

HOOD QUARTERLY

HOOD MUSEUM OF ART DARTMOUTH FALL 2023



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**HOOD
QUARTERLY**

Fall 2023

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VISIT US

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

Museum Hours

Ignore the construction next door! We are open
as usual.

Wednesday
11:00 am–5:00 pm

Thursday–Friday
11:00 am–8:00 pm

Saturday
9:00 am–5:00 pm

Closed Sunday, Monday, and Tuesday

Guided Group Tours

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

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

Admission and Parking

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

Follow the Hood



**HOOD
MUSEUM
OF ART**

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

(cover) Elizabeth Gilbert Jerome, *South American
Sunset*, 1870, oil on canvas. Purchased through the
Julia L. Whittier Fund and the Robert J. Strassenburgh
II 1942 Fund; 2023.21.

(right) Unknown German or Netherlandish and
unknown Syrian makers, gilded bronze ewer with
Mamluk decoration, about 1470–1500, bronze with
gilding over inlaid silver and enamel. Purchased
through the Mrs. Harvey P. Hood W'18 Fund; 2023.26.
Recently acquired by Ashley Offill, associate curator
of collections, in May 2023.

(back cover) Rose B. Simpson, *Heights I* (detail), 2022.
See page 5 for more information.



DIRECTOR'S LETTER

BUT IS IT ART HISTORY?



Photo by Rob Strong.

Our professional practice at the Hood Museum might be described as expanded art history. The curators and educators base their work on traditional scholarly models for studying art but extend their inquiries to engage with what is also not seen. It may appear that this scholarship becomes untethered from the objects, but the opposite is in fact true: by examining the art at hand deeply, diving into the less-than-obvious levels reflected there, we anchor the object even more firmly in its time and circumstances.

For example, perhaps we are confronting a high-style portrait of a Spanish princess from the 17th century. She wears an elaborately stitched gown and poses in front of a table adorned with fruit in gleaming silver vessels. We usually start with her name and go on to re-create her station in life and some of her biography, but there is so much more there to question. Who made that resplendent outfit? Whose fingers were responsible for the thousands of stitches required? How was exotic fruit introduced into Spanish cuisine? These are fascinating stories in need of reconstruction.

As we do so, we might contemplate the silver shipped from the “New World” back to an eager Spanish aristocracy. We might consider the lives of the sailors and soldiers who brought terror to the people of South America to obtain it. We might wonder about the silversmiths and what their lives were like. Then, too, we might attempt to understand the experience of the people who mined the silver and those who brought it to market. Who could even afford silver in South America and Spain? Once it was made, then bought by this proud princess, who maintained and polished that silver?

We soon come to realize that, rather than the story of one princess, our fictitious portrait involves dozens or even hundreds of people who lived at the time (and before, and since). Digging deeper in this way allows us to contemplate the past in vivid colors. Leveraging much greater empathy for all, we can begin to comprehend who participated in everything we see contained within the painting and what it took to get it all into that room in time for the portrait sitting.

History is big.

Art presents the narrow end of the telescope; scholarship looks through that opening outward to the infinitely complicated stories of the past and present. At the Hood Museum, we never lose sight of the object before us, but we are also careful not to close down any avenue of inquiry that can add dimensionality to our understanding of people and their art.

John R. Stomberg

Virginia Rice Kelsey 1961s Director

STAFF

Sue Achenbach, Lead Preparator
Emily Andrews, Native American Graves Protection and Repatriation Act (NAGPRA) Research Assistant
Katherine Armstrong, Visitor Services Guide
Alex Bortolot, Deputy Director
Catherine Burak, Gallery Attendant
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John Milnes, Visitor Services Guide
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Joseph Richter, Visitor Services Guide
Grace Ross, Visitor Services Guide
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Ramie Speicher, Business Officer
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John Stomberg, Virginia Rice Kelsey 1961s Director
Alisa Swindell, Associate Curator of Photography
Andrew Turner, Head of Building Operations and Security
Christopher Warren, Digitization Technician
Nathalia Whitecar, Collection Information and Digitization Assistant
Jayde Xu, Board of Advisors Mutual Learning Fellow

VISIT NOW



Art and the Construction of History

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

THROUGH NOVEMBER 11, 2023
HISTORICAL IMAGINARY

THROUGH DECEMBER 9, 2023
RECORDING WAR: IMAGES OF VIOLENCE, 1500–1900

THROUGH DECEMBER 16, 2023
KENT MONKMAN: THE GREAT MYSTERY

THROUGH DECEMBER 16, 2023
THE PAINTER’S HAND: U.S. ABSTRACTION SINCE 1950

JULY 22, 2023–MAY 25, 2024
HOMECOMING: DOMESTICITY AND KINSHIP IN GLOBAL AFRICAN ART

JULY 29, 2023–JUNE 15, 2024
LIQUIDITY: ART, COMMODITIES, AND WATER

AUGUST 5, 2023–MARCH 2, 2024
LAYERED HISTORIES: INDIGENOUS AUSTRALIAN ART FROM THE KIMBERLEY AND CENTRAL DESERT

FALL EVENT HIGHLIGHTS

28 September, Thursday, 5:00–7:00 pm

FALL OPENING EVENT

Enjoy live music, refreshments, giveaways, and, of course, the galleries!

13 October, Friday, 5:00–6:00 pm

THE DR. ALLEN W. ROOT CONTEMPORARY ART LECTURESHIP

Artist Kent Monkman



(top) Students discuss Kent Monkman’s work during a Hood After 5 event, spring 2023. Photo by Lars Blackmore.

(bottom) Installation view of *Homecoming: Domesticity and Kinship in Global African Art*, on view through May 25, 2024. Photo by Rob Strong.

LIQUIDITY: ART, COMMODITIES, AND WATER

MICHAEL HARTMAN

Jonathan Little Cohen Associate Curator of American Art

What do you think of as “American” art? A Spanish colonial painting like *Our Lady of Pomata* is probably not the first image that comes to mind. This work portrays a statue of Mary atop a pilgrimage altar near Lake Titicaca. Her garments were made from silk threads produced in China, woven into fabric in Spain, sewn into this elaborate design by a Spanish colonizer or Indigenous Andean. Her opulent strings of pearls were likely harvested by enslaved divers in the Caribbean or Persian Gulf. These pearls—sourced from water and shipped with fabrics across oceans—reveal the many 18th-century global connections and multitude of people, some forced and some willing, implicated in the creation of this “American” painting.

Liquidity: Art, Commodities, and Water expands upon the dual definitions of liquidity—liquid assets bought and sold, as well as liquid substances—to feature selections from the Hood Museum’s collection of art made in the Americas. Instead of a chronological or stylistic orientation, this exhibition is resolutely thematic, exploring histories of global trade across water; linkages between water and tourism; liquids as artistic materials; and the ways in which historical access to clean water remains relevant to local and national discussions today. This approach presents “old favorites” alongside works that have

rarely, if ever, been on display, while inviting students and visitors to engage with American art in new and exciting ways.

Narratives of global trade, for example, also appear in an Assiniboiné Nakota pipe bag featured in the exhibition. The artist traded or purchased European-made glass beads and sewed them onto a locally sourced deerskin. The white zig-zagging pattern above a beautiful blue background references lightning, reflecting the importance of rain in the Nakota homelands of the northern Great Plains. Access to clean water influenced this artist’s creation, just as it did the work of 19th-century painter Levi Wells Prentice. In his still-life, round cherries encircle a toppled basket of plump raspberries, which suggests a year of bountiful rains.

As the climate continues to change, access to clean and reliable sources of water will become a greater challenge in our globalized world. This exhibition’s thematic focus on the Hood Museum’s historical American art collections encourages us to contemplate how connections between art, water, and commodities remain relevant in our lives today.

This exhibition was organized by the Hood Museum of Art, Dartmouth, and generously supported by the Evelyn A. J. Hall Fund. H

(top) Cuzco school artist once known, *Our Lady of Pomata*, 18th century, oil on canvas. Gift of Marta Phillips in memory of David F. Phillips, Class of 1951; P.998.15.1.

(bottom right) Assiniboiné Nakota (Yankton Sioux) artist once known, pipe bag, early 20th century, deer hide, glass beads, sinew, metal beads, and thread. Gift of Guido P. Rahr Sr., Class of 1951P; 985.47.26562.

(bottom left) Levi Wells Prentice, *Cherries and Raspberries in a Basket*, 1891, oil on canvas. Purchased through the Miriam H. and S. Sidney Stoneman Acquisition Fund, a gift from the Estate of Russell Cowles, Class of 1909, and through gifts from John W. Thompson, Class of 1908, and Dorothea M. Litzinger, by exchange; P.987.8.



ROSE B. SIMPSON, *HEIGHTS I*

JAMI POWELL

Associate Director of Curatorial Affairs and
Curator of Indigenous Art

Through the generosity of Alyssa and Andrew Klein '89, we are pleased to welcome *Heights I* into the Hood Museum of Art's collection, and to the growing body of public art across the Dartmouth campus. *Heights I* is Kha'p'o Owingeh (Santa Clara Pueblo) artist Rose B. Simpson's first bronze edition and marks a significant contribution to her celebrated series of clay beings made over the past decade.

Cast from an original clay sculpture, this androgynous being bears Simpson's unique signifiers, including absent limbs, slit eyes, and a quiet yet resolute expression. The figure itself is childlike in scale, but the full composition becomes life-sized via a series of cuplike vessels extending upward from its head. The sculpture's upward trajectory is amplified by its asymmetrical earrings—a feature that changes with each of the ten works in this bronze edition—which reference the sky through star shapes on one ear and rainbows and raindrops on the other. The holes of the eyes offer a witness point for the being. In the artist's own words:

The *Heights* series is about gaining spiritual or conceptual perspective—what that could look like in physical form. By creating these reflections of what that may look like, it will become easier for myself to build the neural networks to apply this kind of consciousness to myself. The figures have organic architectural antennae rising from their heads—they stand in their simple wholeness, at ease, yet simultaneously aware of other perspectives.

The stacked vessels on the figure's head refer to the ladders and footholds embedded in the cliffs of ancestral Puebloan dwellings high above the ground. This reference to her ancestors recalls and acknowledges ancestral Indigenous and specifically Puebloan ways of knowing and being that Simpson carries with her into her



explorations of the future within her practice. As well, these two-handed figures represent vessels and the possibilities of what they might hold as the figure grows into them.

Simpson's *Heights I* is a contemplative and powerful contribution to Dartmouth and the Hood Museum's public art collection. By placing it near the entrance to the museum, we hope that this work will become a visual metaphor and reminder to our students of the growth, experimentation, and inner strength they will experience during their time on campus. **H**

Rose B. Simpson,
Heights I (edition 8/10),
2022, patinated bronze
and wire. Purchased
with funds from Alyssa
and Andrew Klein '89;
2023.8. Photo courtesy
of the artist and Jessica
Silverman, San
Francisco. Photo by
Lance Brewer.

SEPTEMBER

13 September, Wednesday

12:30–1:30 pm

CONVERSATIONS AND CONNECTIONS

Artist Bhasha Chakrabarti

Join Chakrabarti and Dartmouth postdoctoral fellow Aanchal Saraf to discuss weaving Afro-Asian intimacies and women-of-color feminisms in the context of Chakrabarti's quilt *It's a Blue World*—a recent acquisition for the current exhibition *Homecoming: Domesticity and Kinship in Global African Art*. Moderated by former Hood curatorial research associate and curator of *Homecoming* Alexandra Thomas.

20 September, Wednesday

12:30–1:30 pm

CONVERSATIONS AND CONNECTIONS

“Experiences of War”

Join Elizabeth Rice Mattison, curator of the exhibition *Recording War: Images of Violence, 1500–1900*, for a conversation with Dartmouth art historians Katie Hornstein and Kristin O'Rourke about the experiences of war in 19th-century France.

21 September, Thursday

6:00–7:30 pm

STUDIO SESSION

This interactive maker workshop for adults takes inspiration from indigo-dyed African and African diasporic textiles that convey the rich histories of their makers and the cultures they represent. In the studio, we will use simple mending and embellishing techniques to sew pockets onto existing textiles and explore their expressive power. No studio experience necessary for this free workshop, but registration is required.

28 September, Thursday

5:00–7:00 pm

FALL OPENING EVENT

Explore new and current exhibitions, meet curators, and discover a one-night-only pop-up exhibition curated by Beatriz Yanes Martinez, Board of Advisors Curatorial Mutual Learning Fellow, featuring artworks by Latinx artists in celebration of Latinx Heritage Month. Enjoy live music, giveaways, and a toast by Virginia Rice Kelsey 1961s Director John R. Stomberg.



Winter Opening Event, 2023. Photo by Rob Strong.

30 September, Saturday

1:00–4:00 pm

COMMUNITY DAY

For all ages! Join us for this free drop-in program to learn about historic and contemporary artworks by African and African diaspora artists exploring home and family. Engage in art activities related to textiles and mending, explore the galleries with our interactive family guide, and enter a free raffle to win surprise goodies. No registration required.

OCTOBER

4 October, Wednesday

9:00 am–12:00 pm

TEACHER WORKSHOP

“Art and the Construction of History” is a thematic throughline across installations and exhibitions at the museum in 2023. In this teacher workshop, participants will consider the role of art and artists in the framing of historical narratives across cultures and history. Space for this free program is limited. Please register online.

HOOD HIGHLIGHTS TOURS

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

7 October, Saturday

2:00–3:00 pm

11 November, Saturday

2:00–3:00 pm

9 December, Saturday

2:00–3:00 pm

11 October, Wednesday

4:00–4:45 pm

Gutman Gallery

A SPACE FOR DIALOGUE GALLERY TALK

Moonoka Begay

Former museum intern Moonoka Begay's exhibition *Love as Ceremony: Legacies of Two-Spirit Liberation* highlights the work of contemporary North American “two-spirit” artists, exploring the ways in which two-spirit communities reclaim ancestral knowledge and imagine possible futures. Begay will look at the way this work's expression of joy, love, and liberation both resists and dispels Western colonial characterizations of queerness historically perpetuating narratives of taboo and voyeurism.

12 October, Thursday

8:00–9:00 pm

Russo Atrium

INDIGENOUS PEOPLE'S FASHION SHOW

Join this annual celebration of Indigenous fashion, creativity, expression, and design. This program is co-sponsored by Native Americans at Dartmouth, Hokupa'a, the Native American Program, and the Hood Museum of Art. Livestream access via the Hood Museum's Facebook page.

13 October, Friday

5:00–6:00 pm

Gilman Auditorium

THE DR. ALLEN W. ROOT CONTEMPORARY ART LECTURESHIP

Artist Kent Monkman

Known for his provocative interventions into Western art history, Cree artist Kent Monkman explores the complexities of historic and contemporary Indigenous experiences across painting, film, performance, and installation. Monkman's gender-fluid alter ego, Miss Chief Eagle Testickle, often appears in his work as a time-traveling, shapeshifting, supernatural being who reverses the colonial gaze and reclaims conventional narratives to center a more nuanced history that recognizes the contributions, generosity, and knowledges of Indigenous peoples. In this lecture, Monkman will discuss the works in *Kent Monkman: The Great Mystery*, his return to abstract expressionism, and how both connect to his new book, *The Memoirs of Miss Chief*, which will be released later in the fall. A reception will follow in Russo Atrium.

21 October, Saturday

2:00–3:00 pm

EXHIBITION TOUR

Homecoming

Join Alexandra Thomas, former curatorial research associate and curator of *Homecoming: Domesticity and Kinship in Global African Art*, for an introductory tour. No registration required. Please gather in the Russo Atrium five minutes before the tour.

25 October, Wednesday

12:30–1:30 pm

SPECIAL TOUR

"Ripple Effects: Water, Travel, and Exchange in Europe and the Americas"

Join Ashley Offill, Associate Curator of Collections, and Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, to explore "Architecture and Memory in Europe," a new installation in the European collection, and *Liquidity: Art, Commodities, and Water*. This tour invites you to examine the historical entanglements and movement of people and objects across water in the European and American collections. No registration is necessary, but space is limited. Please meet in the Russo Atrium ten minutes prior to the start time.

NOVEMBER

3 November, Friday

4:00–4:45 pm

A SPACE FOR DIALOGUE GALLERY TALK

Caitlyn King

Former museum intern Caitlyn King's exhibition *Connecting Threads and Woven Stories* offers a glimpse into the rich and diverse textile traditions of Southeast Asia. These textiles vary in style, material, and technique and include 19th-century Indonesian tapis, a Vietnamese photo-weaving, and a contemporary Thai textile woven with jewel beetle wings. Yet, they all tell the stories of the peoples who made them, as King will discuss.

4 November, Saturday

1:00–1:45 pm

STORYTIME IN THE GALLERIES

Introduce your little ones to the museum with stories and play in the galleries. Look at art together and engage in hands-on activities inspired by abstract expressionism. For children ages 4–5 and their adult companions. Space for this free program is limited. Please register online.

4 November, Saturday

2:30–4:00 pm

FAMILY WORKSHOP

Squeeze, Scrape, Create

Explore the world of abstract art! Together, children and their adult caregivers will learn about abstraction and mark making in the exhibition *The Painter's Hand*, then go to the studio to make their own abstract acrylic paintings using unexpected techniques. For children ages 6–9 and their adult companions. Space for this free program is limited. Please register online.

8 November, Wednesday

12:30–1:30 pm

SPECIAL TOUR

"Kinship"

Explore themes of kinship across contemporary Native American, African, and Indigenous Australian art in this multi-exhibition tour led by Hood curators Jami Powell, Associate Director of Curatorial Affairs and Curator of Indigenous Art; Alexandra Thomas, former curatorial research associate; and Amelia Kahl, Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming.

16 November, Thursday

3:00–6:00 pm

MAKER DROP-IN

Give yourself a break with a self-guided artmaking activity in the atrium. Try a new medium or tool for artmaking; all materials provided. For all ages and no experience necessary. Drop by anytime during the program.

30 November, Thursday

6:00–7:30 pm

ADULT WORKSHOP

Expressive Writing

This in-person workshop fuses explorations of works of art in the galleries with fun and meaningful expressive writing exercises. No writing experience required, just a willing pen and curious mind. Facilitated by Neely McNulty, Hood Foundation Curator of Education, and author Joni B. Cole, founder of the Writer's Center of White River Junction. Space for this free program is limited. Please register online.

DECEMBER

1 December, Friday

4:00–6:00 pm

CELEBRATE THE SEASON

Hands-On Art Making!

Stop by the Russo Atrium anytime during the program to participate in art making and enjoy cookies and cider as part of Hanover's annual Celebrate the Season event! Galleries are open as usual.

A MISSION-DRIVEN MUSEUM

ALEX BORTOLOT
Deputy Director



Why do art museums exist? At one point, the answer to that question may have been self-evident, but since well before I began my career in museum work (in the early 2000s), it has ceased to be so. Having a background in museum-based education, however, I appreciate a good, open-ended question that generates critical thinking and dialogue. There is no “correct” answer, but in going over the issue with yourself and others, you gain a far deeper and more richly textured understanding of the possible responses—including, perhaps, your own.

I joined the Hood Museum of Art as deputy director in January 2023 for many reasons, among them its stated mission: *The Hood Museum centers art and people in teaching and learning through inclusive and*

robust academic, cultural, and civic engagements with art and its histories. In terms of reasons to exist, it’s a pretty good one. It locates the impact of our work in the spaces between the art we care for and the many, many individuals and entities who enter our orbit. This mission casts the Hood as a host and a placemaker, a bridgebuilder, the steward of a fertile garden that cultivates knowledge and ideas, yes, but also understanding and a sense of belonging, of being seen. With this mission identified, the work of the Hood then turns to continuously asking and answering yet another question: How do we work together, and in partnership with others, to answer the call of the mission and realize its promise?

The answers to this question came via the Hood Museum’s 2022–26 strategic plan, which lays out five goals or areas of focus that support the overall mission. The strategic plan calls on the staff to deepen the museum’s educational

A school group leaving the Hood Museum of Art, 2023. Photo by Rob Strong.



belonging we wish to instill in all who enter our doors. Communications and visitor services support our relationships with our audiences by understanding and providing for their needs and explaining to them who we are and what we do. Collections care manages the storage, maintenance, and movement of the works of art in the collection, but it also writes policies to ensure the safety and longevity of the art. The exhibitions team provides the planning structures through which the spark of an idea blossoms into a fully realized presentation within the galleries. The digital platforms and archives team maintains the systems and digital storage that the museum staff and our wider audience rely on to access authoritative information on the artworks in our care.

Mission-driven museums are composed of structures, systems, policies, and people that all must work in concert toward common goals. I understand my task as deputy director to be guiding and supporting the staff on these teams toward an ever-increasing integration of our areas of work, ensuring that each of us knows not only what we do but also, crucially, the unifying reason why we do it. As stakeholders in a museum with a clear mission and an ambitious set of strategic objectives, we all know the risk of overcommitting, and consequently we are developing policies and plans to help us prioritize the work we do, identify the best opportunities to experiment, and understand the means by which we define success for ourselves and those we serve. Done right, the scope of our work will be calibrated to ensure its greatest impact on the audiences we serve as we build on our success, and learn from our mistakes, year upon year. **H**

(left) Hood Museum staff create about 4,000 photographs of artworks in the collection each year. Photo by Dana Kerdesky.

(right) Visitor services guides are a point of connection between the Hood Museum and the public. © Michael Moran

impact across Dartmouth and the region; invest in the collection through judicious expansion and activate it through ambitious exhibitions and programs that include new voices and perspectives; broaden access to the museum's resources and engage more stakeholders in planning processes; and position the museum as a space of possibility, inspiration, and creative risk-taking. It also calls upon the staff to pursue these goals in ways that are sustainable and generative—so that in 2026, at the end of the strategic plan period, we can say we have not only achieved our objectives but also built a stronger and healthier museum in the process.

As a deputy director, I find this last mandate to be the most exciting. It speaks to not just what we do but how we do it. The teams I support represent the broadest spectrum of functions at the Hood, from storing data and regulating the building's humidity levels to supporting teaching with objects, publishing catalogues, and creating conservation plans to maintain the collections in our care. I'm biased, of course, but I'd say these teams—communications, operations, exhibitions, collection care and management, visitor services, and digital platforms and media—constitute the bedrock of the museum's mission, the healthy soil in which relationships between art and people will take root and thrive.

Operations ensures that the museum is a safe and welcoming environment for visitors, staff, and art, supporting the sense of comfort and



THE ART OF MAKING IT LOOK EASY

ALISON PALIZZOLO

Head of Communications, Content, and Brand

Unlike the work of mathematicians, that of most museum staff is not meant to be seen. The results must instead appear effortless, almost as though the building itself manifested the art in the galleries without the help of human hands. The attendant misconception that museums are quiet, slow-paced work environments inspired the museum's communications team to play paparazzi for a few weeks in May, when we captured our colleagues working on projects rarely seen or thought about but nonetheless essential to the life of a museum, its exhibitions, and its collection.



↑ A literal glimpse behind the curtain! In late April, the museum constructed a temporary wall in Albright Gallery for the exhibition *Recording War*. Several weeks later, the Hood Museum's exhibition preparators were close to having the entire exhibition installed. The final step to completing an installation is lighting!



↑ Museum Preparator Matthew Oates paints a metal wall mount (over protected artwork) to “match” the decorative handle of an antique gun now on view in *Recording War*. Matt said, “I’m not trying to replicate the details with exact precision. My goal is to provide an illusion of continuity so that our eyes can ignore the mount [and Matt’s work] entirely.”

↓ Head of Exhibitions Nicole Gilbert (left) and Associate Curator of Collections Ashley Offill use to-scale replicas of Hood Museum galleries and images of artwork to lay out *Gilded: Contemporary Artists Explore Value and Worth*, a traveling exhibition that opens at the Hood Museum in winter 2024. These gallery models are in high demand among staff because every exhibition must go through this laborious process. Can you tell what gallery faces the camera here?





↓ Communications Coordinator Anna Kaye Schulte traveled to Puritan Press to be on site when the summer issue of the *Hood Quarterly* printed. Part of Anna Kaye's job is ensuring quality control of the museum's publications. Color is key! Here, she and co-owner Jay Stewart discuss changes that need to be made on press to match the previously color-corrected proofs.



↑ Lead Preparator Susan Achenbach frames the 45 works on paper for the first installation of *Recording War*, after which certain light-sensitive objects will be rotated out for others. The glass is dusted with air prior to being laid on the print, but sometimes Sue must use a dry paintbrush to clean off bits of dust from underneath the glass. After the work is framed, she drills holes for the hanging apparatus.

↓ Visitor Services Guide John Milnes checks the humidity in the second-floor galleries. The guides check the humidity level at least twice a day to ensure that the museum galleries maintain 50% humidity and a temperature of 70°F.

↓ During the pandemic, staff started creating virtual 3D tours of exhibitions. Here, I am using a Matterport 3D camera to scan the current exhibition *Kent Monkman: The Great Mystery*. Photo by Anna Kaye Schulte.





ON CAMPUS

ART AWARDS AT DARTMOUTH

ISADORA ITALIA
Former Campus Engagement Manager

Every spring, the Hood Museum oversees distribution of the Ames and Dance Awards. Six seniors—three from Art History and three from Studio Art—are invited to select, and take home, a work of art from special capsule collections stewarded by the museum.

“I think the Ames Award feels so special partly because the prize itself aligns perfectly with the passion that earns it,” said former Ames Award recipient Sam Fried ’22. “Having the opportunity to select and keep a work of art after years of immersion in the Art History Department and the Hood Museum was as climactic and personal an award as I could ever have wanted.”

Over three hundred students have received such prizes since 1963, the year after a donor established an endowment for the purchase of fine art prints to be awarded to a few exceptional students “to encourage art collecting.” The award was named in honor of Adelbert Ames (1880–1955), a renowned visual physiologist who studied optics and perception and directed the Dartmouth Eye Institute from 1930 to 1947. In 2013, Robert Dance ’77 expanded this tradition by establishing a fund in honor of his father, W. David Dance ’40, a devoted alumnus of the

College, that would purchase contemporary fine art prints and photographs to be awarded to studio art recipients.

“To be entrusted with such a beautiful picture by an institution that had already provided me with so much during my time as an undergraduate,” said Hadley Detrick ’22, “was the cherry on top of a fabulous four years spent studying art and objects at the Hood Museum.” **H**



IN THE COMMUNITY

HANDS-ON ENGAGEMENT

JAYDE XU
Board of Advisors Mutual Learning Fellow

What can we teach people through an artmaking experience that makes them excited to learn more about printmaking, and more about the exhibition it relates to? This question was at the heart of planning our Community Day last spring in conjunction with *Printing the Revolution!* We knew we wanted to give visitors opportunities to try multiple printmaking techniques, and larger public programs like this allow the education team to experiment with its artmaking offerings.

We started by looking at different ways to do printmaking in the first place, given its conventional limits like the specialty equipment and materials that would not be child or beginner friendly. We learned about collagraphs from exhibition artist Sonia Romero, whose own background as an arts educator brought us a version of printmaking that would not use sharp tools—instead, one “carves” one’s designs by

(left) Dance Award recipient Wylie Kasai ’22 with the print he selected. Photo by Isadora Italia.

(right) Young visitors try letterpress printing with help from Book Arts Workshop Assistant Program Manager Betty Kim during Community Day, spring 2023. Photo by Rob Strong.

drawing with a pencil onto a foam sticker to create a stamp.

The Library Book Arts Workshop was another key collaborator. Workshop staff rolled a mobile press to the museum for visitors to print a letterpress poster, designed specifically for Community Day with a bilingual Spanish-English design. Beyond giving visitors a chance to try unfamiliar equipment, the press was also a great teaching tool, raising the curtain on how prints in the exhibition were actually made.

Given the nature of printmaking to be communal—the press is a shared tool in a studio, for example, and multiple copies mean more art is accessible to more people—this collaboration felt especially significant. For future Community Days, we look forward to experimenting with other tools and techniques with all our visitors. **H**



The Russo Atrium in full swing during Community Day, spring 2023. Photo by Rob Strong.

MUSEUM NEWS

WELCOME TO OUR NEW BOARD OF ADVISORS CHAIRMAN AND CURATOR OF EAST ASIAN ART

Steven Tseng '95, TU'01, began his first term as chair of the Hood Board of Advisors on July 1, 2023. A board member since 2019, Steven has actively participated in conversations surrounding alumni engagement, collections research, fundraising, teaching, and strategic partnerships within the College. In addition to his board service at the Hood Museum, Steven is also a Museum Advisory Council member at the American Museum of Natural History and a Board of Advisors member at the Tuck School of Business. Steven held various leadership positions at PwC, KPMG, and Baker McKenzie and currently works as a principal at Deloitte. Steven's personal collecting interest is in numismatics. As chair, Steven builds upon the leadership of previous chairs Gina Russo '77, Dan Bernstein '87, Jeff Citrin '80, and Jon Cohen '60 to help the Hood Museum further its mission and vision.



Haely (Haeyoon) Chang joined the staff in September 2023 as the inaugural Jane and Raphael Bernstein Associate Curator of East Asian Art. Haely holds a PhD in the History of Art from the University of Michigan, an MA in the History of Art from the University of Pennsylvania, and a BA in Art History and Theory from Hongik University. A scholar of Korean and Japanese modern art, Haely completed her dissertation in 2023 on the relationship between painting and photography in early-20th-century Korea. Her dissertation examines how the engagement of Korean and Japanese artists with photography opened up spaces to reinvigorate the formality, viewership, and circulation of paintings. She will work to expand, research, and exhibit the collections of Asian art at the Hood Museum with the objective of enriching the educational experience of the Dartmouth community through the exploration of art. Haely has held previous positions at the Metropolitan Museum of Art, the Solomon R. Guggenheim Museum, the University of Michigan Museum of Art, and the Philadelphia Museum of Art. **H**



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HOOD QUARTERLY FALL 2023