HOOD HOOD MUSEUM OF ART WINTER 2020 CONTROL OF ART WINTER 2020 CONTROL OF ART WINTER 2020



DEVELOPING NEW HISTORIES

FACULTY SPOTLIGHT
COLLEEN RANDALL:
RECENT PATNTINGS

2

DIRECTOR'S LETTER

THE MUSEUM AND THE STUDIO

3

VISIT NOW

WINTER EXHIBITIONS

WINTER PHOTOGRAPHY EXHIBITIONS

DEVELOPING NEW HISTORIES

JANUARY-MARCH

CALENDAR

10

FACULTY SPOTLIGHT

COLLEEN RANDALL: RECENT PAINTINGS

12

LEARN

MEET THE 2019–20 INTERNS

13

NEWS

STAFF UPDATES

VISIT US

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

Museum Hours

Wednesday 11:00 am-5:00 pm

Thursday-Friday 11:00 am-8:00 pm

Saturday-Sunday 11:00 am-5:00 pm

Closed Monday and Tuesday

Guided Group Tours

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

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

Admission and Parking

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

Follow the Hood









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

(cover) Will Wilson, How the West Is One, 2014, inkjet print on paper. © Will Wilson

(right) Christian Thompson, Black Gum #2, 2007, C-type print on paper, ed. 1/10. Gift of Will Owen and Harvey Wagner; 2011.60.64. @ Christian Thompson. Photo by Jeffrev Nintzel.

(page 2) Virginia Rice Kelsey 1961s Director John Stomberg. Photo by Rob Strong.

(back cover) Colleen Randall, Syncope 56 (detail), 2010, acrylic on paper. Courtesy of the artist. Photo by Jeffrey Nintzel.



DIRECTOR'S LETTER

MUSEUM



Art museums evolved through the last two centuries under the wing of art history and became increasingly academic institutions. The work focused more and more on reconstructing—with growing accuracy and relevance—the social and historical contexts for art. Each generation of scholars has helped to represent the stories from which art emerged in ever more nuanced and meaningful ways. Today, the presentation of art in museums embraces a host of strategies that make the history of the objects richer by embracing the complexity and ambiguity of lived experience.

Yet, throughout this museological evolution, questions of who, when, where, and why have taken precedence over the "maker" elements—the what and how questions. Further, in recent decades and inspired by our cousins at work in the changing world of academia, we have developed the notion of a "museum of ideas." These advances—as that truly is what they are—have blossomed wonderfully, promoting the Hood Museum of Art's role on campus as a driver of challenging conversations about values, ideologies, and a host of other pertinent topics with curricular relevance today.

Less well recognized has been this museum's commitment to foregrounding studio practice.

One of the great advantages of an art museum located on a college campus is the ready access we enjoy to the brain trust of practicing artists who are at home with the what and how questions. We boldly display works in a wide variety of media that reveal a true diversity of studio practice. We encourage interpretative strategies that emphasize contemplating the object itself in depth, along with the context in which it was made. When studio art meets art history, the stories we share and the questions we address become both more complex and more complete.

The Hood Museum is proud to foreground its close association with the Studio Art Department through occasional exhibitions featuring the work of individual faculty members. As our collection benefits from the active participation of these artists when we acquire art, so too does our exhibitions program benefit from a deep dive into their practice from time to time. Our students discover the range of their teachers' work; faculty and staff have an opportunity to catch up with the latest work of their colleagues; and our visitors experience another of the myriad differentiators that make spending time in teaching museums so rewarding.

We look forward to welcoming you to the Hood Museum this winter when, once again, the museum's presentations will be rich and varied, celebrating the vibrant lives of objects.

John R. Stomberg

Virginia Rice Kelsey 1961s Director

STAFF

Susan Achenbach, Museum Preparator

Katherine Armstrong, Visitor Services Guide

Juliette Bianco, Deputy Director

Matthew Cretzmeyer, Visitor Services Guide

Patrick Dunfey, Head of Exhibitions Design and Planning

Stephanie Fournier, Business Assistant

Morgan Freeman, Native American Art Fellow

Arieh Fried, Visitor Services Guide

Kathryn Gilbert, Assistant to the Director

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

Jessica Hong, Associate Curator of Global Contemporary Art

Isadora Italia, Campus Engagement Coordinator Amelia Kahl, Andrew W. Mellon Associate Curator of Academic Programming

Randall Kuhlman, Center for Object Study Attendant / Scheduling Assistant

Vivian Ladd, Teaching Specialist

Barbara MacAdam, Jonathan Little Cohen Curator of American Art

Neely McNulty, Hood Foundation Associate Curator of Education

Nils Nadeau, Associate Director, Strategy and External Relations

Daniel Nassau, Visitor Services Guide

Alison Palizzolo, Public Relations Coordinator

Molly Papows, Exhibitions Coordinator

Jami Powell, Associate Curator of Native American Art

Thomas Price. Curatorial Assistant

Sharon Reed, Programs and Events Coordinator

John Reynolds, Lead Museum Preparator

Jamie Rosenfeld, Museum Educator

Anna Kaye Schulte, Visitor Services Guide

Lauren Silverson, Registrar

Meredith Steinfels, Digital Platforms Manager and Archives Specialist

John Stomberg, Virginia Rice Kelsey 1961s Director

Andrew Turner, Visitor Services Manager

Brian Wagner, Art Handler

Christopher Warren, Digitization Technician Kathryn Whittaker, Visitor Services Guide

Janet Whyte, Visitor Services Guide

Nicole Williams, Assistant Registrar

Tala Wilson, Visitor Services Guide Matthew Zayatz, Museum Preparator

WINTER 2020

QUARTERLY

Kristin Swan, Copy Editor Cara Borelli, Designer

Puritan Capital, Printer

© 2020 Trustees of Dartmouth College

VISIT NOW



ON VIEW JANUARY 2 TO MAY 31

IN THE MIDST **OF SOMETHING SPLENDID: RECENT PAINTINGS BY COLLEEN RANDALL**

This two-gallery exhibition features abstract paintings on canvas and paper (see pp. 10-11 and back cover) by this well-respected member of the Dartmouth studio art faculty, including new works created in 2018 and 2019 alongside slightly earlier works from her Immanence and Syncope series.

This exhibition is organized by the Hood Museum of Art, Dartmouth, and is generously supported by the Bernard R. Siskind Fund and the Eleanor Smith Fund.

ON VIEW JANUARY 2 TO MAY 31

RECONSTITUTION

Institutional spaces have long privileged Euro-American narratives, which has had powerful, even dangerous consequences in our culture and society. Artists in Reconstitution (see p. 6) foster the evolution of previously entrenched narratives as they remind us that we are all responsible agents in the complicated processes of writing current and future histories.

This exhibition is organized by the Hood Museum of Art, Dartmouth, and is generously supported by the Philip Fowler 1927 Memorial Fund.

ON VIEW JANUARY 8 TO APRIL 12

SCHOOL PHOTOS AND THEIR AFTERLIVES

An array of school photos from across photography's histories and geographies is set in dialogue with works by contemporary artists who have reframed them (see p. 4). The exhibition looks critically at how a ubiquitous yet unremarked vernacular genre has been used to advance ideologies of assimilation and exclusion but also to inspire social and political change.

This exhibition is organized by the Hood Museum of Art, Dartmouth, and is generously supported by the Charles Gilman Family Endowment.

ON VIEW JANUARY 15 TO MARCH 29

CIPX DARTMOUTH **ITH KALI SPITZER** AND WILL WILSON

Conceptualized by photographer Will Wilson, the collaborative project Critical Indigenous Photographic Exchange (CIPX, see p. 6) responds to the ethnographic photography of Native Americans that was widely circulated beginning at the turn of the twentieth century. During a ten-day residency at the museum, Kali Spitzer (Kaska Dena) and Will Wilson (Diné) will take tintype portraits (see cover) of Dartmouth community members, then exhibit selected images.

This exhibition is organized by the Hood Museum of Art, Dartmouth, and is generously supported by the Charles Gilman Family Endowment.

ON VIEW FEBRUARY 15 TO JUNE 21

SHIFTING THE LENS: CONTEMPORARY INDIGENOUS AUSTRALIAN PHOTOGRAPHY

Drawing from the Hood Museum's collection of Indigenous Australian art, Shifting the Lens features photography by Christian Thompson (see p. 1), Fiona Foley, Bindi Cole, Michael Cook, Darren Siwes, Tony Albert, and Michael Riley that interrogates and conveys the multidimensionality of Indigenous Australian experiences.

This exhibition is organized by the Hood Museum of Art, Dartmouth, and is generously supported by the Owen and Wagner Collection of Aboriginal Australian Art Endowment Fund.

SPECIAL EVENT

SEASONAL MUSEUM **OPENINGS**

The new year welcomes an entirely new dynamic in the galleries with changing exhibitions and gallery rotations. The Hood Museum will host quarterly celebrations where you can learn more about what's new in the museum, explore and speak with artists and curators, and enjoy a reception and live music.

We hope you will join us for the first celebration on January 16 from 5 to 7 pm to mark the opening of winter season!

(top) Museum visitors in the Engles Gallery. Photo by Rob Strong.

WINTER PHOTOGRAPHY EXHIBITIONS

DEVELOPING NEW HISTORIES

JESSICA HONG Associate Curator of Global Contemporary Art AMELIA KAHL

Andrew W. Mellon Associate Curator of Academic Programming

JAMI POWELL
Associate Curator of Native American Art

WE MUST LEARN FROM WHAT CAME BEFORE IN ORDER TO EXPAND THE POSSIBILITIES OF REPRESENTATION AND THE STORIES WE CAN TELL.



hotography has a storied and complicated history, from Nicéphore Niépce (1765–1833), who invented the first camera, to Louis Daguerre (1787–1851), who developed the first commercially viable photographic process with

the daguerreotype, to the arrival of color photography in the mid-nineteenth century, to the development of digital photography in the mid-twentieth century. We often understand the modern world through photographic images. Photography has been a way to capture the world around us and document the lives people lived, as well as a means to keep memories and histories alive. This perspective, however, reflects the history of Western photographic practice that is dominant in our cultural imaginary. In the West, photography has primarily been the realm of white men; it has also been employed for nefarious purposes such as racist colonial ethnographic studies of Indigenous and "primitive" communities in the United States and abroad. Today, with even more advanced technologies at our fingertips, anyone with potentially dangerous motives can easily manipulate images (as seen in American political election cycles). While the photograph has been considered a means for truth telling, both the

photographer and viewer have subjectivities and project their own experiences, whether conscious or not, onto the images they create and see. Artists have long employed photography as part of their practice—even when it was not fully accepted as an artistic medium, into the late twentieth century—to expand their artistic practice, interrogate the "truths" of the photograph, and ask us to consider different, new narratives not often represented in the images that we see.

SCHOOL PHOTOS AND THEIR AFTERLIVES

School Photos and Their Afterlives stems directly from the work of two scholars, the co-curators of the exhibition, Marianne Hirsch and Leo Spitzer. Hirsch is the William Peterfield Trent Professor of English and Comparative Literature at Columbia University and professor in the Institute for Research on Women, Gender, and Sexuality. Spitzer is a cultural and comparative historian and a writer working in the interdisciplinary field of memory studies and is Kathe Tappe Vernon Professor of History Emeritus, Dartmouth College. Based on their forthcoming book School Photos in Liquid Time: Reframing Difference (University of Washington Press, 2019) the exhibition unites archival photographs with work by artists who have responded directly to the pictorial conventions of the genre.



Almost all of us are familiar with the ritual of school photos: students standing or seated in neat rows, often primped and pressed for the occasion. Hirsch and Spitzer describe how these images communicate important social values:

Strictly conventional and most often structured by an institutional gaze, school photographs provide visual evidence of official attempts to minimize and disguise or, at times, to maximize the social differences shaping communal life both outside and inside the school. They create national and imperial subjects and they also create "others." Yet, in highlighting community, solidarity, and hope, they can nevertheless allow us to imagine justice and a more democratic future.

The exhibition is broken down into three sections: Europe and Its "Others," The United States and Its "Others," and Imagining Justice. Europe and Its "Others" looks at how authorities used photography in both Europe and its colonies to control difference (religious, national, and racial) and to further assimilation. Images from schools in the Habsburg, Ottoman, Russian, and Soviet empires show both integration (within

Europe) and segregation (in European colonies) in the service of assimilation. Photographs of Jewish children during the Holocaust, and of Armenian classes before the 1915 genocide, point to the social exclusion that predates such murderous events. In these circumstances, school photos can encourage resistance or become memorials.

The United States and Its "Others" focuses on images from boarding schools created for Native American and later African American children. These institutions tried to eliminate native culture with "before-and-after" photographs providing proof" of their "civilizing" missions. This section features artistic responses by several twentiethand twenty-first-century artists, including José Clemente Orozco, Carrie Mae Weems, and Stephen Deo. The issues of inclusion and exclusion are further developed through photographs of Japanese American students in concentration camps during World War II and images from the fight to end racial segregation in US education during the Jim Crow era and after. The final section, Imagining Justice, looks at how students in Mexican and Argentinian dictatorial regimes were persecuted, disappeared, and murdered. As Hirsch and Spitzer write: "School

Marcelo Brodsky The Class, from the series Buena Memoria, 1996, printed 2011. inkjet print. Museum of Fine Arts. Houston: Museum purchase funded by Joan Morgenstern, Richard S. Jackson, Nina and Michael Zilkha, the S. I. Morris Photography Endowment, Anne Wilkes Tucker, and Clinton T. Willour; 2014.670.

photos have served as evidence of past existence and as vehicles of the struggle for accountability in the aftermath of state violence."

School Photos and Their Afterlives presents us with images that are initially recognizable, but that then allow us to think about complex issues of power, assimilation, resistance, and memory. They provide a sightline into fraught historical events, revealing the humanity beneath the institutional gaze.

CIPX DARTMOUTH WITH KALI SPITZER AND WILL WILSON

Photographic portraiture of Native North American communities is almost always associated with the work of Edward S. Curtis. His twenty-volume series The North American Indian comprises 2,226 photogravure images captured between 1907 and 1930, accompanied by narrative text. The volume of Curtis's work and its wide circulation has certainly impacted the ways we see and understand Native American peoples. While Curtis's images are pervasive, they are also characterized by ambiguity – ambiguity about his quasi-ethnographic methods, the geographic limitations of his work, and the ways his work has been seen as documentary or "objective."

In recent years, a growing number of scholars and artists have engaged with the photographic work of Curtis and the complexity of his legacy. In fact, the Hood Museum's collection of Native American art includes works by Wendy Red-Star, Cara Romero, Rebecca Belmore, Zig Jackson, and Hulleah Tsinhnahjinnie, all artists whose photographic practices push against the singular narrative of Curtis-the idea of Native Americans as "The Vanishing Race." These artists—and other artists throughout the museum's diverse collectionsalso wrestle with questions about power, representation, and truth within photography.

Conceptualized by photographer Will Wilson (Diné), the Critical Indigenous Photographic Exchange (CIPX) is a long-term project that serves as a response to the widely circulated ethnographic photography of Curtis and others. For this iteration of the project—CIPX Dartmouth— Wilson is partnering with Kali Spitzer (Kaska Dena). CIPX Dartmouth with Kali Spitzer and Will Wilson builds on the Hood Museum's existing collections, introducing a community engagement component as the artists take portraits within the museum's galleries. Traveling with their own darkroom, which has been fabricated from an ice-fishing tent, Spitzer and Wilson will take portraits of Dartmouth students and other community members, inviting the sitters into the darkroom to participate in the experience as they develop the tintype images using the wet-plate collodion process.

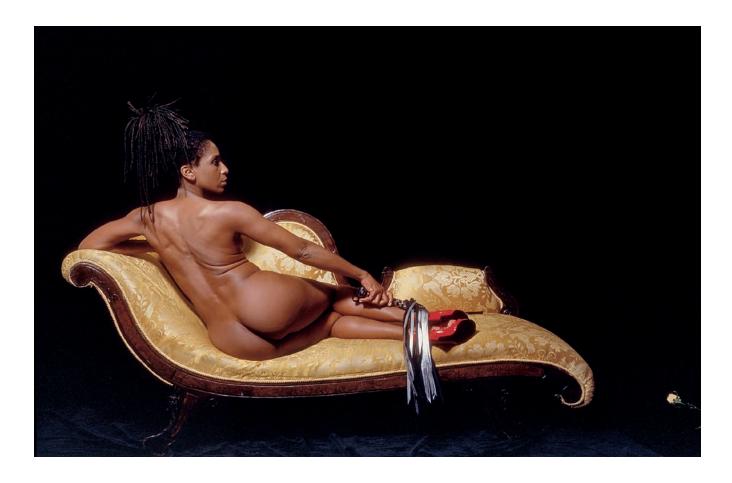
CIPX Dartmouth, like both Wilson's and Spitzer's broader practices, is based on the idea that the photographer and sitter are equals, engaging in conversations about power, self-determination, and presentation in our digital and heavily photographed lives. Volunteers who sit for portraits participate actively in the co-production of art. Following the portrait sessions that constitute the first ten days of the exhibition will be the collaborative curation and hanging of selected images taken during Spitzer and Wilson's residency. Within the CIPX project, however, the tintype portraits are gifted to participants in exchange for the right to use a high-resolution copy of the photograph, and the "copies" will hang in the museum.

Each of the images taken by Spitzer and Wilson is accompanied by a label written by the sitter, while selected participants have been asked to participate in the creation of Wilson's 'talking tintypes" or Spitzer's audio recordings. The digitized images—as well as the activation of these images through augmented reality, as is the case with the "talking tintypes"-and audio recordings allows audiences to enter into conversations about how modern technologies provide opportunities for us to critically evaluate and reimagine our relationships to historical photographic processes as well as the histories recorded and told through them.

RECONSTITUTION

Reconstitution examines how contemporary artists are engaging with the often-exclusionary histories furthered by Western institutional spaces such as the museum. The exhibition reveals how some artists are reconstituting such histories to shift previously entrenched narratives. The concept of Reconstitution originated with a suite of engravings in the Hood Museum's collection by Crispijn de Passe's (1564–1637), Four Continents (ca. 1590), which present allegorical figures depicting Africa, America, Asia, and Europe. In 2019, it is striking to see a singular Anglicized woman serve as the symbolic illustration of continents that-even in the seventeenth century-encompass a diverse array of communities, with Europe the only fully clothed figure. Reconstitution asks contemporary viewers to consider the effects of such representations throughout history and also explores how artists address issues around representation.

Artists such as Renee Cox and Yasumasa Morimura directly confront the history of art. For Baby Back, Cox poses in an incisive recreation of iconic paintings such as Le Grande Odalisque (1814) by neoclassical painter Jean-Auguste-Dominique Ingres (1780–1867). Unlike the sexually available,



submissive odalisque, Cox boldly looks away from the viewer and bears tantalizing objects, such as her red patent-leather spike-heeled shoes and whip. Cox also employs the scale of history painting-in the seventeenth and eighteenth centuries considered the most important genre of painting in the West-and inserts the black female body into these white-dominated spaces to claim control over modes of representation. Yasumasa Morimura pictures himself as Berthe Morisot (1841-1895) based on Édouard Manet's (1832-1883) famed portrait of the Impressionist painter. As Morimura explains, "Taking photographs is generally an act of looking at the object, whereas 'being seen' or 'showing' is what is of most interest to one who does a self-portrait." Both artists highlight the power of representation and being seen by reinventing these iconic Western images to challenge our associations.

Gina Adams contends with the fraught history of anthropological and ethnographic photography and the representation of Indigenous peoples. The artist happened upon images of her ancestors in the collection of the Smithsonian's National Museum of the American Indian in Washington, DC. The original photographs were taken in boarding schools-which forced assimilation of Indigenous youths to Euro-American culture en masse-or were taken as delegation portraits picturing tribal leaders involved in diplomatic relations. Adams reengages these staged, colonial images and transforms them into photographic celebrations of her ancestors to imagine new Indigenous futures for generations to come. Like Adams, all of the artists in Reconstitution, CIPX, and School Photos are interested in the future along with the past. They remind us that we must learn from what came before in order to expand the possibilities of representation and the stories we can tell. H

Renee Cox, Baby Back, from the American Family Series, 2001, archival digital C-print mounted on aluminum. Purchased through the Sondra and Charles Gilman Jr. Foundation Fund and the Fund for Contemporary Photography; 2008.31. © Renee Cox

CALENDAR

Note: Please register for our workshops and story times on our website. For more information about these programs, call (603) 646-1469.

JANUARY

8 January, Wednesday

12:30-1:30 pm

CONVERSATIONS AND CONNECTIONS

"Shifting the Lens: CIPX Dartmouth"

Photographers Will Wilson and Kali Spitzer will discuss their work with tintype photography and the Critical Indigenous Photographic Exchange (CIPX) project during their residency at the museum to photograph community members for the winter exhibition.

10 January, Friday

7:30 pm

Moore Theater, Hopkins Center HOPKINS CENTER PERFORMANCE "And So We Walked"

Award-winning Cherokee writer and performer DeLanna Studi tells a bold, heartwarming story of walking with her father along a 900-mile portion of the Trail of Tears. Alongside this performance, the Hood Museum is partnering with the Hopkins Center and photographer Will Wilson to create a "talking tintype" portrait of Studi for the exhibition CIPX Dartmouth.



16 January, Thursday

8:30 am-3:00 pm

Alumni Hall, Hopkins Center **TEACHER WORKSHOP**

Facilitating Critical Questions: A Workshop of the Southern Poverty Law Center

Inspired by the winter exhibitions featuring works that confront colonial histories, stereotypes, and racism, the Hood Museum is pleased to host this special teacher workshop facilitated by Southern Poverty Law Center staff. Teachers will explore strategies for facilitating critical conversations and investigate methods of teaching about implicit bias, race, and other critical topics. Fee is \$35; see online for more info.

16 January, Thursday

5:00-7:00 pm

WINTER OPENING RECEPTION

Celebrate the opening of our new exhibitions and object rotations throughout the galleries. Learn about what's new on view, discover upcoming programs, and enjoy an evening out.

17 January, Friday

4:00-5:00 pm

GALLERY TALK A Space for Dialogue Student Exhibition

Devon Mifflin '21, Levinson Intern, will introduce her exhibition *Vision 2020.*

22 January, Wednesday

12:30-1:30 pm

Assistant

GALLERY TALK "Embodiment of Language"

Morgan E. Freeman, DAMLI Native American Art Fellow, and Thomas Price, Curatorial

To coincide with Dartmouth's annual MLK Celebration and the Hood Museum's accompanying exhibition, co-curators Freeman and Price will draw upon Martin Luther King Jr.'s legacy as an orator to reflect on works by black artists who prioritize forms of literacy in their sense of visuality.

HOOD HIGHLIGHTS TOURS

Discover various works in the galleries through these guided tours. No registration required.

Saturdays, 2:00-3:00 pm

25 January

22 February

21 March

23 January, Thursday

6:00-7:30 pm

ADULT WORKSHOPHistories and Identities

In this discussion-based workshop, participants will explore selected works of art that confront colonial histories, stereotypes, and racism.

Space for this free workshop is limited.

30 January, Thursday

4:45-5:45 pm

Gilman Auditorium **LECTURE**

"The Abstract Sublime: Vision and Process"

Colleen Randall, Professor of Studio Art, Dartmouth

Randall will discuss her practice as an abstract painter whose work explores natural space and light in relation to human consciousness through the materiality of paint. Reception to follow.

31 January, Friday

5:00-7:00 pm

HOOD AFTER 5

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

In the galleries during a recent adult program. Photo by Rob Strong.

2 February, Sunday

12:00-5:00 pm

FAMILY DAY Strike a Pose!

Drop in to see our new lineup of exhibitions, featuring many different types of photographs and portraits. Create your own photo props and strike a pose in front of our magic mirror photo booth! You can also explore the museum on your own using family activity cards. For children ages 4 to 12 with their adult companions. No registration is required.

6 February, Thursday

4:45-5:45 pm

Gilman Auditorium **LECTURE**

"Memory Works"

Marcelo Brodsky, photographer and human rights activist

We remember who we are and were through our photographs. At a time when visual culture is transforming language to an unprecedented extent, Brodsky will argue for using images to narrate whatever story or experience we want to offer later generations.

12 February, Wednesday

12:30-1:30 pm

CONVERSATIONS AND CONNECTIONS

"What Do School Photos Do?"

Marianne Hirsch, William Peterfield Trent Professor of English and Comparative Literature at Columbia University and Professor in the Institute for Research on Women, Gender, and Sexuality: and Leo Spitzer, cultural and comparative historian and a writer working in the interdisciplinary field of memory studies and Kathe Tappe Vernon Professor of History Emeritus, **Dartmouth College**

Hirsch and Spitzer will highlight the ideological and political work of school photos in times of political turmoil and transformation, including examples from US boarding schools for Native American children and from Jewish ghettos during the Holocaust. They will also discuss the afterlives of these vernacular images in the work of artists who have reframed them in their installations.

14 February, Friday

6:00-7:30 pm

(Valentine's) ART **AFTER DARK**

Looking for an alternative to roses and chocolates on Valentine's Day? Art after Dark is a program for adults who want to engage with art in unexpected ways while making new friends. Grab a friend, a date, or your partner for this special edition as we zoom in on poetry, play, and romance. Space is limited. Register online January 31-February 14.

19 February, Wednesday

12:30-1:30 pm

EXHIBITION TOUR

Join Jessica Hong, Associate Curator of Global Contemporary Art, for a tour of her exhibition Reconstitution.

27 February, Thursday

6:00 pm

LIVE ART PERFORMANCE "Blues\Blank\Black"

Dell Marie Hamilton, artist

This roving half-hour performance incorporates key components from the popular Toni Morrison novels The Bluest Eye and Beloved. Through gesture, color, repetition, and remix, it conflates fiction, folklore, live art, and persona to interrogate trauma, perception, and spectatorship.

28 February, Friday

12:15-1:00 pm

MINDFULNESS IN THE MUSEUM

Take a few moments to slow down through guided mindfulness, led by Dartmouth's Mindfulness Practice Group in conjunction with works on view. No experience or registration required.

MARCH

4 March, Wednesday

12:30-1:30 pm

CONVERSATIONS AND CONNECTIONS

"Focus on Photography"

Jessica Hong, Associate Curator of Global Contemporary Art; Jami Powell, Associate Curator of Native American Art; and Amelia Kahl, Andrew W. Mellon Associate Curator of Academic Programming

Through the lens of photographic works on view in the galleries, Hong, Powell, and Kahl will lead the audience in a conversation about issues of power, representation, empathy, and technology.

7 March, Saturday

11:00-11:45 am

STORY TIME IN THE GALLERIES

What are art museums all about? Introduce your little ones to the museum with stories and playtime in the galleries and think about what type of art you would include in your own museum. For children ages 2–5 and their adult companions. Space is limited; register online.

7 March, Saturday

2:00-4:00 pm

FAMILY WORKSHOP Drip, Spread, Splatter

Experiment with paint in the studio and poetry in the galleries while looking at Colleen Randall's abstract paintings and learning about her process and inspiration. For children ages 6–12 and their adult companions. Space is limited; register online.

19 March, Thursday

6:00-7:30 pm

MAKER NIGHT The Materiality of Paint

Maker Night begins in the galleries with a brief exploration of the drips, splatters, and layered marks in Colleen Randall's large-scale abstract paintings. From there, we will retreat to the studio for a related painting experience. No artistic experience necessary. Register online by March 17.

COLLEEN RANDALL: RECENT PAINTINGS



he following is an excerpt from a conversation that took place during the spring of 2019 between John Stomberg, Virginia Rice Kelsey 1961s Director, and artist Colleen Randall, a longtime professor of studio art at Dartmouth.

Read the full interview in the exhibition catalogue for *In the Midst of Something Splendid: Recent Paintings by Colleen Randall*, available for purchase on Amazon!

John Stomberg: When examined closely, your work reveals layers upon layers of different colors. How predetermined is your process—are there chromatic ranges that you are after, or do you proceed more intuitively?

Colleen Randall: The subject of my paintings is the relationship of changing physical sensations of light and color in nature to inner states of

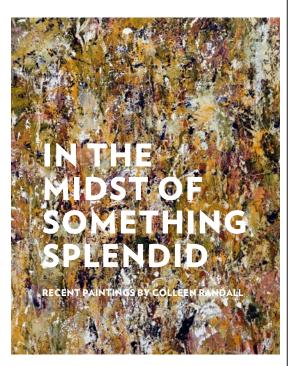
consciousness. I apply layers of paint, mingling smooth and rough textures, quiet and turbulent colors, marks, drips, and spatters in order to create a relationship of opposites held in a dynamic balance, evoking complex emotions in the viewer. My process is one of brushing and spreading, touching, lifting, dripping, throwing, layering, scraping, moving, and then stepping back to consider what has been revealed and where to go next. I have to be willing to let go of my expectations and be prepared for surprises. After a period of contemplating the painting, the whole process starts up again. I work on several pieces of the similar shapes and sizes at the same time. The pieces differentiate themselves from one another in specific ways at distinct moments, each piece discovering its own color, light, and form. I am attempting to achieve a complexity of color that is expansive. Although spontaneous and guided by instinct, this process is still highly disciplined.

Colleen Randall's studio, Lebanon, New Hampshire, 2019. Photo by Jeffrey Nintzel. **Js:** Could you discuss your decisions about scale? In the smaller works, it is easier to contemplate them as images, but the larger works seem to envelop the viewer, providing an alternative space to the one we're occupying.

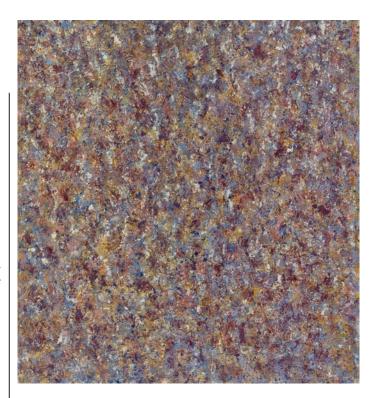
cr: I work in different sizes ranging from 6 x 4 inches to 82 x 75 inches. The scale of the work is based on the height and reach of my body. Even the larger pieces that may begin to suggest a more heroic reach are concerned with achieving a kind of intimacy and one-to-one correspondence with a human scale. For me, immensity only makes sense in the context of human limitations. Whether large or small, the paintings should fill the boundaries of the viewer's vision and transport the imagination.

Js: In one of the major essays on Abstract Expressionism, Robert Rosenblum posited the notion of an "abstract sublime." He noted that, "As imprecise and irrational as the feelings it tried to name, the Sublime could be extended to art as well as nature." Are you familiar with this essay and have you any thoughts on its applicability to your work?

cr: It's been a long time, maybe not since graduate school, that I read this article. But, yes, there is no doubt that my work is rooted in the notion of the sublime. I connect especially with Robert Rosenblum's ideas about how abstract



1. Robert Rosenblum, "The Abstract Sublime," *ArtNews* 59, no. 10 (February 1960), 38–41, 56, 58.



painting can "embody sublime power." It is the intensity or quality of light, the density of the paint, the space and movement within the painting and the physicality of the paint surface that convey meaning. The sublime resides in the heavily impastoed surfaces erupting with color, suggesting the radiance at the core of all matter.

My work is a celebration of the sacred space that imagination inhabits and a quest to preserve that which keeps us vital and alive.

In the Midst of Something Splendid: Recent Paintings by Colleen Randall is on view at the Hood Museum from January 2 to May 31. It is organized by the Hood Museum of Art, Dartmouth, and is generously supported by the Bernard R. Siskind Fund and the Eleanor Smith Fund.

▶

(top) Colleen Randall, In the Midst, 2019, oil on canvas. Courtesy of the artist. Photo by Jeffrey Nintzel.

(bottom left) Cover of the exhibition catalogue In the Midst of Something Splendid: Recent Paintings by Colleen Randall.

(bottom right)
Exhibitions Coordinator
Molly Papows,
Professor Colleen
Randall, and Director
John Stomberg discuss
the exhibition layout
using a gallery model.
Photo by Alison
Palizzolo.

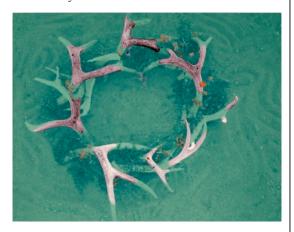


IN THE COMMUNITY

In a popular Hood Museum thematic school tour, Artist as Activist, a core question inevitably emerges: Can art serve as a catalyst for change? Last spring, inspired by works of contemporary Native American artists Victor Masayevsa Jr. and Cara Romero, students from the Frances C. Richmond Middle School organized an awareness and fundraising campaign to support St. Michael's Association for Special Education, a school on the Navajo Reservation dedicated to the care and education of students with disabilities. Due to toxic water tables, St. Michael's is without access to clean water, an especially dire condition given that many students depend on clean water to sanitize life-saving medical devices. The students raised close to \$1,500 for carbon-and-membrane water filters to ensure access to clean water for St. Michael's students.

At school, students created a plan of action. In the Hood Museum's galleries, they talked about the issues works of art evoke. Through a facilitated conversation, students explored works by contemporary Native American artists that challenge stereotypes and invite viewers to reflect on a threatened cultural and environmental heritage. Their conversation centered on photographs such as *Ground Zero*, which references environmental destruction resulting from nuclear contamination.

Engagement with art and ideas takes many forms. We are thrilled to have provided the forum for this conversation and the stimulus for young community members to take initiative.



Victor Masayevsa Jr., *Ground Zero*, negative 1998, print 2007, Epsom pigment print. Purchased through the Harry Shafer Fisher 1966 Memorial Fund; 2007.37.2. © Victor Masayevsa



MEET THE 2019–20 INTERNS

Photo by Alison Palizzolo.

The 2019-20 Hood Museum interns from left to right, front to back: Turiya Adkins '20, Homma Family Intern, studio art major, English minor; Kensington Cochran '20, Conroy Intern, neuroscience major, art history minor; Maeve McBride '20, Conroy Intern, anthropology and religion major; Sabena Allen '20, Mellon Special Project Intern, anthropology and Native American studies major; Grace Hanselman '20, Mellon Special Project Intern, art history and studio art major; Allison Carey '20, Class of 1954 Intern, art history major, education minor; Kelly Scrima MALS '21, Homma Family Intern, Cultural Studies; and Melissa Flamand '20, Native American Art Intern funded by DAMLI, linguistics major, social inequalities minor. Not pictured: Hailee Brown '20, Native American Art Intern funded by DAMLI, anthropology and Native American studies major modified with environmental science; and Devon Mifflin '21, Levinson Intern, art history major. H

NEWS



STAFF UPDATES

We are excited to welcome a new member to the Hood team and announce three staff transitions. while we also say thank you and farewell to a long-serving member of our team.

Kathryn Gilbert began the role of assistant to the director in July 2019 after serving as visitor services guide since 2018. In her new role, Katie is a key communicator of directorial engagements and initiatives, and supports the museum's work with its many campus constituents and donors and supporters, including the Hood Board of Advisors and the Director's Circle membership group.

Vivian Ladd rejoined the Hood Museum staff in September 2019 as an education specialist. A member of the Hood's education team in the 1990s, Vivian contracted with the museum thereafter on a variety of teaching initiatives, including an IMLS grant that developed resources for K-12 teachers to use the museum's Native American art collection more actively. In her new role, Vivian will assist in the planning, implementation, and evaluation of educational programs and teach and lead tours in the galleries.

Lauren Silverson joined the Hood Museum in September 2019 as registrar. Lauren has over twenty-five years in the field of collections management, and had served since 2002 as the registrar at the Portland Museum of Art in Portland, Maine. At the Hood, Lauren will manage the documentation, storage, maintenance, care,

and loan of all works in the collection and on loan to the museum, oversee the process of acquiring works into the collection, and manage the registrar's department.

Andrew Turner transitioned to visitor services manager in September 2019 after service as coordinator of visitor services since 2018. In his new position, Andy will manage the visitor services guide staff, serving also as a key member of the external relations team. The Hood's team of eight visitor services guides ensures that all museum visitors have a positive experience while maintaining a safe and secure environment and protecting the art on view.

After nearly twenty years as security/building manager at the Hood Museum, Gary Alafat retired from Dartmouth in October 2019. In addition to maintaining the safety, appearance, and effective use of the museum's facilities, Gary was a key team member in supporting the closure of the Hood for expansion and renovation in 2016, the creation and oversight of the Hood Downtown Exhibition Space in 2016-18, and the grand reopening of the Hood Museum in January 2019. We wish Gary the best of success in all future endeavors.

(top) Katie, Lauren, Vivian, and Andy enjoying the Hood Museum's installation of Antoine Louis Barve's Thésée Combattant le Minotaure (Theseus Fighting the Minotaur) (1796-1875) in the Engles Gallery. Photo by Alison Palizzolo.

(bottom) Gary Alafat in the Hood Museum's Engles Gallery. Photo by Alison Palizzolo.



HOOD MUSEUM OF ART

Dartmouth College 6 East Wheelock Street Hanover, New Hampshire 03755 Non-Profit Org. US Postage PAID Dartmouth College

