



HOOD QUARTERLY

HOOD MUSEUM OF ART DARTMOUTH SUMMER 2018

EXHIBITION

TOYIN OJIH ODUTOLA:
THE FIRMAMENT

LOOKING BACK

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HOOD DOWNTOWN

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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.

Summer 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



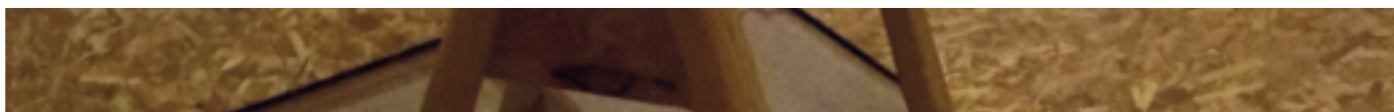
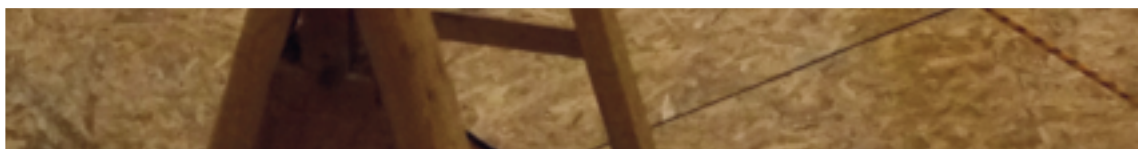
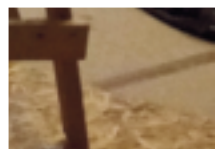
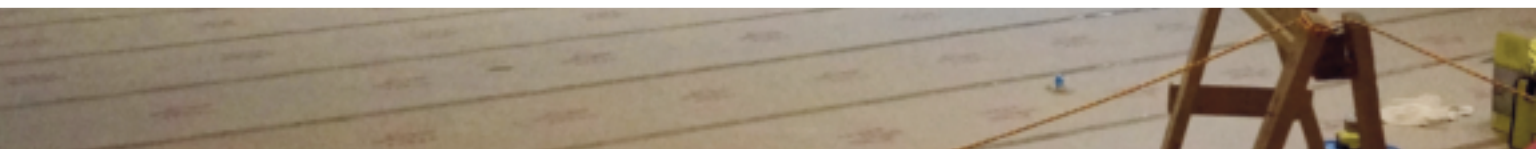
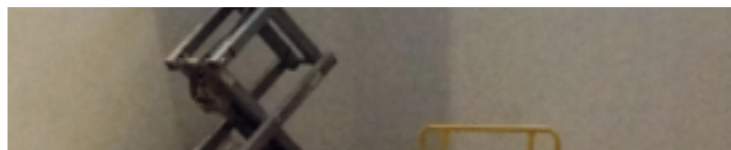
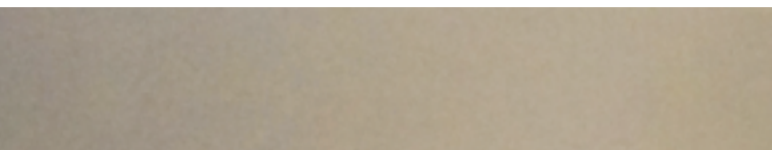
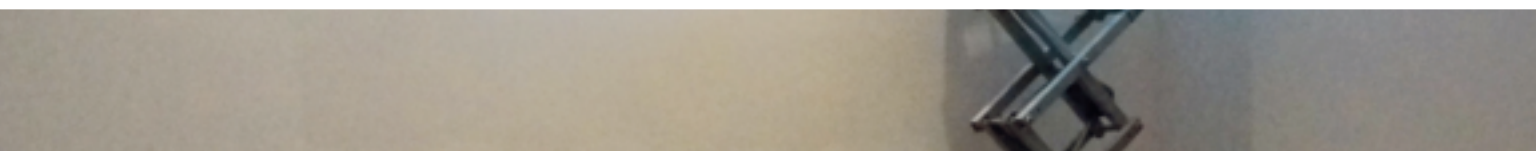
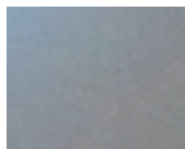
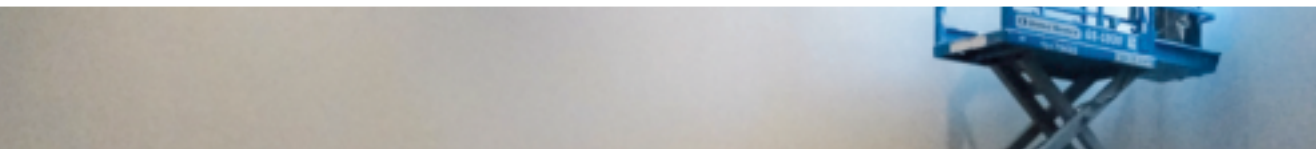
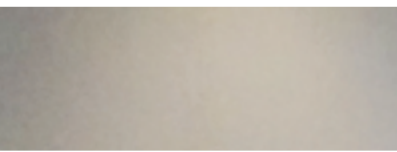
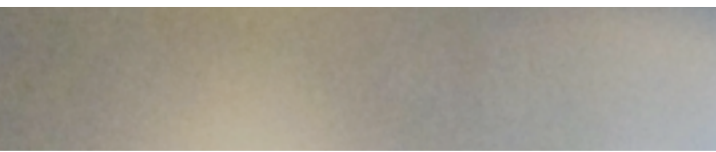
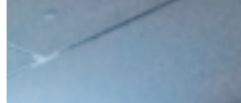
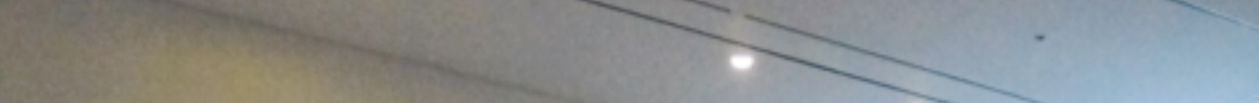
Dartmouth College
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603.646.2808
hoodmuseum.dartmouth.edu

(right) A double-height new gallery under construction.

(cover) Toyin Ojih Odutola, *Pregnant* (detail), 2017, pastel, charcoal, and pencil on paper. Courtesy of the artist and Jack Shainman Gallery, New York.

(back cover) A brushed-metal grate softens the transition spaces between galleries while disguising the mechanicals within.

Photography credits: Susan Byrne (p. 12), Robert Gill (p. 2), Katherine Hart (p. 9), Tom McNeill (p. 7), Jeffrey Nintzel (pp. 11 and 13), Alison Palizzolo (p. 1, p. 10, bottom, p. 16, p. 17, and back cover), Rob Strong (p. 3, middle, p. 8, and p. 10, left and top right).



DIRECTOR'S LETTER



Hood Downtown has its own secret sauce. Born of necessity, the space has grown into a much-beloved neighborhood institution. With its on-the-street location, picture windows, extended hours, and roster of global contemporary artists, the gallery has attracted much stronger visitorship than anticipated. Now, as we face the end of its run, we ask ourselves how we can transfer to our new museum the experience that our community found so appealing on Main Street.

In this issue of the *Hood Quarterly*, we've set out to ask our friends for help in understanding Hood Downtown's special attraction. We've heard from our gallery attendants that they are regularly drawn into the conversations emerging naturally from the exhibitions. The dialogue ranges from the history of the storefront location to the significance of the art on view. In the spirit of sharing a sense of these exchanges, we have asked some of our seasoned staff members to gather feedback about the Hood's outpost.

I think you'll find the responses interesting.

We have been listening and looking for the attributes that can be replicated in the new Hood. Our hope is to be able to recreate in the new building some of the same intimacy, warmth, and spontaneity found at Hood Downtown. The new Hood will have inviting ground-level doors facing the Dartmouth Green, a spacious and welcoming atrium, and glass interior doors revealing what's on view in the first galleries.

The new collection installations also will echo our efforts in the Hood Downtown space. During our two-year run there, we have featured artists from France, Iran, Germany, the United States, Denmark, China, and Nigeria. Likewise, for the new Hood we have redoubled our commitment to international art, and, from the first gallery—visible from the Atrium—to those deep into the second level, visitors will encounter art from all around the world, much of it contemporary.

Finally, we are delighted to wrap up the Hood Downtown project on a visionary note. Artist Toyin Ojih Odutola has dared to imagine a world unfettered by the pervasive and enduring scars of colonization. Her large-scale drawings present a timely reminder of what is and what could have been. The work is beautiful, thoughtful, provocative, and relevant—everything we have hoped for Hood Downtown exhibitions.

John R. Stomberg

Virginia Rice Kelsey 1961s Director

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HOOD QUARTERLY

SUMMER 2018

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VISIT NOW



Toyin Ojih Odutola, *Pregnant*, 2017, pastel, charcoal, and pencil on paper. Courtesy of the artist and Jack Shainman Gallery, New York.

NOW ON VIEW

TOYIN OJIH ODUTOLA: THE FIRMAMENT

June 8 – September 2, 2018
HOOD DOWNTOWN

Toyin Ojih Odutola's drawings catch her characters at quiet moments—they don't seem to notice us viewers despite our physical proximity. Ojih Odutola's signature technique of careful hatching invites us to get close enough to see the careful way she makes her lines in pen, pencil, and pastel. She creates small planes with a variety of hues for the skin, but for clothes, furniture, and even the landscape she uses a looser, more broadly marked and boldly colored technique. All of this encourages close-up viewing.

As we move back to take in the whole story, we find that the people she draws have complex lives, beautiful houses, lots of family and friends, and major responsibilities. Situating these characters within a narrative setting, which the artist

describes in her introduction—a Nigerian elite in a country devoid of colonialism's devastating and ongoing impact—Ojih Odutola poses questions with her images. She encourages us to think about how we construct conceptions of race and how those conceptions can become lived reality.

SPECIAL EVENT

SIP AND SKETCH

Join us on July 26

Did you know that the process of sketching is beneficial? Aside from being a way to communicate, it can also be relaxing. When we sketch, we must focus ourselves entirely, which temporarily distracts us from other challenges and stresses. The act of sketching also enhances visual thinking, which in turn leads to increased creativity and new ideas, all while strengthening memory through visualization. It is a skill that engages both sides of our brain, allowing us to quite literally expand our minds. And, done in the company of others, it's just plain fun! We hope you can join us for our next Sip and Sketch on July 26 at Hood Downtown.



Visitors enjoy sketching from still lifes and works on view at Hood Downtown during a recent public sip and sketch event.



Film still from Jennifer Steinkamp's *Judy Crook 9*, 2017, video installation. Hood Museum of Art, Dartmouth College; Purchased through a gift of Georgina Tugwell Russo '77 and Thomas Adrian Russo '77; 2017.45

PUBLIC ART

JUDY CROOK 9

For much of the last year, visitors to the Top of the Hop at the Hopkins Center for the Performing Arts have been treated to a nightly delight: an ongoing presentation of *Judy Crook 9*, a digital animation created by Jennifer Steinkamp in 2017. The artist uses images of nature projected into architectural spaces to complicate the idea of inside and outside, as well as built versus natural environments. *Judy Crook 9* takes the viewer through four seasons in the life of one tree—repeated endlessly to simultaneously evoke the cyclical nature of life and the ideal of infinite existence. The Steinkamp work, a gift of alums Tom and Gina Russo, provided a perfect addition to our public art offerings. It is lively and colorful while providing ample fodder for addressing larger issues of life, death, harmony, and discord.

This installation represents the ongoing efforts of the Hop and the Hood to collaborate on bringing creative thought and action into the everyday life of the college community. Stay tuned for future projects that foreground the strength of the arts at Dartmouth.

TOYIN OJIH ODUTOLA: THE FIRMAMENT

JOHN STOMBERG, Virginia Rice Kelsey 1961s Director

In her recent work, Toyin Ojih Odutola has created a possible Nigeria, one whose inhabitants thrive, having long ago arrived at a state of comfort unfettered by the enduring legacy of colonization. “Why not?” she asks. Why not imagine an alternative and natural historical progression of a Nigerian royalty? Her cast, the stars in her firmament, enjoy old wealth. They are comfortable in trappings of their own design. They have neither need nor desire to prove anything. Their station is assured and assumed.

For the works in *Firmament*, Ojih Odutola explores the worlds of two old-line families, the UmaEze Amara and the Obafemi, who have become one through the marriage of their sons. The portraits on display are understood as part of the family collection shared now for the sake of this exhibition. Through the individuals she portrays, and the settings they inhabit, we gain access to a private realm. *Newlyweds on Holiday*, 2016, anchors the story, this couple’s union has brought the two families together. The two young men appear to stop just long enough for a quick portrait. They reveal their relationship in a manner as unaffected as their pose—they casually touch hands, and their feet abut. Their clothes set a tone of nonchalant elegance that is reinforced by the opulence of their setting. Despite being bold, colorful, and dynamic, their fashionable attire seems unaffected.

Ojih Odutola uses bright color and bold pattern, often in large scale, to depict her subjects. She establishes a compassionate confrontation with her viewers. Through the use of scale she reinforces her subjects’ presence, and through her remarkable mark-making technique she draws us close to her surfaces. Many of the drawings are life-sized, and some are full-length. This adds an uncanny sense that we share a space with her subjects and furthers the imaginative leap her viewers take into her world.

While short on specifics and long on allusion, the recent drawings foreground these possible stories. The narratives Ojih Odutola evokes suggest a wide emotional range. We are not meant to know exactly what takes place among these people, but we are invited into their private spaces, and we share an implied intimacy with many of them. She catches her characters at quiet moments, captured from otherwise rich and complex lives. She allows us to peek, but not pry, into their experiences.

In *Surveying the Family Seat*, 2017, the artist extends the overarching tone of aristocratic nonchalance in her subjects, modifying an established art historical trope. She borrows the basic arrangement from colonialist portraiture: a man stands in the foreground with an extended landscape visible in the background. The setting amplifies the title—he is the master of this vast domain. The man looks out on the landscape, the fertility of which is revealed by the careful rows of verdant growth. While he dresses more comfortably than the Euro-American forebears typically portrayed in this style, he does not wear a worker’s clothes. He is a gentleman farmer. Attending to management, not labor, he appears long accustomed to his station in life.

With this latest series, Ojih Odutola has crafted an entire alternative history that is complex and consistent in its narrative evocations. She has imagined a totally different past for the people who live in her current work. What if Nigeria had been allowed to progress on its own, without the catastrophe of colonization? With this supposition in the background, she picks up the story today. Her characters affect the insouciance that comes from inherited wealth and a life largely devoid of worry. They live with styles and designs that have evolved naturally from generations of Nigerian elites constantly refining from within their own traditions. They occupy a country of their own devising that clearly benefits from peace and prosperity.

OJIH ODUTOLA USES THE PRESENT TO MEASURE THE PAST....
UNDERLYING HER WORK, WE FIND A THEME THAT IS BOTH
DIRECT AND PROVOCATIVE: IT DID NOT NEED TO BE THIS WAY.



Toyin Ojih Odutola,
*Surveying the Family
Seat*, 2017, pastel,
charcoal, and pencil on
paper. Images are
courtesy of the artist
and Jack Shainman
Gallery, New York.

Toyin Ojih Odutola,
Newlyweds on Holiday,
 2016, pastel, charcoal, and
 pencil on paper. Courtesy
 of the artist and
 Jack Shainman Gallery,
 New York.



In many ways, Ojih Odutola's visions connect her work to a wide range of writers, from novelists to comic book authors. Hers is an approach that uses fiction as a vehicle to address the malleability of history and power, as well as identity and politics. In her work, the past, history itself, becomes a medium to be formed—or reformed. While more implied than delineated, the back-story she creates rewrites the story of Africans brutally enslaved. Ojih Odutola uses the present to measure the past and to demonstrate the depth of the tragedy that was—and is—in play. Underlying her work, we find a theme that is both direct and provocative: it did not need to be this way.

Ojih Odutola dares to present a fantastical contemporary vision while avoiding the trappings of utopianism. The family she imagines has not been spared the weight of human life, just the oppression of ignorance. Her Nigeria engages with the world as witnessed in *Representatives of State*. There is an acknowledgement of responsibility to be good world citizens. Those individuals portrayed by Ojih Odutola have not suffered colonization, and have achieved a higher level of social cultivation and civility than their real-world oppressors.

It may be irresistible to future scholars to make the connection between Ojih Odutola's art and the historical moment in which it was introduced. They will refer to the vast attendance at cinemas debuting *The Black Panther* in the winter of 2018; the resurrection of non-interventionism in American politics in 2017; and the context of political divisiveness and racial tensions that followed the election of 2016. This is the cauldron, social, political, and cultural, into which Ojih Odutola has added her voice. She has posed questions with her drawings. She asks her viewers to consider how conceptions of race are established and promulgated. She demonstrates how those very conceptions can and do shape experience. Her work is elaborate, provocative, poetic, and charged—revealing the details of these people's lives while only alluding to their lived experience. Ultimately, Ojih Odutola's *Firmament* reminds us both of “what could have been” and “what should be”—a world where difference, individualism, compassion, and civility are the norm and not distant ideals. ■

Toyin Ojih Odutola,
Representatives of State,
 2016–17, pastel, charcoal,
 and pencil on paper.
 Courtesy of the artist and
 Jack Shainman Gallery,
 New York.





Museum educator Jamie Rosenfeld discusses sound art at Hood Downtown with ArtStart students.

TWO YEARS ON MAIN STREET: HOOD DOWNTOWN

From the day its doors opened, Hood Downtown has been a magnet on Main Street for campus, community, and regional schools. Hood Downtown's rotating schedule of contemporary art exhibitions and robust programming helped us maintain our strong connections with Dartmouth and the public. Like most good ideas, the experiment yielded some unanticipated wins that will inform our practice moving forward.

With a shaded bench and flower beds out front and its wall of windows, the exhibition space had curb appeal, making it easy to capitalize on the visibility of being on Main Street. Visitor services staff regularly remarked on the many unplanned visitors who, strolling by en route to somewhere else, peered through the window, walked in, and lingered with the art. We also heard from schoolteachers who reported that—after class visits to Hood Downtown—their students returned regularly with their parents, because “it’s easy and fun to be on Main Street. There’s ice cream next door.”

Teaching in a light-filled space, steps away from the street, also allowed us to make our teaching practice visible. Anyone who ventured inside when students were present saw active engagement: Dartmouth professors looking closely at the work and in dialogue with their students, other learners talking to each other quietly in groups, sprawled out on the floor, or drawing from works of art. Indeed, Hood Downtown has been critically important to maintaining our relationship with Dartmouth faculty and students during the museum’s closure. While some classes have visited consistently throughout the two years—including those in the Writing and Rhetoric, Studio Art, and French and Italian Departments—the diversity of exhibitions has attracted a wide range of classes from different disciplines. *Laetitia Soulier: The Fractal Architectures* appealed to architecture and photography students, while *Ingo Günther: World Processor* was relevant to a math class in introductory statistics, and we worked closely with the Music Department during *Resonant Spaces: Sound Art at Dartmouth*. The show that reached most deeply into the curriculum was *Kader Attia: Reason’s Oxymorons*. Students from

ten different departments (Religion, Psychology, Art History, Asian and Middle Eastern Studies, Comparative Literature, African and African American Studies, History, Film, Anthropology, and Classical Studies) engaged with the work.

In addition, the design and size of Hood Downtown contributed to our teaching success with regional schools. The floating wall in the middle created two gathering spaces for conversation sized to the scale of an average room. Regional school groups benefited from being in a smaller space. As one of our multiple-visit program partners, Nancy Boymer of Barnard Academy, put it, “Hood Downtown has been a great alternative to the museum. Having a smaller, more intimate space made the exhibits more accessible to young students. There’s a benefit to having an exhibit of one artist’s work, as well. The students can be 100% focused on each exhibit and engage with works up close in a way that feels different from our experience in the museum.”

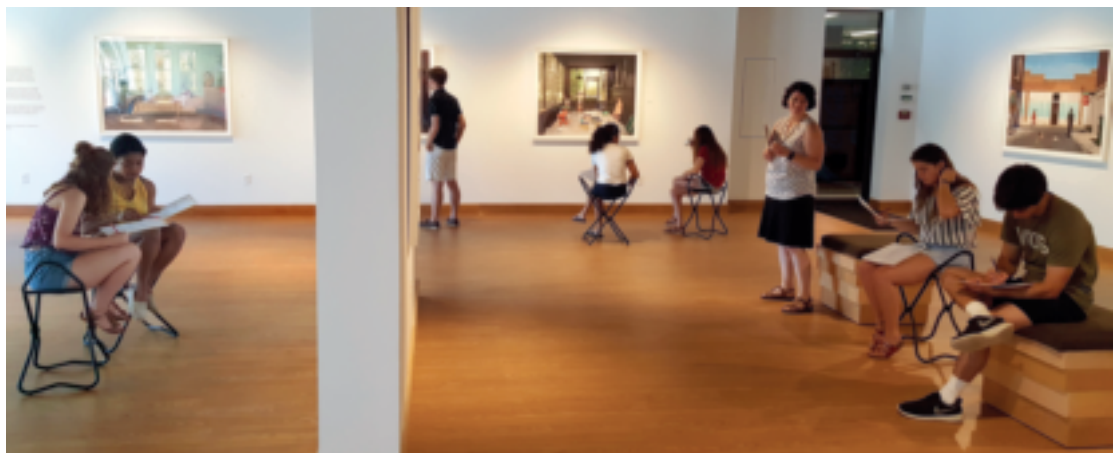
One of the most important aspects of Hood Downtown was access to contemporary artists. Each term the featured artists met with Dartmouth classes—frequently upper-level Dartmouth studio art courses, but also others, such as when painter Bahar Behbahani spoke to the English class Immigrant Women Writing in America. Since Hood Downtown opened in the fall of 2016, 42 Dartmouth classes with 612 students have visited. From Sex, Gender, and Society students looking at the photographs in *Julie Blackmon: The Everyday Fantastic*, to students in Why People Believe in Weird Things: Credulity, Science and Pseudoscience in the Study of Human Behavior discussing the videos of Kader Attia, Hood Downtown has stimulating looking,

listening, and learning across the curriculum. Kelly McConnell, a senior lecturer in French, writes: “Students routinely express how much they appreciate the opportunity to use their French outside the classroom in a new and enriching context. I see their investment in the language and content increase when they start to make connections with the world outside of the textbook.”

Showing the work of a diverse array of contemporary artists has always been a goal of the museum. Several of the Hood Downtown artists had never had a one-person show at a museum, while others are well established internationally. The public program series *Conversations and Connections* drew on their presence at Dartmouth and encouraged an exchange of ideas that isn’t possible with a lecture, and once again, the smaller space worked to our advantage for these types of more intimate exchanges. In addition, we also invited faculty to give gallery talks and write essays for the Hood Downtown brochures, a way to bring the insights and expertise of these professors to a public forum.

There are too many wonderful exchanges between visiting artists and the public to call out here, but one stands out for area high schoolers who met with Bahar Behbahani. Standing in front of a wall of her paintings, Bahar invited students to “explain a painting, what it is communicating, the moods and emotions, without using color labels.” She challenged them to speak metaphorically and with nuance, as well as take a risk to share their response to her work, not what they expected from their visit. There were silences and pauses, but they all found their way. ■

A Dartmouth undergraduate French class works with photographs by Julie Blackmon in the Hood Downtown exhibition *The Everyday Fantastic*.



THESE ARE EXPERIENCES STUDENTS REMEMBER, AND WITHIN THESE EXCHANGES THEY FIND NEW WAYS TO ENCOUNTER THE WORLD.

During the spring term in 2017, Ingo Günther's installation of brilliantly colored illuminated globes lit up the Hood Downtown exhibition space. These globes also served as an opportunity for engagement and response from students in a Dartmouth environmental studies course taught by the writer and activist Terry Tempest Williams. A Provostial Fellow who has taught each spring at Dartmouth for the past ten years, Williams knew Günther's work from an earlier exhibition of environmental photography and art. Williams's annual course is titled *Writing Our Way Home: The Writing That Sustains Us*, and through her mentorship she encourages students to find their own voice through writing.

Günther studied ethnology and cultural anthropology at Frankfurt University, and sculpture and media at Kunstakademie Düsseldorf. For fifteen years, he has been mapping complex data onto a sea of physically identical but content-specific illuminated globes in his *World Processor* series. The series is internationally renowned and numbers over one thousand objects. By foregrounding scientific, economic, and historical information, Günther creates multilayered accounts of the relationship between humans and the planet.

The Hood Downtown installation included many topics and themes for the students to engage with, and each responded to a globe for Williams's class writing assignment. The students later gathered in two sessions in the gallery to read their short essays to one another. Some professed anger at the presentation of information, seeing bias that can underlie how data is visualized and presented. Others used Günther's globes to dive deeper into environmental issues facing humans and animals on this planet. Below are some excerpts from their essays.

Kit Gardner: On Günther's [392] *Dead Zones* (2013): Dead zones, or hypoxic areas, are aquatic regions with low oxygen content, primarily

due to nutrient pollution by humans. These oxygen-zapping pollutants render the areas unlivable for much marine life. Hypoxia can be coastal, or it can occur in major lakes and rivers due to agricultural pollution, such as fertilizer run-off, and make its way outward toward coastal ocean waters.

The glowing dots in the sea of deep blue look like stars, or lights from the window of a night-flying airplane as it gets closer to the ground. Its simplicity might feel like a visual break from the other globes, with all their recognizable outlines, maps we have seen a thousand times. The infinite lines make my head hurt a little bit (maybe they do the same for you too), and this globe on the edge of the room feels like a brief reprieve.

Catherine Rocchi: On Günther's [41-4] *Night, 2001*: The US Air Force Defense Meteorological Satellite Program has created an aesthetic byproduct—a composite photo of the planet taken during nighttime hours. Ninety-nine percent represent indications of human activity on the planet. This image includes more than a million manmade fires, most of them in the Third World, chiefly propagated for agricultural purposes. Population centers are easily identified; however, the amount of light represented here is not necessarily proportional to the population size.

A bulb inside this charcoal sphere illuminates specks of light clustered around population centers, so that the East Coast and Europe crawl with constellations of glowworms, while central Africa and South America, the Arctic, and all the world's oceans disappear into swaths of darkness. Alaska's invisible. New Zealand—land of the limestone caves and my home for the last three months—doesn't exist. I squeeze my eyes shut against a tightening throat. All alone in the dark.

This globe is a lie. The kind of darkness in winding underground tunnels extinguishes life, but if I learned anything in the last year, it's that these dark, "uninhabited"

areas of the planet are some of the richest. Together, the state and federal government control 327 million acres of land in Alaska, much of it protected in parks, preserves, game refuges, and wildlife sanctuaries. That's 87% of the state and an area equal to about one sixth of the entire continental United States! Large land mammals thrive in this darkspace, so much so that a journey into the backcountry yields face-to-face encounters with moose, caribou, bears, and wolverines. Could it be that this blackness—Canada, Russia, Africa, and the oceans—is the last stronghold of the world's large (non-human) mammals? Perhaps the American constellation is glowing cancer on a CAT scan, endlessly procreating and consuming at the expense of everything.

Ches Gundrum: It is too easy to forget that this room represents one planet—a planet we like to say is "ours." If we blend these colors,

lines, labels together—as we should—we are left with an illegible charcoal balloon, bursting with decades of decay. I know there is light here, I can sense its tendrils grasping onto me like vines. I feel the wetlands in my shoes, and bloody billionaire hands reaching for the pennies in my pockets. I feel oil pumping through my elbows and inhale carbon dioxide deeply into my lungs. I hear whales crying and smell their fuchsia flesh all over again.

I see these cables constricting their fins and I feel their struggle now. These oceans are not blue. They are a sanguine, scarlet, cardinal, crimson. I feel the maggots falling into my gloves as I sifted through the compost bin of her humpback bones. They had discovered her lifeless body along Maine's jagged coastline. Her name was Spinnaker. They dragged her away, chopped off her fins, her torso, her head, and laid her to rest in her pine tree grave. **H**



A student reads her essay to her classmates in the course *Writing Our Way Home: The Writing That Sustains Us*, taught by Terry Tempest Williams in the spring of 2017.

CALENDAR

JUNE

23 June, Saturday

HOOD DOWNTOWN
4:00–7:00 pm

EXHIBITION OPENING EVENTS WITH ARTIST TOYIN OJIH ODUTOLA

Free and open to all

Artist Gallery Talk

Join us for an informal introduction to the exhibition with the artist.
4:00–5:00 p.m.

Reception

Explore the exhibition and meet the artist.
5:00–7:00 p.m.



(Above and top right images) Dartmouth students exploring Sin-ying Ho's ceramic art at Hood Downtown during the student opening reception for the spring exhibition *Past Forward*.

The Hood Downtown exhibition space, located at 53 Main Street, Hanover, New Hampshire.

JULY

11 July, Wednesday

HOOD DOWNTOWN
6:00–8:00 pm

WORKSHOP

Tapping into Your Write Brain: A Workshop for the Creatively Inclined

In her exhibition *The Firmament*, Toyin Ojih Odutola presents an interconnected series of fictional portraits chronicling the lives of two aristocratic Nigerian families. This dynamic workshop fuses an exploration of the Ojih Odutola's work with a fun and meaningful creative writing exercise using thematic prompts. All writing levels welcome. Leave all self-doubt at the door. Facilitated by a Hood staff member and Joni B. Cole, founder of the Writer's Center of White River Junction. Free and open to all. Space is limited. Register by July 9 through the Hood Museum of Art's website calendar.

26 July, Thursday

HOOD DOWNTOWN
7:00–9:00 pm

SIP AND SKETCH

Drop in and sketch from works by Toyin Ojih Odutola, whose signature drawing technique will inspire experimentation. A range of drawing materials will be provided and instruction available. Non-alcoholic beverages also provided.

Free and open to all. Walk-ins welcome.



SEPTEMBER

13 September, Thursday

HOOD DOWNTOWN
6:00–8:00 pm

HOOD DOWNTOWN CELEBRATION!

Bid a fond farewell to Hood Downtown with live music, refreshments, and giveaways as we begin the countdown to the opening of the newly renovated Hood Museum of Art. Remarks at 7:00 p.m.



THE FAMILY BEHIND THE HOOD

BARBARA J. MACADAM, Jonathan L. Cohen Curator of American Art

Over the years, the Hood Museum of Art has benefited from many generous donors who have contributed in significant ways to the institution and its mission. It is safe to say, however, that the Hood—both in name and in stature—if it were not for the Hood family. The museum’s initial construction was made possible by the generous 1978 bequest of Harvey P. Hood ’18, who served on the College’s board of trustees for twenty-five years and was

president of the H. P. Hood & Sons Dairy, which his grandfather and namesake established in 1846. Since the museum’s 1985 opening, it has benefited greatly from the involvement and generosity of the extended Hood family, with its many ties to Dartmouth. These include Harvey Hood’s widow, Barbara C. Hood; their son, the late Charles H. Hood ’51, and his widow, Judith “Judy” Dietrich Hood; daughter, Olivia Parker, and her late husband, John O. Parker ’58; and great nephew J. Neil Smiley ’82. Additional major donors in the family include Charles’s cousin Henry M. Sanders ’51 and his wife, Shirley R. Sanders, as well as Henry’s sister, Beverly Sanders Payne, and her husband, David B. Payne ’58. Many have served on



Paul Sample, *Speech Near Brewery*, 1932, oil on canvas. Gift of Judith D. and Charles H. Hood, Class of 1951; 2017.34.11.



Paul Sample,
The Return, 1946, oil on
canvas. Gift of Judith D.
and Charles H. Hood,
Class of 1951;
2017.34.9.

the board of the Hood Museum of Art and all have donated either art or funds for acquisitions, staff positions, and ongoing or capital expenses.

The late Charles H. Hood '51 (1929–2016), was a particularly long-serving advisor and supporter of the museum. He and his wife, Judy, were major forces in advancing the museum's exciting expansion and renovation now underway. Their foundational gift and ever-ready encouragement were critical to the project's launch, and Judy's ongoing support during the construction process has been invaluable, as has her recent participation on the board.

In addition to his commitments as treasurer of H. P. Hood & Sons, as president of the Charles H. Hood Foundation, and as a member of numerous Boston-area boards, Charles Hood was a passionate collector, primarily of American art. He especially admired the work of Paul Sample, Dartmouth Class of 1920, and other early twentieth-century artists; he also collected exquisitely crafted canes from around the world. In 2006 Charles and Judy formalized a large

promised gift to the museum from these holdings, and these were converted to outright gifts of twenty-seven canes in 2016 and twenty paintings and works on paper in 2017. Especially noteworthy additions are three large and impressive paintings by Paul Sample, including *Speech Near Brewery*, 1932, which is one of his rare social realist subjects, and two of his New England winter scenes from the 1940s, *The Return* and *Coffee Time in America*.

Speech Near Brewery is a preeminent example of Paul Sample's early California period, during which he often explored social realist themes in semi-abstracted urban settings. The focal point in this ambitious work is the propagandist delivering an impassioned speech on a soapbox to a small gathering crowd of male, possibly unemployed, listeners. The image thereby acknowledges the pressing social concerns and politically charged climate of the Depression era—common subjects for artists active in the 1930s. However, the painting's clear, warm palette, cheerful caricature-like figuration, and strong geometric

underpinnings are more revealing of Sample's delight with pattern and color and his generalized human interest than his promotion of a burning social agenda.

Reflecting both Sample's mature style and a very different era, *The Return*, 1946, captures a solitary soldier returning home after World War II. Sample had witnessed many aspects of the war firsthand in his role as a war correspondent for *Life* magazine for extended periods from 1942 through 1944—from everyday activities at the base on Pearl Harbor to the invasions of the island of Leyte. Along with Sample's *Coffee Time in America*, dating to 1947–48, the painting was part of Maxwell House's "American Scene" collection and appeared in a magazine advertisement for their coffee, which, as the ad claimed, was also "part of the American scene." Presumably, family and a welcoming cup of coffee will mark the soldier's true return to America. The surging recession of the road, train tracks, and endless telephone poles in this work conveys a sense of the distance he's traveled and perhaps also the uncertainties of life ahead. Such patriotic and nostalgic images by regionalist artists in the 1930s and 1940s ideally matched the reassuring messages offered by advertisers of consumer goods in the same period.

Gustave Baumann's virtuosic color woodcut print *Singing Trees*, 1928, exemplifies this artist's meticulous craftsmanship and strong sense of design. Each of his color prints was the product of five or six blocks carved directly by him. In this work, likely set in California, he emphasizes the image's decorative qualities by closely cropping the lush green trees, bringing them close to the picture plane. In a practice that was not common among printmakers at the time, he used gold leaf to create a glowing background that is reminiscent of medieval Italian painting. Baumann's stamped seal at the bottom right of the sheet is in the form of a stylized hand over the heart—an emblem that for him denoted his pledge to his art and his audience.

The Hoods' donation of beautifully crafted walking sticks spanning three centuries is particularly relevant for interdisciplinary teaching. Canes often served as fashionable accessories for both sexes, as markers of high social standing, and as vehicles for political and personal expression. Among the nineteenth-century highlights of this collection are several nautical or "scrimshaw" canes carved from maritime materials by sailors and coastal craftsmen. An especially elegant example is the whale ivory bird mounted on a baleen-wrapped

shaft that evokes, perhaps, a dove or seagull perched atop a mast.

For the extraordinary multigenerational legacy of support from the larger Hood family and these recent donations from Charles and Judy Hood, all of us at the museum extend our deepest thanks. ■



Gustave Baumann, *Singing Trees*, 1928, color woodcut with gold foil on paper. Gift of Judith D. and Charles H. Hood, Class of 1951; 2017.34.3.



Unknown maker, possibly American, cane with bird handle, about 1850, whale ivory handle highlighted with black ink; wrapped baleen shaft and ferule; woven baleen collar fashioned as a Turk's head knot. Gift of Judith D. and Charles H. Hood, Class of 1951; 2016.36.1.

THE HOOD ON CAMPUS

GINA CAMPANELLI: BROTHERHOOD

"I feel like a lot of people think soldiers in the military, especially veterans, are damaged in some way. I wanted to show a more human side of the conflict. I want the viewer to wrestle with that idea. They're just people having experiences. It's easy to forget that."

This is how Gina Campanelli '18, Class of 1954 Intern, describes the overall vision for her Virtual Space for Dialogue Project. Over the course of her senior year at Dartmouth, Campanelli has been investigating the idea of brotherhood in the military. The project stemmed from one photograph in the Hood's collection, Tim Hetherington's *Specialist Tad Donoho, Korengal Valley, Kunar Province, Afghanistan* (2007), as well as her friendship with veteran and fellow Dartmouth student Taylor Mauney '20.

Campanelli became interested in war photography during an art history seminar in the spring of her junior year. It was the first time she had been exposed to that topic, and to considering the ethics of witnessing and photographing conflict. In the fall of 2017 she worked on a group curatorial project with other Hood interns. They chose to include the Hetherington photograph, which shows a shirtless shoulder with "pink belly" wounds inflicted by his buddies to celebrate his birthday. When presented with the opportunity to develop a Virtual Space for Dialogue, a website featuring work from the

Hood's collection, Campanelli brought all of these threads together.

Campanelli's Virtual Space for Dialogue features ten photographs of soldiers in several conflicts including Afghanistan, Vietnam, and WWII. It was important to her to include images of both sides of a conflict, so some of her photographs feature Russian soldiers, not just Americans. She grouped the images thematically into four categories: Camaraderie, Hazing, Isolation and Injury, and Beyond Death.

However, Campanelli felt that her analysis of the photographs was incomplete. She worried about being the only voice speaking about something she had not experienced. So she interviewed veterans at Dartmouth about their experiences with brotherhood in the military. She wanted to provide further context and perspective, and believed that seeing a human face would be more impactful than the written word. She hired Jay Beaudoin from Film and Media Services to film and edit the interviews, under her direction, creating short films that match her thematic categories. There are many veterans on Dartmouth's campus, thanks to the work of former President Jim Wright. Campanelli found it particularly fascinating to hear about how tiny facets of brotherhood play out at Dartmouth. There are similarities, though it is certainly not the same.

While working on this project, Campanelli wanted to bring attention to what was missing. She knew that she could not experience brotherhood due to her gender, and in the photographs it was immediately apparent to her that there were no women. To address this absence, she created a fifth thematic category—gender. The gender section includes no photographs, but does have a film. She wants viewers to think about that gap. As she described it, "It's important to the viewer to look at

these incredible photographs and see that women aren't represented in the same way."

Campanelli describes the curatorial process as incredible. It introduced her to a culture that she's never really known, and definitely changed her relationship with how she sees and interprets photography. "I think I really pushed myself to apply what I've learned in class. I think it's been a very cool practical application of the things I've learned as an art history major." She fell in love with curating and was surprised and pleased to learn a bit of Web design. The Hood has been fortunate to partner with Dartmouth's DALI lab to provide support for the technical parts of these projects.

Campanelli writes that she "didn't want it to be one sided or biased, not impose a perspective. I want to present it holistically and let viewers decide when they experience the website." You can explore Campanelli's project at <https://gcampanelli-vsfd-18.squarespace.com/>.

All of the Hood's Virtual Space for Dialogue Projects can be found at <https://www.vsfd.hoodmuseum.dartmouth.edu/>. ■

The Virtual Space for Dialogue project has been generously supported by a gift from Judy and Neil Smiley, Class of 1982.



Photo courtesy of Gina Campanelli.

IN THE COMMUNITY

BEHIND THE SCENES

On a recent spring morning, our docents took a break from learning about reinstallation plans and dropped in on Lead Preparator John Reynolds to hear about mount making. No one leaves a museum babbling about the ingenuity of the mounts, but after seeing John's artful mounts, maybe they should. The best mounts disappear, leaving the art to float with unseen assistance. The mounts we saw that morning, lying in wait until installation begins, looked like small sculptures that deserved their own mounts. Some were hinged and operational, made to expand and contract depending on preferred views. Others were sanded, then wrapped in materials to protect an object, and still others were painted to remain unnoticed, perfectly camouflaged as outside support. Each had presence. With care, precision, and the mastery that comes from years of problem solving in three dimensions, John makes mounts worthy of a closer look. ■



Lead preparator John Reynolds discusses the process of making mounts with Hood docents.

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ALUMNI VOICES

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Brendan: With the opening of the Hood, Dartmouth became a real player in the museum world, and Dartmouth graduates have gone on to interesting and challenging careers in our field. At the Guggenheim, in addition to me, we have a Dartmouth grad who is a curator and provenance expert, one who is head of our fabrications department, and another who is an art handler, so we cover the range of museum roles! I know that for all of us, the existence of the Hood served as inspiration for the careers that came later. I am so excited about the expansion of the Hood, by the more visible presence it will have on campus, and by the increased opportunities for training all categories of future museum professionals. More Dartmouth students should know that working in the arts and at a museum is a great way to spend your career!

Juliette: You've taken a leadership role at Dartmouth as an alum—what's important to you about staying connected to the College and how is the Hood part of that?

Brendan: After years of not being too connected to the College, I became a leader of DGALA, Dartmouth's LGBTQIA+ alum association—I am currently president—and that led to other leadership roles on Alumni Council, on the Executive Board of the Association of Alumni, and with my class. I focus on finding ways of reconnecting alums who may not feel good about their undergrad experience with the College, and the Hood has been absolutely critical in making that happen. We have included a Hood tour as part of all of our DGALA programming in Hanover, and I know for a fact that these wonderful tours have inspired alums to return to Hanover who had vowed never to do so. The existence of a top museum at the College has helped many grads reframe their Dartmouth experience.

Juliette: What can the Hood do to continue to welcome alumni groups to the museum?

Brendan: The Hood should continue to reach out to all alum groups in a proactive way and make sure that everyone in the Dartmouth community is aware of the amazing exhibitions and permanent collection on view, as well as the opportunity to arrange tours. The Hood experience is fantastic and, as has been the case with DGALA, will draw alums who haven't returned to Hanover in years. ■

STAFF NEWS

Jamie Rosenfeld and **Isadora Italia** are two Hood staff members whom students living in the Upper Valley and at Dartmouth will recognize for their front-facing roles in welcoming and guiding visits to the Hood Museum of Art. Jamie and Isadora's work furthers the Hood's vision to promote engaged learning and creative activity, encouraging students of all ages to develop fresh insights into the world around us.

In her role as museum educator since October 2017, Jamie Rosenfeld teaches the multiple-visit gallery and studio programs Art Start (for grades 1–3) and Images (for grades 4–6). She also develops and leads other educational programs for Upper Valley families. Jamie remarks, "I find the multiple-visit programs to be particularly impactful and exciting as they allow an educator to see the students grow and change over time. From session to session, I can see students engaging more deeply with the works, looking more closely, and thinking more critically. It is such a treat to share in this development." Before coming to the Hood, Jamie was the coordinator of school and educator programs at the Whitney Museum of American Art.

Taking on a role newly created to promote and facilitate student-focused programming and social engagement, Isadora Italia joined the Hood staff as campus engagement coordinator in May 2018. Isadora remarks, "I look forward to working with student and campus groups and the Hood staff to create programs and online resources that make the museum more accessible and responsive to the Dartmouth and Upper Valley communities. My door is always open to new ideas and collaborations!" Previously Isadora worked as Washington, DC, community director for IVY, where she connected professionals and rising leaders through social and educational experiences. She also held internships in the education departments at the Yale Center for British Art and the Smithsonian American Art Museum. ■



Jamie Rosenfeld (left) and Isadora Italia (right) in the new Hood office space.

HOOD EXPANSION UPDATE

As of press time, members of the Dartmouth community are joining together and contributing gifts of all sizes 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 remaining needed funds. If interested, please contact Jennifer Casey '66a in Dartmouth's Advancement Office at 603.646.2292.

HOOD

HOOD QUARTERLY SUMMER 2018

HOOD MUSEUM OF ART

Dartmouth College
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