theme "Art and the Construction of History." **H**

MUSEUM NEWS

WELCOME TO THE TEAM!

ALEXANDER BORTOLOTT

In January 2023, Alexander Bortolot joined the Hood Museum of Art as the second deputy director in the museum's history. In this position, Alex will advise on work related to publications, external relations, operations, digital platforms and media, exhibitions management, collections care, and registration. Alex comes to the Hood Museum from the Minneapolis Institute of Art, where he served as a content strategist for ten years. Early in his career, Alex worked at the Hood Museum of Art as an assistant curator, and we are thrilled to welcome him back to the museum in this new capacity. Alex graduated from Harvard with a bachelor's degree in the history of art and architecture and holds a PhD in art history from Columbia University.



RAMIE SPEICHER

Ramie Speicher joined the Hood Museum of Art in the role of business officer in February 2023. Ramie comes to the museum from the Dartmouth College Cancer Center, where she had served as a senior research administrator, operations lead. In her role as business officer, Ramie will oversee the fiscal and administrative management of the Hood Museum of Art. Ramie graduated from Columbia University with a bachelor's degree in art history, holds a master's degree in the history of art and art world practice from Christie's Education at the University of Glasgow, and earned a certificate in business administration from Northeastern University's D'Amore-McKim School of Business.



WHAT'S IN OUR WINDOW?

After dark, people passing the Hood Museum are able to experience a video work, *Ga Bose Gangwe*, by the South African artist Mohau Modisakeng. This graceful expression of resilience and determination is on display in the vitrine window above the north entrance through August 2023. Using the movements of a group of Black male dancers as metaphor, Modisakeng reflects on how the specter of colonialism weighs down the aspirations of post-apartheid South Africa and other post-colonial countries. *Purchased through the Sondra and Charles Gilman Jr. Foundation Fund; 2022.41a.*

(top) Photo by Dan Dennehy.

(middle) Photo by Alison Palizzolo.

(bottom) Mohau Modisakeng's video *Ga Bose Gangwe* (2014) on view after sunset in the Hood Museum of Art's north facade vitrine window. Photo by Rob Strong.



HOOD MUSEUM OF ART

Dartmouth College
6 East Wheelock Street
Hanover, New Hampshire 03755

Non-Profit Org.
US Postage
PAID
Dartmouth College



HOOD