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HOOD MUSEUM OF ART DARTMOUTH WINTER 2024



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**HOOD
QUARTERLY**

Winter 2024

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Puritan Press, Printer

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VISIT US

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) Kwame Brathwaite, *Changing Times* (detail), 1973, printed 2021, archival pigment print. Purchased through the Contemporary Art Fund and the Sondra and Charles Gilman Jr. Foundation Fund; 2023.1.3.
© Kwame Brathwaite

(right) Installation view of *Gather, Move, Resonate: Nick Cave and Jeffrey Gibson*, on view through December 21, 2024. Photo by Rob Strong.

(back cover) Community Day, fall 2023. Photo by Rob Strong.

"Beauty, adornment, embellishment.
These have always been my paddack,
used as a way to resist."
- Anik Carey

"We all experience hybridity.
We all experience vulnerability, how
- Jeffrey Gibson



DIRECTOR'S LETTER



Photo by Rob Strong.

"Call on me!"

That is one of my favorite things to hear in the galleries. A class of elementary-school students will be sitting cross-legged on the floor, listening to a curator or docent and eager to join the conversation. Their comments often amaze me, which makes me wonder, in turn, why the observations of children can strike adults as uncannily profound. I think that as we grow up and experience ever greater bodies of knowledge, we become accustomed to having all the answers. I know I do. Those answers, though, come from our long exposure to shared understandings and worldviews. When we are young, we have yet to access this vast resource, leaving us to rely on our own ideas rather than the ideas of others or society at large.

This was among the reasons why, when our staff rewrote the museum's mission last year, a major goal was mutual learning.

We learn from our community of visitors. Whether it's in the context of college classes, public talks, or grade-school sessions, we walk away with fresh perspectives on the art in our care. Dartmouth and the Hood Museum have the resources necessary to contribute to neighboring communities well into Vermont, down almost to Massachusetts, up to northern New Hampshire, and over toward Maine. Many of the school systems we serve have scant access to art for their students without the Hood Museum (and our sister institution in Manchester, the Currier Museum of Art). This investment of staff time and resources bolsters the great work of the educators in our area, amplifying and complementing their curricula and providing "fieldwork" opportunities for their students.

I say all this because I am frequently asked why the Hood, a college museum, has such a strong commitment to educational programs for kindergarten through high school. My answer: because it is the right thing to do. As children form their worldviews, exposure to art from people around the world and throughout time can help shape those views in positive ways. Students learn to appreciate differences in people and develop the sense that, even though time perpetually changes the details, some very human concerns remain constant. This, I believe, is the essential lesson that comes out of art education: people now, and throughout time, have more that unites us than divides us. Sharing that message with our younger learners must be a priority for all adults.

John R. Stomberg

Virginia Rice Kelsey 1961s Director

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VISIT NOW



JANUARY 20–APRIL 13, 2024

AND I'M FEELING GOOD: RELAXATION AND RESISTANCE

Featuring selections from the Hood Museum's photography collection, *And I'm Feeling Good* celebrates joy in African American life. Simultaneously, it considers the pleasures and challenges in achieving and maintaining that "good feeling" in the United States.

FEBRUARY 3–JUNE 22, 2024

GILDED: CONTEMPORARY ARTISTS EXPLORE VALUE AND WORTH

If, as the saying goes, "all that glitters is not gold," the artists represented here offer an inverse proposition: perhaps that which does not always shine is most worthy of our attention.

THROUGH MARCH 2, 2024

LAYERED HISTORIES: INDIGENOUS AUSTRALIAN ART FROM THE KIMBERLEY AND CENTRAL DESERT

THROUGH MAY 25, 2024

HOMECOMING: DOMESTICITY AND KINSHIP IN GLOBAL AFRICAN ART

THROUGH JUNE 15, 2024

LIQUIDITY: ART, COMMODITIES, AND WATER

THROUGH DECEMBER 21, 2024

GATHER, MOVE, RESONATE: NICK CAVE AND JEFFREY GIBSON

(top) Families enjoying both the Make Space reflection activity and the view of the Dartmouth Green from our vitrine window during the 2023 Fall Opening Event. Photo by Rob Strong.

(bottom) Ask one of our Visitor Services Guides, like Sean, for an activity guide during your next visit! Photo by Anna Kaye Schulte.

CREATIVITY IN THE GALLERIES

MAKE SPACE

Designed as a social space *within* the museum's galleries, Make Space invites visitors of all ages to gather, reflect, and engage with ideas, perspectives, and each other through artmaking experiences. Tables set with art materials and prompts for engagement offer connections to exhibition themes and works on view, while cushy seats welcome those who want to simply take in the Dartmouth Green beyond the window. This drop-in space is available to all whenever the museum is open.

NEW ACTIVITY GUIDE

This coloring book–style activity guide invites you to look, take a seat, and sketch during your visit. Play "Guess the Artwork," sketch your favorite sculpture, or write a letter to an artist. Through thoughtful prompts and activities designed for all ages, you will explore, learn, and have fun during your visit!



GILDED: CONTEMPORARY ARTISTS EXPLORE VALUE AND WORTH

ASHLEY OFFILL
Curator of Collections

Alchemists, practitioners of a proto-scientific tradition that had its origins in ancient philosophy, sought to transmute lead into gold. Scholars disagree regarding the nature of this change—is it a physical alteration of materials or an allegorical conversion of the spirit or the self? At its core, however, alchemy is the search to transform something of lesser value into something of greater value. Gold, gleaming and pure, held both monetary and symbolic worth for those alchemists, and for many other people and cultures throughout time. In *Gilded: Contemporary Artists Explore Value and Worth*, sixteen artists incorporate gold leaf into their paintings, sculptures, and installations in ways that, like alchemists of old, transform our material surroundings. However, their purposeful gilding pushes beyond an aesthetic choice to ask us, as we gaze at the shining surfaces: how do we decide what does and does not hold value?

The practice of gilding, or applying a thin sheet of gold leaf to a surface, has long held monetary value. In *Il libro dell'arte*, a 15th-century practical guide to artistic practice, the Florentine painter Cennino Cennini advises his readers to select gold leaf based on the number of sheets a gold-beater pounded from a single ducat. Ducats, gold coins used as currency throughout Europe between the 13th and 19th centuries, usually contained about three-and-a-half grams of nearly pure gold. Therefore, the shimmering gold that the artists applied to emphasize both saintly haloes and luxurious clothing could be measured based on its financial cost. However, a transformation seems to take place in the application of gold to a work of art, as metaphorical associations with morality, excellence, wealth, goodness, and brilliance carry the symbolic meaning of gold as a material beyond its value per ounce.

Stacy Lynn Waddell leans into these questions of value, both commercial and cultural, in her *Floral Relief* series. These works take inspiration



from 17th-century Dutch floral still lifes, paintings which, despite appearing to have been painted from life, combine plants that grow in vastly different climates or flower in significantly different seasons. Rather than depicting truth, the original paintings celebrated global trade and the resulting wealth of the Dutch Republic without acknowledging the negative impacts of Dutch colonial ambitions. In each of the four works from her series included in *Gilded*, Waddell used an acrylic medium on handmade paper to outline a botanical scene before painstakingly layering and burnishing sheets of gold leaf to craft surfaces that

Titus Kapfar, *Jerome XLVIII*, 2015, oil, gold leaf, and tar on panel. Rennie Collection, Vancouver. © Titus Kapfar, photo courtesy of the artist and Rennie Collection, Vancouver

are fragile, precious, and demanding, in that they require the viewer to physically move around to fully experience their varied textures. Waddell's choices capture the financial component of her source material but also encourage us to look more closely at what we value—are exotic flowers truly worth more than the human lives lost, through enslavement or otherwise, as a result of colonialism?

Titus Kaphar confronts the perceived value of individual lives in his *Jerome Project*. In these paintings, the face of a Black man gazes out from each gilded wooden panel, peering over a layer of thick black tar. Each of these men is named Jerome, and each one was incarcerated. Black men have a disproportionately high rate of incarceration; according to the ACLU, one in three Black men will go to prison during their lifetime, compared to one in 17 white men. Kaphar started the project after searching for information on his estranged father, named Jerome, which led to the discovery of ninety-nine Black men who shared Kaphar's father's name and who had also been arrested. The paintings feature the mugshots of the men placed against a golden background that evokes religious icons—objects of devotion that position holy figures as worthy of adoration. The tar, in contrast, obscures the men from view and, in many cases, covers their mouths. For the artist,



the sticky tar visualizes the lingering aftereffects of imprisonment, which can often include the loss of the right to vote and other rights and freedoms even after the men are released. The undeniable allure of gold draws us into these works, while the glue-like tar pushes us to confront how imprisonment detracts from an individual's perceived worth.

The exhibition also features works by Radcliffe Bailey, Larissa Bates, William Cordova, Angela Fraleigh, Gajin Fujita, Nicholas Galanin, Liz Glynn, Sherin Guirguis, Hung Liu, James Nares, Ronny Quevedo, Shinji Turner-Yamamoto, Danh Vo, and Summer Wheat. The Hood Museum of Art is delighted to host *Gilded: Contemporary Artists Explore Value and Worth*, which was curated by Emily Stamey at the Weatherspoon Museum of Art, University of North Carolina, Greensboro. Programming throughout the run of the exhibition will encourage visitors to investigate both the materials and techniques of gilding and the ways in which gold has been used across temporal and geographic boundaries as a way to indicate value and worth. Be sure to make time to visit the exhibition between February 3 and June 22 since, in the words of Dartmouth-favorite Robert Frost, "Nothing gold can stay."

This exhibition's presentation at the Hood Museum Art, Dartmouth, is generously supported by the Ray Winfield Smith 1918 Memorial Fund. H



(left) Shinji Turner-Yamamoto, *Pentimenti #120*, 2020, gypsum plaster mold of 400-million-year-old coral fossil bed, 24k gold leaf, gesso, clay bole, animal glue, and natural resin. Courtesy of the artist and Sapar Contemporary, New York. © Shinji Turner-Yamamoto, photo courtesy of the artist and Sapar Contemporary, New York

(right) Stacy Lynn Waddell, *Untitled (Floral Relief 1640)*, 2022, 22k gold leaf and acrylic medium on paper. Courtesy of the artist and Candice Madey, New York.

GATHER, MOVE, RESONATE: NICK CAVE AND JEFFREY GIBSON

MICHAEL HARTMAN

Jonathan Little Cohen Associate Curator of American Art

JAMI POWELL

Associate Director of Curatorial Affairs and
Curator of Indigenous Art

ALISA SWINDELL

Associate Curator of Photography

Featuring two visually striking textile-based sculptures by acclaimed artists Nick Cave and Jeffrey Gibson, *Gather, Move, Resonate* invites us to grapple with our shared humanity through generosity, play, movement, and sound. Both artists explore the complexity and fluidity of identity using a variety of found, reclaimed, familiar, and unexpected materials that relate to African diasporic and Native American cultural practices, including Egúngún masking traditions and Ojibwe jingle dresses. For both artists, the process of gathering materials for these other-than-human figures also becomes a metaphor for bringing together multiple ideas and groups of people. The movement and activation of these and other works by Cave and Gibson blur the traditional distinctions between costume, performance, and sculpture.

Cave constructed his first *Soundsuit* in 1992 in response to the police beating of Rodney King. His fantastical suits of armor made from reclaimed and discarded materials such as Easter grass, mirrors, yarn, wires, and netting camouflage the wearer's body. In this way, they spare the wearer judgment based on one's identity and serve as a visual embodiment of social justice, simultaneously representing protection and empowerment.



Gibson is a multidisciplinary artist whose work explores the complexity and fluidity of identity and critiques the exclusion and erasure of Indigenous artistic traditions from the history of Western art. His large, looming figure titled *WHAT DO YOU WANT? WHEN DO YOU WANT IT?* was constructed from driftwood and draped in a canvas that the artist painted, washed, and adorned with fringe, metal studs, beads, and jingles.

Both works in this exhibition suggest the possibility of inhabiting a space beyond the body, one where the wearer is free of societal constraints of race, gender, class, or sexual orientation. When activated, the swoosh of Cave's suit and the healing jingles of Gibson's work reverberate with sounds that evoke feelings of calm, joy, or even unease.

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

(left) Nick Cave, *Soundsuit (NC.06.019)*, 2006, appliquéd knitted and crocheted fabric, plastic netting, Easter grass, cellophane and mylar ribbon, plastic tubing, sequins, mirrors, beads, yarn, and paint, mounted on a commercial mannequin. Hood Museum of Art, Dartmouth: Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2022.53. © Nick Cave. Courtesy of the artist and Jack Shainman Gallery, New York.

(right top) Jeffrey Gibson, *WHAT DO YOU WANT? WHEN DO YOU WANT IT?*, 2016, driftwood, hardware, recycled wool army blanket, canvas, glass beads, artist-owned repurposed painting, artificial sinew, metal jingles, metal studs, nylon fringe, nylon ricrac, high-fire glazed ceramic. Hood Museum of Art, Dartmouth: Purchased through the Evelyn A. and William B. Jaffe Fund, the Acquisition and Preservation of Native American Art Fund, the Contemporary Art Fund, the William S. Rubin Fund, and the Anonymous Fund #144; 2017.47. © Jeffrey Gibson

(right bottom) View of *Gather, Move, Resonate: Nick Cave and Jeffrey Gibson*, on view in Kaish Gallery. Photo by Rob Strong.



CALENDAR HIGHLIGHTS: JANUARY–MARCH 2024

Join us for lectures with scholars and discussions with artists. Contribute to important conversations on current issues and take a closer look at works in the collection. Please note that some programs require online registration. We can't wait to see you in the galleries this winter!

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.

13 January, Saturday
2:00–3:00 pm

17 February, Saturday
2:00–3:00 pm

9 March, Saturday
2:00–3:00 pm



Visitors on an exhibition tour of *Homecoming*, fall 2023. Photo by Rob Strong.

JANUARY

12 January, Friday
4:00–4:45 pm

A SPACE FOR DIALOGUE GALLERY TALK

Molly Rouzie '24,
Homma Family Intern

The museum's campus engagement intern will introduce her student-curated exhibition of contemporary collection highlights.

20 January, Saturday
1:00–4:00 pm

MAKER DROP-IN

Give yourself a break with a self-guided artmaking activity in the Russo Atrium. Materials provided. For all ages and no experience necessary. Drop by anytime during the program.

FEBRUARY

1 February, Thursday
12:30–1:30 pm

EXHIBITION TOUR ***Liquidity***

Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, will introduce the exhibition. No registration required. Please meet in the Russo Atrium five minutes early.

8 February, Thursday
5:00–6:30 pm

WINTER OPENING EVENT

Celebrate our exhibitions! Learn about what's new on view, discover upcoming programs, and enjoy an evening of in-gallery exploration, live music, refreshments, and remarks from Virginia Rice Kelsey 1961s Director John R. Stomberg.

10 February, Saturday
1:00–4:00 pm

LUNAR NEW YEAR CELEBRATION **Pop-up Exhibition and Maker Drop-In**

Celebrate Lunar New Year with a special pop-up exhibition of selected artworks not currently on view by Asian and Asian-diaspora artists and a guided artmaking activity in the Russo Atrium. For all ages. Refreshments will be served!

15 February, Thursday
5:00–6:00 pm

Gilman Auditorium

LECTURE

**"The Work of Artist
Kwame Brathwaite"
Kwame Brathwaite Jr.**

A presentation about the work and archive of artist Kwame Brathwaite by his son, Kwame Brathwaite Jr., followed by a Q&A. Brathwaite's work is featured in the exhibition *And I'm Feeling Good*, on view through April 13.

MARCH

22 February, Thursday

5:00–7:00 pm

HOOD AFTER 5

By students, for students! Enjoy a lively mix of art, music, and entertainment at this popular event. Organized and hosted by the Museum Club, and free and open to all Dartmouth undergraduate and graduate students.

24 February, 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 sculpture together and engage in hands-on activities inspired by the winter exhibition *Gather, Move, Resonate*. Nick Cave's *Soundsuit* and Jeffrey Gibson's *WHAT DO YOU WANT? WHEN DO YOU WANT IT?* feature reclaimed and unexpected materials and invite us to explore contemporary art with play, movement, and sound. For children ages 4–5 and their adult companions. Space is limited; register for this free workshop online.

24 February, Saturday

2:30–4:00 pm

FAMILY WORKSHOP

Let's Get Joyful!

Together, children and their adult caregivers will learn about the photography exhibition *And I'm Feeling Good: Relaxation and Resistance*, which celebrates joy in African American life, and *Gather, Move, Resonate*, which features two life-sized sculptural works by acclaimed artists Nick Cave and Jeffrey Gibson. In the studio, we will make our own artwork using unexpected materials. For children ages 6–9 and their adult companions. Space is limited; register for this free workshop online.

29 February, Thursday

6:00–7:30 pm

STUDIO SESSION

Gilding

This interactive maker workshop for adults is inspired by *Gilded: Contemporary Artists Explore Value and Worth*. Artists in this exhibition gilded images of graffiti and sidewalks, cardboard boxes and architectural fragments; they ask us to see the beauty in what we so often overlook and honor that which we so often throw away. No experience necessary; register for free online.

All smiles during Community Day, fall 2023. Photo by Rob Strong.

8 March, Friday

5:00–7:00 pm

Kim Gallery

SPECIAL PERFORMANCE

“Call of Kinnaru: New Ancient Music”

Join John C. Franklin, Professor and Chair, Classics, at the University of Vermont, as he performs with his four-piece group, The Call of Kinnaru, consisting of voice, lyres, double-pipe (aulós), and frame-drum (týmpanon). Their repertoire includes notated music surviving from antiquity and “new ancient music” for Euripides' *Helen* and Aristophanes' *Clouds* and *Frogs*. This performance will include discussion with the audience. Reception follows in Russo Atrium. Space is limited; please register online. Supported in part by the “Ancient Worlds, Modern Communities” initiative of the Society for Classical Studies.

14 March, Thursday

5:00–6:00 pm

EXHIBITION TOUR

And I'm Feeling Good: Relaxation and Resistance

Alisa Swindell, associate curator of photography and curator of the exhibition, will lead the tour. Gather in Albright Gallery five minutes prior to the start time.

16 March, Saturday

1:00–4:00 pm

MAKER DROP-IN

Give yourself a break with a self-guided artmaking activity in the Russo Atrium. Materials provided. For all ages and no experience necessary. Drop by anytime during the program.

28 March, Thursday

5:00–6:00 pm

Gilman Auditorium

THE JONATHAN KOBAL FOUNDATION COLLECTION LECTURE

“The Narrativization of Glamour in Film Noir”

Patrick Keating, Trinity College

In the 1940s, film noir adopted many of the visual techniques of 1930s glamour photography to juxtapose photographs with text to define glamour in narrative terms, as the culmination of a process of transformation. Professor Keating, whose most recent publication is *The Dynamic Frame: Camera Movement in Classical Hollywood Cinema* (Columbia University Press, 2019), will discuss examples of this phenomenon.



AND I'M FEELING GOOD: RELAXATION AND RESISTANCE

ALISA SWINDELL
Associate Curator of Photography

IT'S A NEW DAWN
IT'S A NEW DAY
IT'S A NEW LIFE FOR ME
AND I'M FEELING GOOD.

—NINA SIMONE

When Nina Simone sang these words in 1965, she gave voice, with beautiful vitality and bravado, to a generation of African Americans who were seeing some success in the civil rights movements they had been fostering since the mid-1950s. These words became shorthand for embracing Black joy.

Taking its title from this song, *And I'm Feeling Good: Relaxation and Resistance* likewise celebrates joy in African American life. It uses photographs from the Hood Museum's collection—and a unique wallpaper in the gallery—to consider various aspects of day-to-day existence that offer joy even in the face of challenges. It features several recent acquisitions, including the work of pivotal photographers Gordon Parks and Kwame Brathwaite, and its vibrant wallpaper, titled *Back in the Days*, is the product of a recent collaboration between pathbreaking hip-hop photographer Jamel Shabazz and multidisciplinary artist Anders Jones.

These three photographers—Parks, Brathwaite, and Shabazz—represent several generations of artists capturing Black life from a well-rounded, sympathetic, and occasionally outright jubilant perspective. Parks was the first African American photojournalist for *Life* magazine, and by the 1950s he was well known for his compelling photo essays. The works included in *And I'm Feeling Good* are from his 1956 Alabama series, done for *Life*, that looked at the impact of segregation on local African Americans. Over a decade later,



Kwame Brathwaite, untitled (children on swing set, Harlem, NY), 1971, printed 2022, archival pigment print. Purchased through the Contemporary Art Fund and the Sondra and Charles Gilman Jr. Foundation Fund, 2023.1.2. © Kwame Brathwaite. Image courtesy of Philip Martin Gallery and the Kwame Brathwaite Archive.

photographer and activist Kwame Brathwaite was supporting and bolstering the “Black is beautiful” movement by co-founding several organizations while developing his artistic vision. His photographic subjects, from the women in the Grandassa Model Group (an agency he co-founded with his brother) to the goings-on of Black daily life in New York City, documented and honored the movement. In the early 1980s, the young photographer Jamel Shabazz captured New York’s nascent hip-hop scene and the visual and fashion culture that developed within it. The exhibition’s wallpaper incorporates Shabazz’s early images, including young men in Kangol hats holding oversized tape players and stylish girls in gold door-knocker earrings, within its traditional damask pattern.

Drawing upon the work of these photographers and others, *And I’m Feeling Good* recognizes the many ways that joy manifests itself in the African American community when individuals unabashedly embrace what makes them feel good—children playing, family dynamics, non-European notions of beauty, and other sources of pleasure, leisure, and even exuberance. In addition, the simple acts captured in these works represent forms of resistance to oppression at an interpersonal or systemic level—forms at once supported and embraced as a means of survival within the African American community.

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

Exhibition Playlist

To complement and enhance the exhibition, a curator-compiled Spotify playlist will play in the exhibition’s gallery on Thursdays throughout the run of the show. Scan now to enjoy a preview!



(top) Gordon Parks, untitled, negative 1956, print 2022, archival pigment print. Purchased through the Mrs. Harvey P. Hood W’18 Fund, 2022.27.4. Courtesy of and copyright The Gordon Parks Foundation.

(bottom) Jamel Shabazz and Ether and Earth by Anders Jones, *Back in the Days*, 2022, sapphire-blue textured-fabric wallpaper. © Jamel Shabazz and Anders Jones. Courtesy of the artist.





IN THE COMMUNITY

WHAT OUR YOUNGEST LEARNERS CAN TEACH US

KATIE COGGINS
Museum Educator

Before we had even entered the galleries, one preschool visitor emphatically announced, “I’m feeling very *explorious* about this museum.” Whether she meant curious, excited, or ready to explore, her creativity and enthusiasm set the tone for the entire visit.

Last summer, preschoolers from the Child Care Center in Norwich visited the *Painter’s Hand* exhibition several times. During the visits, we read stories about art, made art, looked at art, and shared how we felt about art. The children grew more confident as they engaged with new ideas and became empowered to trust their own judgment. Our time together in the galleries fostered a sense of belonging in the Hood Museum that I hope will endure.

Looking at walls filled with abstract art, the children made connections with their own experiences, telling me how a Helen Frankenthaler work reminded them of painting they did at school or how a Louise Fishman work reminded them of saltwater. The children used their minds, senses, and bodies to respond to the art. They lay on the floor to look at a John Walker painting from a new angle, then did a wiggling “rain dance” movement to demonstrate how the glistening, dripping painting by Pat Stier made them feel. The whole visit felt open and spontaneous in a way that I have rarely

experienced. Not yet hampered by conventional thinking, the children seemed to see the world as artists do, in ways that are fresh and utterly original.

Each child approached the paintings differently. Some ran right to what caught their eye with no hesitation. Others, not wanting to commit to a favorite too hastily, meandered shyly around the gallery. Their hesitation was not the same as that I once felt about abstract art. My hesitation was fueled by embarrassment that I did not “get” it—that I wasn’t cool enough to understand what abstract art was all about, and somehow everyone else was. The children instead seemed to start from a position of strength: “I wonder which of these will be my favorite?” With no preconceived notions to work against, they just needed time to get to know these works, to see what these paintings had to say and share, like meeting a room full of new friends.

How great would it be if all museum visitors stepped into the Hood Museum with the spirit of a four-year-old? **H**



ON CAMPUS

CAMPUS COLLABORATION SHOUTOUT

In May 2023, Hood Museum Programs and Events Manager Sharon Reed was awarded the Dartmouth College Lone Pine staff recognition award for being a peerless collaborator. In her position, Sharon works with museum staff, Dartmouth faculty, students, campus groups, and external partners to organize both formal and informal engagements at the museum. A spirit of generosity and teamwork is evident in all of Sharon’s work, and we are thrilled to share her honor here. **H**

(left) Children from the Child Care Center exploring the exhibition *The Painter’s Hand*, summer 2023. Photo by Rob Strong.

(right) Sharon Reed receives the Lone Pine Collaboration Award from Provost David Kotz ’86. Photo by Kata Sasvari. Courtesy of the Dartmouth College Office of Communications.



WELCOME TO OUR 2023–24 INTERNS!

Left to right, back to front: **Anthony Ball '23/'24**, Homma Family Intern, anthropology; **William David Rogers '25**, Class of 1954 Intern, government and Native American and Indigenous studies; **Colin Donnelly '24**, Class of 1954 Intern, geography; **William Bagger '24**, Class of 1954 Intern, classical archaeology; **Emil Liden '25**, Class of 1954 Intern, art history, digital arts; **Aidan Lee '25**, Conroy Intern, anthropology; **Madyson Buchalski '24**, Conroy Intern, anthropology modified with art history and a minor in history; **Ellie McLaughlin '25**, Levinson Intern, history and art history; **Kaitlyn Anderson '24**, Conroy Intern, cultural anthropology with minors in art history and Native American and Indigenous studies; **Nizhonie Denetsosie-Gomez '25**, Conroy Intern, Native American and Indigenous studies with minors in studio art and art history; **Stella Lindfors '25**, Conroy Intern, art history; **Molly Rouzie '24**, Homma Family Intern, double major in studio art and Italian with a minor in art history. Not pictured: **Duncan Caramichael '24**, Conroy Intern, double major in classical studies and environmental studies; **Ash Chinta '24**, Levinson Intern, neuroscience; **Sebastian Fernandez '24**, Class of 1959 Director's Intern, history with minor in art history; **Marta Hulievska '25**, Class of 1954 Intern, history; **Jeffrey Liu '24**, Class of 1954 Intern, applied mathematics with minors in economics and art history; **Noor Najeeb '25**, Conroy Intern, quantitative social science and Middle Eastern studies; **Caroline York '25**, Class of 1954 Intern, classical studies with a minor in global health. **H**

Photo by Anna Kaye Schulte.

DIRECTOR'S CIRCLE HIGHLIGHTS

PAST TRAVEL

In June 2023, the Hood Museum of Art's Director's Circle traveled to Denver and Aspen, Colorado, for a five-day trip with John Stomberg, Virginia Rice Kesley 1961s Director, and Jami Powell, Associate Director for Curatorial Affairs and Curator of Indigenous Art. This trip brought the group to three museums, seven private collections, and an arts school. Attendees saw artworks by many of artists represented in the Hood's collection, including Joel Shapiro, Kent Monkman, Rose B. Simpson, Frank Stella, El Anatsui, and Cara Romero. A good time was had by all!

UPCOMING TRAVEL

In fall 2024, the Director's Circle will travel to the Hudson River Valley for a tour of historic and contemporary art centers organized by Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, Jami Powell, and John Stomberg. Encompassing work by Indigenous artists, landscape painters, public sculptors, and more, this trip will highlight a range of regional influences, partnerships, and practices present in the Hood Museum's collection.

MEMBERSHIP

Director's Circle members are Hood supporters who make an annual contribution of \$2,500 or more. If you would like to join the Director's Circle or are unsure about your status, please contact Laura Howard, Assistant to the Director and Advancement Manager, at laura.howard@dartmouth.edu. **H**

A LOOK BACK: THE BUILDING IS FIVE

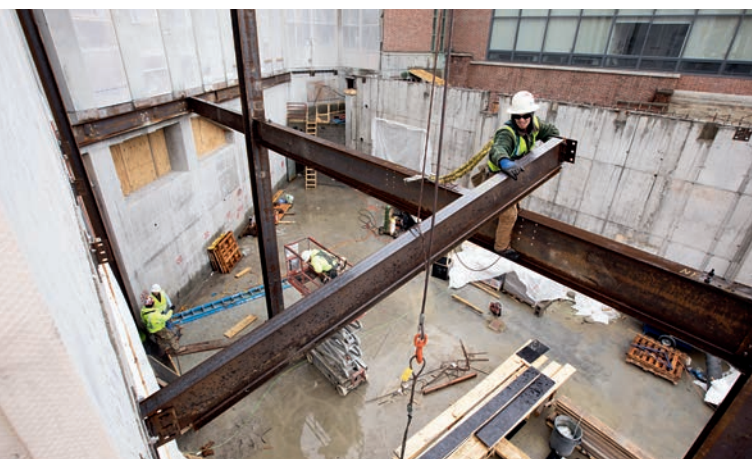
JOHN R. STOMBERG
Virginia Rice Kelsey 1961s Director

Flow. It's uncanny how well Tod Williams and Billie Tsien anticipated the many needs of the new Hood Museum during the design process that led up to the 2019 opening of the expanded and renovated building. Every day, the staff flows through spaces that are both graceful and efficient, performing all the various duties of museum professionals. We move art from storage to the galleries for installation or to the Bernstein Center for Object study for classes. Visitors meander through the museum, enjoying galleries that are architecturally "quiet" to allow for the art to sing out from the walls. Students and community members alike spend time in the atrium, enjoying the atmosphere over a cup of coffee. Regardless of who we were or what we needed, it seems that the architects were always one step ahead of us, designing for our needs while creating a lasting testament to the creative spirit.



In February 2016, Hood Museum art handlers, registrars, and exhibition preparators began packing up the collection.

Photo by Alison Palizzolo.



March 8, 2017: Construction begins!

Photos by Alison Palizzolo.



On April 28, 2017, a lone pine—Dartmouth's symbol—sat atop the final steel beam as it was put into place during the Topping-off Ceremony.

Photos by Alison Palizzolo.



From skeletal to complete! The Hood Museum's new façade is visible from the Dartmouth Green, raising our profile as a distinctive pillar of the arts at Dartmouth. The vitrine window activates the museum's façade and helps us engage campus. Visitors can glimpse artwork from the Green or enjoy a view of Baker Tower from inside the galleries.

In preparation for our reopening celebration on January 19, 2019, museum staff worked long hours to install the sixteen new galleries. Pictured here, former exhibition preparator John Reynolds installs works of traditional African art in Albright Gallery.

Photo by Rob Strong.





Kim Gallery's transformation from 1985 to 2019! An iconic gallery in the museum, it is home to our Assyrian reliefs and once served as the museum's reception space. Thankfully, the expansion included the Russo Atrium, where we now hold receptions and so much more.

(top to bottom: Photo by Jeffrey Nintzel. | Photo by Eli Burakian. | Photo by Michael Moran.)



Before the expansion and renovation, the museum was fortunate to have Bernstein Study-Storage to utilize as a classroom within the museum; enhancing this teaching capacity was a principal objective of the project. We now have the Bernstein Center for Object Study, which includes three smart study galleries that hosted 5,548 Dartmouth students over the past academic year.

(bottom) Photo by Michael Moran.



The museum's once quiet outdoor courtyard (left) has been transformed into a welcoming entrance to the galleries and a lively social and event space. Over the past five years, Russo Atrium has hosted many programs and events for departments across campus. It has also been a place for students to meet, study, and socialize.

Photo by Bruce White.



Thank you to all of our supporters of our expansion and renovation project. What a success it proved to be! We hope you will return again and again and continue to share our Hood Museum experience with us, and on social media, as we realize our vision of advancing learning, care, and connections through the reach and relevance of visual art and material culture.

(right) Photos by Lars Blackmore.

(left) Photo by Rob Strong.

HOOD MUSEUM OF ART
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HOOD QUARTERLY WINTER 2024

