

HOOD QUARTERLY



HOOD MUSEUM OF ART DARTMOUTH SPRING 2018

EXHIBITION

**SIN-YING HO:
PAST FORWARD**

INTERVIEW

**ABBOTT MILLER:
VISUAL IDENTITY**

MUSEUM NEWS

**INSTALLING
THE NEW
GALLERIES**

4

EXHIBITION

SIN-YING HO: PAST FORWARD

7

APRIL – MAY

CALENDAR

8

INTERVIEW

ABBOTT MILLER: VISUAL IDENTITY

10

MUSEUM NEWS

INSTALLING THE NEW GALLERIES

11

LEARN

THE HOOD ON CAMPUS

VISIT US

About Hood Downtown

During the interval of our construction and reinstallation, Hood Downtown will present an ambitious series of exhibitions featuring contemporary artists from around the world. Like the Hood Museum of Art, Hood Downtown is free and open to the public.

Upcoming Exhibition

Toyin Ojih Odutola: The Firmament
June 8 – September 2, 2018

Spring 2018 Hours

Wednesday – Saturday
11:00 a.m. – 7:00 p.m.

Sunday
1:00 p.m. – 5:00 p.m.

Closed Monday and Tuesday

Directions and Parking

Hood Downtown is located at 53 Main Street, Hanover, NH. Metered public parking is available in front of Hood Downtown on Main Street, and behind the exhibition space in a public lot between Allen and Maple Streets. An all-day public parking garage is located at 7 Lebanon Street.

Guided Group Tours of Public Art and the Orozco Fresco

Available by appointment:
call 603.646.1469 for information



**HOOD
MUSEUM
OF ART**

Dartmouth College
6 East Wheelock Street
Hanover, New Hampshire 03755
603.646.2808
hoodmuseum.dartmouth.edu

(right) First-floor gallery space being finished before art installation begins.

(cover) Sin-ying Ho, *Temptation: Life of Goods No. 2* (detail), 2010, porcelain, high-fired reduction, handpainted cobalt pigment, high-fired underglaze decal transfer, clear glaze. Courtesy of the artist and Ferrin Contemporary.



DIRECTOR'S LETTER



A NEW LOOK FOR THE NEW HOOD

Spring provides a perfect moment for us to launch our updated graphic identity. Like the season, the Hood's new logo, house style, and website will reflect change, growth, and creativity. We have engaged a major graphic designer, Abbott Miller of Pentagram (see pp. 8–9), to work closely with the architects to find a way of presenting the museum graphically—both the building and the institution. Our new look echoes our renewed spirit and will permeate everything visual that we do. Visitors will see our brand identity on the façade of the building and the label text of our galleries; colleagues will notice it in the letters we send and our business cards; internet users will find myriad instances of it on the redesigned website; and all of you can see it in front of you now—the first redesign of the *Hood Quarterly* in over fifty issues!

We are truly excited by the sense of progress and innovation that Abbott Miller and the Pentagram team has incorporated into our graphic identity. We wanted something that would keep pace with the intelligence and enduring aesthetics articulated for us by the architecture. While this may seem subtle, graphics are like a pervasive spice flavoring a signature dish. As with our sense of taste, we are also quite visually acute, and we respond emotionally to visual stimuli even when we are not totally aware of it.

This is the graphic designer's art—shaping experience in a manner sometimes so restrained that it is readily overlooked. As an institution dedicated to teaching visual literacy, we have been particularly invested in the process of defining a look for the new museum that is reserved but effective. We want everyone involved with the Hood to perceive us as open to new ideas, ready to collaborate, and willing to take chances; and the museum as an adaptable laboratory, a place of discovery and wonder, and the host of an ever-changing banquet of visual delectation. That is a lot to ask of a logo.

I think you will agree, though, that the graphics live up to the challenge. We have an identity that matches in its bold grace, if you will, the work of Tod Williams and Billie Tsien on the building. For that, we are grateful for the insightful and inspiring design created for us by Abbott Miller and Pentagram. Enjoy the new us.

John R. Stomberg

Virginia Rice Kelsey 1961s Director

STAFF

Susan Achenbach, Art Handler

Gary Alafat, Security / Building Manager

Juliette Bianco, Deputy Director

Patrick Dunfey, Head of Exhibitions Design and Planning

Stephanie Fournier, Business Assistant

Cynthia Gilliland, Associate Registrar

Katherine Hart, Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming

Jessica Havrda, Business Officer

Deborah Haynes, Collections Documentation Manager and Cataloguer

Isadora Italia, Campus Engagement Coordinator

Amelia Kahl, Associate Curator of Academic Programming

Barbara MacAdam, Jonathan L. Cohen Curator of American Art

Neely McNulty, Hood Foundation Associate Curator of Education

Nils Nadeau, Associate Director, Strategy and External Relations

Kathleen O'Malley, Registrar

Alison Palizzolo, Public Relations Coordinator

Sharon Reed, Programs and Events Coordinator

John Reynolds, Lead Preparator

Jamie Rosenfeld, Museum Educator

Meredith Steinfelds, Digital Platforms Specialist

John Stomberg, Virginia Rice Kelsey 1961s Director

Deborah Tober, Assistant to the Director

Andrew J. Turner, Office / Scheduling Assistant

Christopher Warren, Visitor Services Guide

Kathryn Whittaker, Visitor Services Guide

Janet Whyte, Visitor Services Guide

Nicole Williams, Assistant Registrar

Matthew Zayatz, Preparator

HOOD QUARTERLY SPRING 2018

Nils Nadeau, Editor

Pentagram, Design

Puritan Capital, Printer

© 2018 Trustees of Dartmouth College

Photography credits:

Juliette Bianco (page 10, middle right); Eli Burakian '00 (page 1), Robert Gill (page 2); Amelia Kahl (page 11, top); Jeffrey Nintzel (pages 11, bottom, and 12, top); Alison Palizzolo (page 3, bottom; page 10, bottom right two images; page 13, top); Rob Strong (page 3, right; page 12, bottom; back cover).

VISIT NOW



Sin-ying Ho, *Rosy Garden—Unification No. 4*, 2010, porcelain, high-fired reduction, hand-painted cobalt pigment, over-glaze enamel, clear glaze. Courtesy of the artist and Ferrin Contemporary.

NOW ON VIEW

SIN-YING HO: PAST FORWARD

March 30 – May 27, 2018
HOOD DOWNTOWN

Sin-ying Ho collaborates with traditional artists in Jingdezhen, the centuries-old center for porcelain production in China, to create vessels that combine past techniques with current ideas about art and culture. For the larger-scale works, she makes several large rings with the aid of local technicians using a traditional hand-thrown technique. She and her colleagues then stack the wide rings atop one another and join them by hand to create the nearly human-sized vessels included in this exhibition. For her smaller vessels, she works on her own to bring together several disparately sized pots into a newly constructed form whose parts are distinguished by the variety of glazes she uses. Whether the final work is large or small, the process of creation strongly flavors how we perceive it. By updating both the forms and the imagery long ago made world famous by artisans working in these very factories, she makes ceramic art that is thoroughly of the twenty-first century.



Professor Feldman

LECTURE

ROOT LECTURE: HANNAH FELDMAN

Coming May 17

Northwestern University professor Hannah Feldman, a highly acclaimed scholar of late modern and contemporary art and visual culture, is the eleventh annual Dr. Allen W. Root Contemporary Art Distinguished Lecture speaker. This year's Root lecture is inspired by the Dartmouth Centers Forum theme "Envisioning the World We Want," which focuses on engaging with the future across all disciplines on campus (see p. 7 for lecture details). Professor Feldman's writings have appeared in *Artforum*, *Art Journal*, and *Frieze*. The Hood's endowed lectureship was established in 2004 by Dr. Root's children in honor of their father's passionate interest in contemporary art.



Dartmouth students relax on Mark di Suvero's *X-Delta* (1970) while enjoying the spring weather.

ON THE WEB

HOOD E-PUBLISHES

Among the new features accompanying the Hood's redesigned website are its digital publication templates, and staff at the museum looks forward to complementing its long tradition of print publishing with fresh forays into e-publishing, starting with our five-year strategic plan and vision document, to be followed later in 2018 by a post-exhibition catalogue reflecting upon last autumn's campus-wide exhibition *Resonant Spaces: Sound Art at Dartmouth*. Along with essays by the co-curators of the exhibition, Associate Curator of Academic Programming Amelia Kahl and Assistant Professor of Music Spencer Topel, readers can look forward to video and sound clips of the works, all delivered to one's computer, tablet, or smartphone via the museum's new website.



Artists commissioned to create works for *Resonant Spaces* (second row, left to right): Julianne Swartz, Laura Maes, Jacob Kirkegaard, Jess Rowland, Christine Sun Kim, and Alvin Lucier (not pictured: Bill Fontana).

PUBLIC ART

ART THIS SPRING

While we all continue to wait patiently for the grand opening of the new Hood, we can take advantage of the several wonderful works of art on view across the Dartmouth campus. This is a lovely walk that we can recommend to anyone interested in art. There is a wide range of aesthetics on view as well. One can find everything from Ellsworth Kelly's panels in the Maffei Plaza to a full-length figure of Robert Frost on the hill behind Dartmouth Row. The Mark di Suvero gracing the lawn in front of the Berry-Baker library is even interactive—have a seat and become the change factor hinted at in the work's title: *X-Delta*.

SIN-YING HO: PAST FORWARD

DENISE PATRY LEIDY

A professor at Queen's College, City University of New York, Sin-ying Ho, whose work has been widely shown and collected, has developed one of the more unique voices in contemporary clay.

Born in Hong Kong, she immigrated to Canada in 1992, initially to pursue a career in acting. After receiving a degree in ceramics from Sheridan College in Ontario in 1995, Ho also earned a 1997 BFA in ceramics from the Nova Scotia School of Art and Design in Halifax and a 2001 MFA from Louisiana State University in Baton Rouge.

Her training reflects the diversity of approaches to ceramic-making in North America in the late twentieth century. While in Nova Scotia, Ho was introduced to practices that featured stoneware as a medium and were grounded in a mid-twentieth-century preference for Sino-Japanese traditions that can be traced to the eleventh and twelfth centuries and the spread of Zen (or Chan) Buddhism from China to Japan. Reverence for stoneware in the West reflects the influence of potters such as the British artist Bernard Leach (1887–1979) and philosopher/critics such as the Japanese academic Yanagi Sōetsu (1889–1961),

who extolled (and romanticized) a vision of the studio—as opposed to commercial—potter as an individual who threw, glazed, and painted his/her own unique pieces.

Ho's time in Louisiana, on the other hand, introduced her to porcelain as a medium, and to the conceptual use of clay for personal and political expression. Ho's choice of porcelain, a material largely disdained by studio potters in the first half of the twentieth century due to its use in factories and other commercial enterprises, stems in part from her first trip to the city of Jingdezhen in Jiangxi Province in southeast China in 1996. Popularly known as the "porcelain city" in current Western writing, Jingdezhen flourished in the eleventh and twelfth centuries, became the center for the manufacture of blue-and-white (that is, porcelain painted with cobalt blue under a transparent glaze) in the mid-fourteenth century, began to serve the Chinese court in the early fifteenth century, and remains one of the primary centers of global porcelain production today. First used in China around the sixth century, porcelain, a combination of a clay known as kaolin and the feldspathic rock petuntse that fires at temperatures of 1200 to 1400 degrees, was one of the great discoveries in global ceramic history. It was produced in Korea in the fifteenth century and Japan in the early seventeenth

Sin-ying Ho, *Future Is in Our Hands*, 2008, porcelain, high-fired reduction, hand-painted cobalt pigment, computer decal transfer, terra sigillata, clear glaze.
Courtesy of the artist and Ferrin Contemporary.

SIN-YING HO HAS DEVELOPED
ONE OF THE MORE UNIQUE
VOICES IN CONTEMPORARY CLAY.





Sin-ying Ho, *Identity*, 2001, porcelain, high-fired reduction, hand-painted cobalt pigment, computer decal transfer, terra sigillata, clear glaze. Courtesy of the artist and Ferrin Contemporary.

century, and was finally created in the West in 1708 at Meissen in Germany. The reemergence of porcelain in studio, or art, pottery, in the 1970s and 1980s coincides with the ability of artists from around the world to live, work, and study in Jingdezhen.

Identity (SEE ABOVE) from 2001 is one of a series of Ho's works exploring the collision of Western and Eastern cultures. The shape, which can be traced to a form first produced during China's Neolithic period (about 6500–1500 BCE) and was used to store grain and wine, was introduced to Western ceramics as part of a global trade in Chinese porcelain. The organization of the decoration of the surface with differing patterns at the neck, body, and foot follows well-established Chinese traditions. The overall design, however, subtly blends Chinese and Western imagery. The three Chinese characters written under the lip read *fu*, *Lu*, *shou*, or blessings, wealth, and long life, an auspicious triad often referenced in word and image in Chinese art. The geometric pattern at the neck and under the lip also derives from earlier Chinese traditions transmitted to the West through trade in porcelain, as do the floral sprays at

the base. The rococo cartouches that fill the body of the jar, on the other hand, are based on the devices often used to display aristocratic crests in European art, and on Chinese porcelain created for trade with Europe. Ho has incorporated details from her identity card as a Hong Kong resident and her passport into this European device. In addition, her English name, Cassandra, which was required in Hong Kong during British rule (1841–1997), is endlessly repeated in the borders that separate the imagery on the body of *Identity* from that of the foot and neck.

The double-gourd shape of *Future Is in Our Hands* (SEE P. 5) from 2008 is also a traditional Chinese form—one long associated with the religion of Daoism and the search for immortality. Set against a background of “at” signs, a visual trope for endless and immediate global interactions, two Chinese boys lift personal computers, another reference to the speed and ease of connections between individuals and cultures. Some Chinese children huddle together, and others fly kites, while a Western family plays a video game and a Western child plays hopscotch on numbers in the shape of dollar bills.

The red and blue used to decorate *Future Is in Our Hands*, a palette that defines Ho's works, are also the first two colors used for Chinese porcelain in the mid-fourteenth century. Red, derived from copper, was fugitive and soon disappeared as a pigment. Blue, from cobalt, has become synonymous with “china,” a word used as a synonym for porcelain in the West. While the cobalt in Ho's work is hand painted, the red designs are created with computer designed, digitally printed decals, a technology she discovered in graduate school and stuck with because she liked the pixilation that occurs in the process. Her choice challenges the understanding that transfer printing for the decoration of porcelain, an eighteenth-century British development, is a commercial rather than artistic technique. In addition, Ho often uses terra sigillata, a highly refined clay slip developed by Roman potters to give a soft sheen to the surface of her works, as well as the transparent glazes often covering porcelains. ■

Denise Patry Leidy, Ph.D., is the Ruth and Bruce Dayton Curator of Asian Art and head of the Department of Asian Art at the Yale University Art Gallery in New Haven, Connecticut. Her scholarly areas of interest are Chinese sculpture and decorative arts, as well as Buddhist sculpture.

This text is excerpted from Denise Leidy's essay in the Hood Museum of Art's exhibition brochure for Sin-ying Ho: Past Forward. Printed copies of the brochure are available free of charge at Hood Downtown, and a PDF file of the brochure may be downloaded from the Hood's website.

CALENDAR

APRIL

5 April, Thursday

HOOD DOWNTOWN
7:00–9:00 pm

DARTMOUTH NIGHT AT HOOD DOWNTOWN **Student Reception for Sin-ying Ho: Past Forward**

Explore the new ceramics exhibition and meet the artist. Light refreshments provided.

Wine for 21+ with state I.D. Free and open to all Dartmouth students.

6 April, Friday

HOOD DOWNTOWN
5:00–7:00 pm

PUBLIC OPENING RECEPTION **Sin-ying Ho: Past Forward**

Explore the new ceramics exhibition, enjoy light refreshments, and meet the artist.

7 April, Saturday

HOOD DOWNTOWN
2:00–3:00 pm

CONVERSATIONS AND CONNECTIONS **An Afternoon with Artist Sin-ying Ho**

In this informal discussion, chat with Sin-Ying Ho and John Stomberg about Ho's ceramics on view. Limited seating is available.

12 April, Thursday

HOOD DOWNTOWN
7:00–9:00 pm

ART AND INNOVATION SPEAKER SERIES **Let's Make Some Sound**

Rebecca Drapkin, Dartmouth Class of 2013, sound designer and audio engineer for Soundscape Productions and Morrow Sound/Charles Morrow Productions

A fireside chat moderated by Juliette Bianco, Deputy Director, Hood Museum of Art.

Light reception to follow.

Rebecca Drapkin is a composer and sound designer for interactive immersive media who works in Boston. While at Dartmouth, she focused on sound installations, live-media programming, and electronic instrument building. At the Thayer School of Engineering, she taught musical audio principals to engineers and programmable fabrication techniques to artists. Event co-sponsored by DEN and the Hood Museum of Art.

25 April, Wednesday

HOOD DOWNTOWN
12:30–1:30 pm

LUNCHTIME GALLERY TALK **Exploring Chinese Culture through Sin-ying Ho's Porcelain**

Sunglim Kim, Associate Professor, Department of Art History, Dartmouth

This gallery talk will examine a long Chinese pottery tradition and its contemporary transformation through works of the potter Sin-Ying Ho from Jingdezhen and New York.

MAY

9 May, Wednesday

HOOD DOWNTOWN
6:00–8:00 pm

ADULT WORKSHOP **Exploring Form and Surface**

This discussion-based workshop focuses on the works in the exhibition *Sin-ying Ho: Past Forward*. Using centuries-old traditional ceramic-making techniques developed in Jingdezhen, China, Ho creates intricately detailed porcelain sculptures that combine traditional fine-line cobalt painting with contemporary digital decal printing. We will create a series of drawings to help us explore the relationship between the forms of her sculptures and their surfaces.

No artistic background required. This workshop is free, but space is limited. Please sign up online by May 6.

17 May, Thursday

FILENE AUDITORIUM
4:45 pm

THE DR. ALLEN W. ROOT CONTEMPORARY ART DISTINGUISHED LECTURESHIP ***Times out of Joint; or, When Arab Art Will Have Been Modern***

Hannah Feldman, Associate Professor of Art History, Northwestern University

This talk performs a double investigation of historiographic accounts of modern and contemporary art made in North Africa and the Middle East. It considers several artists whose work might be said to operate in the temporality provided by the grammatical "future perfect." It also historicizes the role of the contemporary art critic in trying to write these selfsame artists into the history of a future that their work hopes to enable.

19 May, Saturday

HOOD DOWNTOWN
1:00–3:00 pm

FAMILY WORKSHOP **Exploring Contemporary Ceramics**

What do Wonder Woman and Chinese porcelain have in common? In this family workshop, children and their adult companions will explore the work of ceramic artist Sin-ying Ho. Through facilitated discussion and gallery activities, we will learn about how she combines traditional porcelain painting with familiar images from pop culture to create fascinating visual juxtapositions. In the studio, families will work together to create a large-scale collage inspired by Ho's work.

For children ages 6–12 and their adult companions. This workshop is free, but space is limited. Please sign up online by May 16.

ABBOTT MILLER: VISUAL IDENTITY

NILS NADEAU

Associate Director, Strategy
and External Relations

The Hood has valued its years-long partnership in developing the new museum together with you and architects Tod Williams and Billie Tsien. You worked with that architectural team before, on the award-winning Barnes Foundation. What do you value about that working relationship, and what do you learn from each other that drives the creative process?

AM Tod and Billie's practice is a partnership with the two of them in constant dialogue with one another. Because of that, there is a space for other creative partners to enter in the conversation. You could say that is a part of a group dynamic, but it's an animating principle for them, and it's core to who they are. There is real dialogue, real disagreement, a genuine evolution of thinking that takes place: they are thoughtful, passionate, and genuine, and they like what signage and messaging brings to the visitor's experience. Some architects are ambivalent about those things, but they really enjoy the conversation.

You wrote in *Abbott Miller: Design and Content* (Princeton Architectural Press, 2014) that "negotiating the relationship between design and content is the defining dynamic" of your work.

Can you describe your approach in the context of your work with the Hood Museum of Art?

AM That comment relates especially well to the work we do in developing exhibitions and books, but it's less obvious when you talk about creating a visual identity and signage, because the context has more to do with creating a frame for content. I think a visual identity has a more circumscribed role to play for an institution: it needs to express a personality that is clear and identifiable, without getting in the way of the variety of messages an organization needs to give voice to.

How does the Hood's new brand extend beyond its word mark to inform its physical, digital, and print presence? What does the brand say about the institution?

AM With the Hood Museum of Art, the new building sets a tone for everything: the graphic expression supports that. Just like the architecture, the visual brand needs to work whether the imagery is historical or contemporary. The goal is to create a graphic environment (in the website, publications, ads, and in the space of the museum itself) that accommodates the multiple expressions embodied in the collection and in the goals of a teaching museum.

The typographic voice of the identity is modern and confident: it says the institution is on balance

Abbott Miller was born in Indiana and studied design at the Cooper Union School of Art in New York. In 1989, he founded the multi-disciplinary studio Design/Writing/Research where, in collaboration with Ellen Lupton, he pioneered the concept of "designer as author," undertaking projects in which content and form are developed in a symbiotic relationship. He joined Pentagram's New York office as a partner in June 1999.

Abbott's projects are often concerned with the cultural role of design and the public life of the written word. At Pentagram he leads a team designing books, magazines, catalogs, identities, exhibitions, and creating editorial projects.

Abbott has received numerous design honors, including medals from the Society for Publication Designers and three nominations for National Magazine Awards. In 1994 Abbott—together with Ellen Lupton—was awarded the first annual Chrysler Award for Innovation in Design. He is a member of the Type Directors Club, the Society for Experiential Graphic Design (SEGD) and the Alliance Graphique Internationale (AGI). He teaches in the Graphic Design Department of the Maryland Institute College of Art in Baltimore.

His work and critical writing has appeared in *Eye*, *Print* and other publications, and he is the co-author of four books, including the classic *Design/Writing/Research: Writing on Graphic Design*. A survey of his design work, *Abbott Miller: Design and Content*, was published by Princeton Architectural Press in 2014.

Source: Pentagram Website

(above) Rendering of exterior signage, with new "Hood Museum of Art" wordmark.

(right) *Abbott Miller: Design and Content*, published by Princeton Architectural Press, 2014.



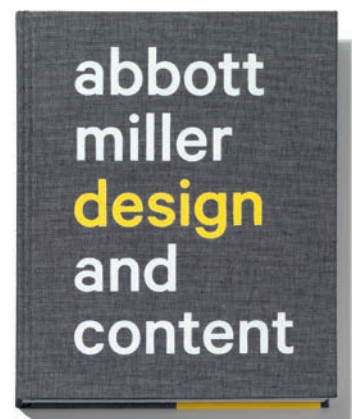
about the present and the future. In a historic campus like Dartmouth, there are so many reinforcements of legacy, history, and tradition that it's important to embrace aspects of contemporary culture. The contrast that happens when you see historic art in a contemporary setting is one of the most powerful "lessons" you can construct for students and visitors.

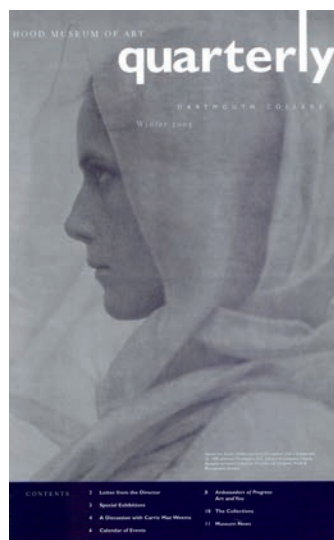
AM What I think is particularly strong in this project is the continuity of the Hood Museum of Art signature in its various settings: Tod and Billie really embraced it as an element of the building facade; the lettering creates an emblem that is emphatic and declarative wherever its seen.

Your interdisciplinary understanding of design has also allowed you to work in all kinds of interesting situations, including public and gallery exhibitions. Can you tell us about a recent project and what you got out of it?

AM I'm working on a project in China right now that is interesting because the cultural context is less familiar. It is requiring an adaptation to new technological, generational, and visual languages. I love working with art museums, because I feel so connected to their mission, but it's interesting to have the rug pulled out from under you once in a while. That has happened a couple of times this year when working internationally, but it's probably a good thing to shake things up! ■

WITH THE HOOD
MUSEUM OF ART,
THE NEW BUILDING
SETS A TONE
FOR EVERYTHING:
THE GRAPHIC
EXPRESSION
SUPPORTS THAT.





CELEBRATING THE HOOD QUARTERLY

The museum has long been very proud of its flagship audience-communication print platform, the *Hood Quarterly*, whose first, second (at top), and twenty-fifth covers are reproduced here. A first-place publications award-winner from the American Alliance of Museums and the New England Museum Association, the original *Hood Quarterly* was designed from its inception by Joanna Bodenweber and managed by the communications team in the museum. Every story it has ever told is searchable and retrievable through the “stories and news” page on the museum’s new website, or you can download a PDF of most of the complete past issues as well.

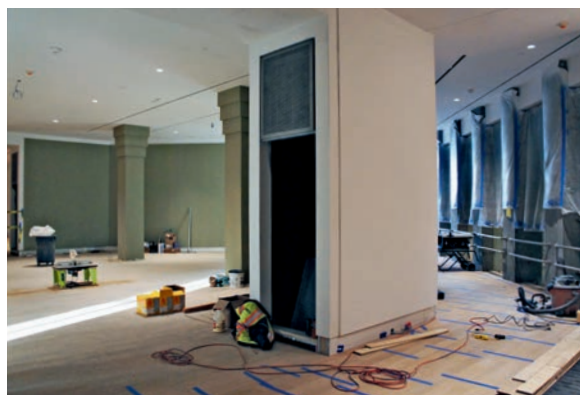
REINSTALLING THE GALLERIES



Sketch-Up rendering of the reinstallation of Jaffe and Hall Galleries in the new Hood, featuring the Papua New Guinea and Aboriginal Australian collections, respectively. Image by Matt Zayatz.



Jaffe and Hall Galleries under construction.



First-floor galleries under construction.



Physical model of the Euro-American art galleries in the new museum, with cutouts of art objects arranged for planning purposes.

THE HOOD ON CAMPUS

This year's Hood interns occupy a unique position. Although they will not get to see the opening of the newly expanded building, they are still leaving their mark, thanks to a significant group curatorial project. Five interns—Gina Campanelli '18, Class of 1954 Intern; Marie-Therese Cummings '18, Levinson Intern; Ashley Dotson '18, Conroy Intern; Tess McGuinness '18, Conroy Intern; and Kimberly Yu '18, Homma Family Intern—are working together to curate the first *Space for Dialogue* exhibition on display when the Hood reopens. They were presented with a group of twenty-five photographs, acquired for the collection by Dartmouth students between 2002 and 2017 through the Hood's Museum Collecting 101 program. On the surface, these works had nothing in common, and they were not purchased with any intention of being displayed together. The interns went through them carefully and selected thirteen for their exhibition, titled *Consent: Complicating Agency in Photography*.

Consent is a core issue in photography, and these student curators look at it from four different angles: consent in self-portraiture, consent between a photographer and single subject, consent when one is photographed in public, and consent in photographing global issues. Each section uses three or four examples of how consent operates within that theme.

The interns write: "In light of our current political climate and the issues around privacy, climate change, poverty, identity and social media, this exhibition hopes to jumpstart critical conversations. We hope these photographs—often intimate, sometimes perverse, but always thoughtful and intentional—reflect the diverse challenges presented by our increasingly globalized world." ■



Hood interns discuss their group *A Space for Dialogue* installation.



(left) Nikki S. Lee, *The Ohio Project (8)*, 1999, Fujiflex print on paper. Purchased through the Elizabeth and David C. Lowenstein '67 Fund. © Nikki S. Lee

IN LIGHT OF OUR
CURRENT POLITICAL CLIMATE
AND THE ISSUES
AROUND PRIVACY,
CLIMATE CHANGE, POVERTY,
IDENTITY AND SOCIAL MEDIA,
THIS EXHIBITION
HOPES TO JUMPSTART
CRITICAL CONVERSATIONS.



Maria Oakey Dewing, *Iris at Dawn*, 1899, oil on canvas. Purchased through the Miriam H. and S. Sidney Stoneman Acquisition Fund and the Mrs. Harvey P. Hood W'18 Fund; P.999.11.

LUCE GRANT

The Hood Museum of Art is honored to have been awarded a major grant from the Henry Luce Foundation to support the opening installation of North American art from the museum's collection. This two-year grant of \$280,000 will subsidize object conservation, the purchase of cases, pedestals, and state-of-the-art lighting, and the hiring of temporary art handlers and a curatorial assistant for one year. The end result will be a sequence of six galleries that will be divided roughly into thirds, with two each dedicated to traditional and contemporary Native American art; Euro-American art from the colonial period to the early 1900s; and American modern and contemporary art, set within an international context. We envision these galleries to be vital, changing, and inspirational, and to spark dialogue across media, cultures, and time periods.

The installation will be distinctive for highlighting both the museum's large collection of Euro-American art and its less-well-known holdings of Native American art and material culture. Dartmouth has collected in both areas from the period of its founding, and these holdings have grown dramatically over time, particularly in the last three decades, during which new acquisitions funds and many gifts have enabled the museum to represent key developments in North American art up to the present. The project's end result will be a series of beautifully articulated and well-organized installations that will expand boundaries while also deepening intellectual inquiry and scholarship within the field. ■

COMMUNITY OF LEARNERS

When the Hood opens its doors next year, we expect our docents to be in high demand. In preparation for the anticipated uptick in tour requests, we are expanding our docent program this spring. Docents have long been integral to our work with public audiences. Annually, when the Hood is open, docents provide free tours to about four thousand museum visitors of all ages and stages of life. The strong ties the Hood enjoys with the Upper Valley community are in no small part due to their dedication and skill.

Docents receive weekly training in content for the permanent collection and all special exhibitions, as well as training in teaching strategies—that is, not just what to teach but how to help audiences access complicated ideas embodied in works of art through active engagement. Being a docent is a

demanding but fulfilling commitment, and many of our current docents have been with us for years. Several have been with us long enough to have seen the arc from lecture-based tours to the current model, in which a tour is more like a facilitated exchange of ideas. It is that exchange with our audiences that we greatly value, especially now. To quote a current docent, “We live in a time where it is more important than ever to explore difference and find the similarities we all share in the human condition.” ■

WE LIVE IN A TIME
WHERE IT IS MORE
IMPORTANT
THAN EVER
TO EXPLORE DIFFERENCE
AND FIND
THE SIMILARITIES
WE ALL SHARE
IN THE
HUMAN CONDITION.



Hood Docent Judy Oxman discusses the Hood Downtown exhibition *Ingo Günther: World Processor* with students from Hanover High School.



Left to right: Nikki, Meredith, and Andy in the museum's offsite storage facility.

STAFF NEWS

We are excited to welcome a new member to the Hood team, and to share news of two valued staff members taking on roles that are new to them at the museum!

Meredith Steinfelds joined the Hood staff in January 2018 as the digital platforms specialist. Meredith was most recently the digital assets manager at the Los Angeles County Museum of Art and also worked in collections information at the Carnegie Museum of Art in Pittsburgh. As digital platforms specialist, she is responsible for the day-to-day management of the museum's digital assets and the collections database, contributes to the digitization of the collection, and supports the staff's work across a number of administrative platforms.

Andrew Turner, a member of the visitor services staff at the museum since 2015, became the museum's first scheduling and office assistant in December 2017. With experience in customer support and service before

arriving at the museum, Andy has since completed a number of certifications in life safety, diversity, and decision-making through the Federal Emergency Management Agency (FEMA). As scheduling and office assistant, he will greet and orient visitors at the museum's front desk and schedule community and campus educational programs.

Nicole Williams, exhibitions coordinator at the Hood since 2010, became assistant registrar in December 2017. Nikki coordinated the planning and installation of hundreds of exhibitions at the Hood, completed a Masters of Arts in Liberal Studies (MALS) at Dartmouth, and curated or co-curated several exhibitions. Nikki was previously exhibits manager and registrar at the Women's Museum in Dallas. As assistant registrar, she will contribute to the management and educational use of objects in the museum's permanent collection, on loans, and in exhibitions. ■

LATHROP FELLOWS

The Hood Museum of Art invites all its Lathrop Fellows members on an exclusive trip this September 27–29, 2018. We'd like you to join us for a guided tour through some of the most exciting recent additions to the LA art scene. While exploring the new, we will also be revisiting the past and seeing a few familiar faces (past Hood employees) who will be opening doors for once-in-a-lifetime, behind-the-scenes access to some of the top art establishments in California.

See our website for more information about trip details. Need to renew your Lathrop Fellows status? It's easy to do so on our newly improved website. Any gift of \$2,500 or more will qualify you as a Lathrop Fellow for one year and allow you to join a group of like-minded art enthusiasts who play a vital role in supporting the Hood Museum of Art. Join today!



Members of the Lathrop Fellows group listening to Hood Director John Stomberg at the Clark Art Institute.

HOOD EXPANSION UPDATE

As of press time, members of the Dartmouth community have joined together and contributed \$44.6M towards the needed \$50M to make the expanded Hood Museum of Art, with its additional exhibition spaces and study galleries, a reality. Please consider contributing now to help the museum and Dartmouth raise the final 10 percent of needed funds. If interested, please contact Jennifer Casey '66a in Dartmouth's Advancement Office at 603.646.2292.

HOOD

HOOD QUARTERLY SPRING 2018

HOOD MUSEUM OF ART

Dartmouth College
6 East Wheelock Street
Hanover, New Hampshire 03755

Non-Profit Org.
US Postage
PAID
Dartmouth College