

# HOOD QUARTERLY

HOOD MUSEUM OF ART DARTMOUTH SPRING 2024

2  
DIRECTOR'S LETTER

## SPACES FOR DIALOGUE

3  
VISIT NOW

4  
ON VIEW

## LIVING WITH SCULPTURE

6  
CALENDAR HIGHLIGHTS

## APRIL–JUNE

8  
THE MUSEUM

## MAKING SPACE FOR ALL

10  
THE COLLECTION

## THE YEAR 1899: EARLY HISTORY OF ASIAN ART AT DARTMOUTH

12  
ENGAGEMENT

## IN THE COMMUNITY ON CAMPUS

13  
MUSEUM NEWS

## UPDATE: OPEN ACCESS LAUNCH

(cover) Unknown Bolognese maker, *Pietà*, 16th century, terracotta with traces of gesso and pigment. Museum purchase with support from the Estate of Wallace D. Bradway, Class of 1947; 2022.21.

(right) Dartmouth students in COCO 26.01, *What's in Your Toolbox*, engaged with the exhibition *Homecoming: Domesticity and Kinship in Global African Art* in fall 2023. Photo by Amelia Kahl.

Students were invited to the Hood Museum to meet with Osage Nation leaders and artists in January. Later that evening, they attended the Hopkins Center's "Osage Nation Leaders & Artists in Conversation," moderated by museum curator Jami Powell, to discuss the film *Killers of the Flower Moon* and questions around art and sovereignty. Photo by Rob Strong.

Dartmouth students in FREN 11, *Intensive French*, visited the Bernstein Center for Object Study to view objects selected as a part of their class discussion. Photo by Amelia Kahl.

(back cover) Visitors explore *Gilded: Contemporary Artists Explore Value and Worth* at the Winter Opening Event, winter 2024. Photo by Rob Strong.

### 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–Sunday  
10:00 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 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

### HOOD QUARTERLY

Spring 2024

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# DIRECTOR'S LETTER

## SPACES FOR DIALOGUE



Photo by Rob Strong.

With the arrival of Dartmouth's new president, Sian Beilock, the Hood Museum has an opportunity to redouble its relevance to campus priorities. President Beilock has outlined five key goals that will position Dartmouth for a bold role in educating leaders for the next century. The museum can help to advance all these planned initiatives, from increasing awareness of mental health challenges to promoting innovation and creativity, and we can examine more of them in future letters. For now, I would like to address one of the strongest congruences between the president's vision and the Hood Museum's actions—our basic philosophy of social engagement with the contemporary world through exhibitions and programs designed to encourage the constructive exchange of ideas.

One of the five planned hallmarks of President Beilock's administration is the "cultivation of brave spaces that foster dialogue across difference." She wants to promote an environment where difficult conversations can be achieved in an atmosphere of mutual respect. Fortuitously, the work of the museum already directly supports this key goal for the College. We have long provided a rich environment for the consideration of the world's toughest problems in the company of art of awesome power and visual originality.

At the Hood Museum, we have learned from students, faculty, staff, and the community that we need not provide a place for firm answers. Instead, we fulfill our mission when we create an environment that encourages productive *questions*. Taking a cue from the title and purpose of our long-established student curatorial series, *A Space for Dialogue*, we promote communication through open-ended exhibition projects. We start with the art: who made it, when, of what, and, perhaps, why. With this baseline information, we explore the many roles the work of art can play in a variety of contexts related to contemporary life. We have found that when we center art in a heated exchange of ideas, it can help ease the tension and allow for more productive conversation.

Essentially, if disagreements harden into two opposite sides, then confrontation is almost inevitable. But art can occupy a third side, providing a non-personal focus for discussion. By triangulating arguments with art, the museum offers paths toward meaningful dialogue on many of the most challenging topics facing us today. We do not pretend to have all the answers but believe that, by providing an arena for full consideration of a multitude of ideas, we can offer hope and civility in a world that is desperately in need of both.

**John R. Stomberg**  
Virginia Rice Kelsey 1961s Director

## STAFF

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**Emily Andrews**, Native American Graves Protection and Repatriation Act (NAGPRA) Research Assistant  
**Kerianne Armelli**, Project Manager, Osteology Review and Repatriation Coordination  
**Jenna Blair**, Campus Engagement Manager  
**Alex Bortolot**, Deputy Director  
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**Catherine Burak**, Gallery Attendant  
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**Rosa Desmond**, Visitor Services Guide  
**Sean DuMont**, Visitor Services Guide  
**Hannah Eaton**, Visitor Services Guide  
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**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



## EXHIBITION HIGHLIGHTS

### ON VIEW THROUGH 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.

### ON VIEW THROUGH MAY 25, 2024 **HOMECOMING: DOMESTICITY AND KINSHIP IN GLOBAL AFRICAN ART**

Emphasizing the role of women artists and feminine aesthetics in crafting African and African diaspora art histories, *Homecoming* surveys themes of home, kinship, motherhood, femininity, and intimacy in both historical and contemporary works.

### ON VIEW THROUGH 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.

### ON VIEW THROUGH NOVEMBER 24, 2024 **LIQUIDITY: ART, COMMODITIES, AND WATER**

Playing upon the dual definitions of liquidity—liquid assets bought and sold, as well as liquid substances—this exhibition mines the historical connections between art, water, and commodities

(top) Inspired by the sculptures on view in *Gather, Move, Resonate*, community members worked through various creative writing prompts during our Adult Workshop: Expressive Writing program. Photo by Rob Strong.

(bottom) Cover of the exhibition catalogue *Living with Sculpture: Presence and Power in Europe, 1400–1750*.

### ON VIEW THROUGH MARCH 22, 2025 **LIVING WITH SCULPTURE: PRESENCE AND POWER IN EUROPE, 1400–1750**

The role of sculpture as a commemorative and connective tool is newly evident in today's debates about monuments and cultural patrimony. Sculpture manipulates notions of history, forges bonds between distant places, and promotes future actions, as this exhibition shows.

### ON VIEW APRIL 20–JULY 21, 2024 **AN INSTANT OUT OF TIME: SHAPING A COLLECTION**

Exploring how the Hood Museum's photography holdings are being developed to best respond to the institution's teaching mission.

## AVAILABLE NOW ON AMAZON

To coincide with the exhibition of the same name, the elegant publication *Living with Sculpture* includes five thematic essays, extended catalogue entries for 121 objects, and an illustrated checklist of 114 additional objects from the important collection of early modern sculpture at the Hood Museum of Art, Dartmouth. Published by the museum, distributed by The Pennsylvania State University Press, and produced by Marquand Books, Seattle.



# LIVING WITH SCULPTURE: PRESENCE AND POWER IN EUROPE, 1400–1750

ELIZABETH RICE MATTISON

Andrew W. Mellon Curator of Academic Programming and Curator of European Art

ASHLEY B. OFFILL

Curator of Collections

**S**culpture surrounds us in our daily lives as fountains, monuments, and architecture. It is also in our homes, much as it was during the medieval period and the Renaissance. For example, the sculptor Giambologna (1529–1628) created his *Flying Mercury* for a fountain to delight viewers in a dining hall or private garden (fig. 1). The exhibition *Living with Sculpture: Presence and Power in Europe, 1400–1750* showcases the roles of sculpture in the houses, churches, and public spaces of Europeans in this period.

Recent examinations of sculpture suggest the singular presence and power that it holds for its makers, patrons, and audiences. The dynamism of sculpture became particularly evident in the 15th and 16th centuries with the explosion of interest in purchasing mass-produced objects such as plaquettes and small-scale bronzes. Innovations in the technology of making sculpture allowed artists to expand their markets and create new types of artworks.

Bringing together a variety of three-dimensional objects and related artworks, this exhibition demonstrates how makers and audiences exploited the engaging and tactile characteristics of bronze, wood, and stone. Whether given as tokens of affection, cast to memorialize events, designed to promote faith, or used in everyday life, these sculptures engaged their spectators in dialogues of devotion, authority, and intimacy. Among the most personal items were portrait medals. Featuring a face on one side and an allegorical or emblematic scene on the other, these objects became markers

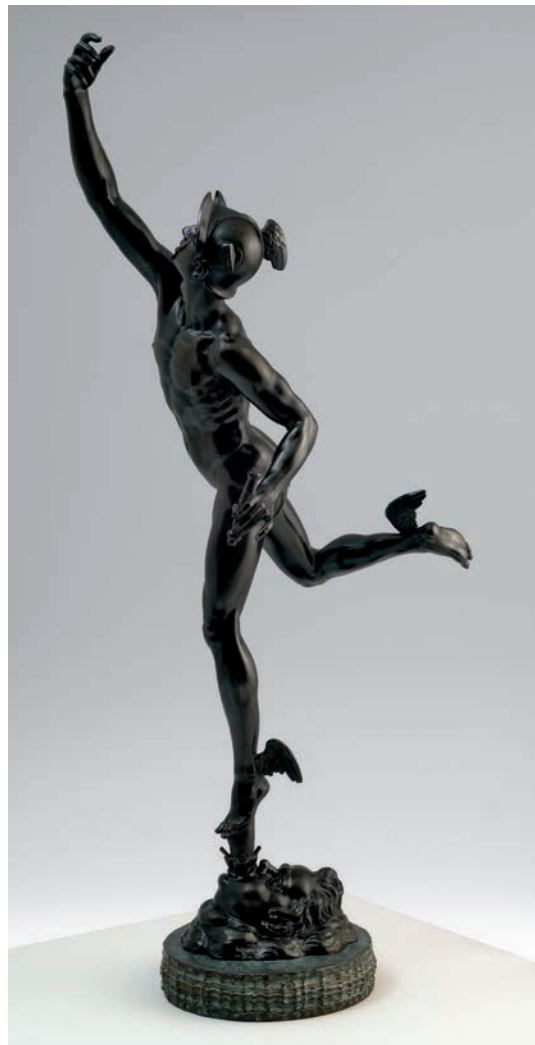
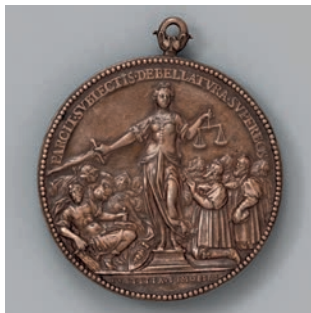


Fig. 1: The exhibition catalogue initiated new photography that emphasizes the three-dimensionality of sculpture. Antonio Susini, after Giambologna, *Flying Mercury*, about 1600, bronze. Roger Arvid Anderson Collection—250th Anniversary Gift, 1769–2019; 2016.64.1.

of identity. Celebrating the triumph of Gustavus Adolphus at the Battle of Brietenfeld near Leipzig in 1631, the Swedish king's portrait medal features his profile on the face and an allegory of justice and victory on the reverse (fig. 2). This medal was possibly given as a gift to soldiers for their valor in service to the ruler.



Individuals avidly collected medals as a way of materializing their social networks. Collectors gathered these objects in chests and drawers or hung them on the wall to publicize their connections to depicted rulers, allies, and even religious figures. In the exhibition, we recreate some of the bonds preserved and forged in medals. Installations reunite husbands and wives, fathers and sons, kings and vassals (fig. 3). The exhibition also features a collector's table, which evokes a space for artistic contemplation found in a 16th-century home. The placement of statuettes, plaquettes, and an inkwell in the galleries echoes the ways disparate objects would come together to promote their owner's intellect and status.

In addition to personal relationships, sculpture was a key part of religious experience. Churches were filled with carved altarpieces, statues of saints, reliefs of biblical narratives, and objects used in devotional practice. These sculptures were not passive occupants of this space; rather, they were activated through touch, smell, flickering candles, and sounds of religious ritual. A carved sculpture of a woman's head would have held a relic, a physical remainder of a saint, and offered a connection to her divine presence (fig. 4).



Almost life-sized, painted with a sweet expression and bright colors, the saint seems to come alive.

The exhibition is accompanied by a richly illustrated catalogue featuring new research and photography of the Hood Museum's important collection. Many of these works have never been on display before; together, they attest to the central role that sculpture played in giving shape to the daily lives of people across social classes in Europe. See page 3 for more details.

*This exhibition and its corresponding catalogue are organized by the Hood Museum of Art, Dartmouth, and generously supported by the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund, and by grants from the Gladys Kriebel Delmas Foundation and the Samuel H. Kress Foundation. H*



(left) Fig. 2: Unknown Swedish maker, King Gustavus Adolphus of Sweden (obverse); Justice with the Vanquished and Penitent (reverse), 1631, bronze. Roger Arvid Anderson Collection—250th Anniversary Gift, 1769–2019; 2016.64.152.

(right top) Fig. 3: Exhibition curators Elizabeth Rice Mattison and Ashley Offill consider medals for inclusion in *Living with Sculpture*. Photo by Alison Palizzolo.

(right bottom) Fig. 4: Unknown Tyrolean or Swabian sculptor, reliquary bust of a crowned saint, about 1500, polychromed and gilded wood. Purchased through a grant from the Henry Moore Foundation and funds from the deaccessioning of an anonymous gift, by exchange; 2022.14.



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.

## 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.

**20 April, Saturday**  
**2:00–3:00 pm**

**11 May, Saturday**  
**2:00–3:00 pm**

## APRIL

**4 April, Thursday**  
**5:00–7:00 pm**

### OPEN-MIC NIGHT *Gilded Reflections*

Join the Hood Museum for an open-mic night in the galleries in connection with the exhibition *Gilded: Contemporary Artists Explore Value and Worth*. Poetry and short spoken-word performances in any language are welcome. Reflections that resonate with the exhibition themes are encouraged but not required. Email [ashley.b.offill@dartmouth.edu](mailto:ashley.b.offill@dartmouth.edu) to sign up for a time slot; limited slots will also be available on the night of the event without prior registration.

**10 April, 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 by the Hood Museum for the current exhibition *Homecoming: Domesticity and Kinship in Global African Art*. Moderated by former Hood Museum curatorial research associate and curator of *Homecoming* Alexandra Thomas.



And I'm Feeling Good: Relaxation and Resistance during the Winter Opening event. Photo by Rob Strong.

**11 April, Thursday**  
**4:30–5:15 pm**

### A SPACE FOR DIALOGUE GALLERY TALK *Sports Culture: Gender, Belonging, and Nationhood*

Hood Museum Conroy Intern Madyson Buchalski '24 will introduce her student-curated exhibition, which explores how identity is constructed and communicated through sports. The artworks come from various cultures and historical moments from the 19th through the 21st centuries and engage with topics such as cultural pride, the assertion of state power, collective nationality, and gender expectations. This program will be streamed to the Hood Museum's Facebook page.

**13 April, Saturday**  
**10:00 am–12:00 pm**

### STUDIO SESSION Ukrainian Pysanky

This maker workshop for adults gives participants a chance to learn about the rich artmaking traditions of Ukraine. Participants will begin with a special viewing of Ukrainian handicrafts in the museum before learning how to make their own pysanky egg in the studio. Pysanky decorating will be taught through Zoom by Ukrainian artist Tetyana Konoval, with hands-on support from museum staff. No experience is necessary for this free workshop, but registration on our website is required.

**25 April, Thursday**  
**5:00–6:00 pm**

### ARTIST TALK "Personalizing Mass Incarceration: Exploring American Justice and Injustice"

**Titus Kaphar**

Extending from the four works from his *Jerome Project* currently on view in *Gilded*, artist Titus Kaphar will explore what has inspired his current work. Reception to follow in the Russo Atrium.



Artist Titus Kaphar. Photo by Mario Sorrenti.



**27 April, Saturday**

1:00–4:00 pm

## COMMUNITY DAY

### *Gilded*

For all ages! Join us for this free drop-in program to see the exhibition *Gilded* and learn about how contemporary artists rework older artforms and use gold to highlight the ordinary. Try artmaking activities that upcycle everyday materials and enter a free raffle to win surprise goodies. Following the theme of upcycling, **rePlay Arts** will join us at the event with a lightly used craft supply giveaway. No registration required.

## MAY

**2 May, Thursday**

3:00–3:45 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 contemporary artists in the exhibition *Gilded*. For children ages 4–5 and their adult companions. Space is limited; register for free online.

**2 May, Thursday**

3:00–6:00 pm

## MAKER DROP-IN Board Games!

This drop-in program for all ages invites you to try new mediums or tools with a self-guided artmaking activity. Come by the atrium to give yourself a break, meet new folks, and make a creative project. We will have a variety of materials available for visitors to create (and play!) their own board games. All materials provided and no experience necessary.

**9 May, 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

The Hood Museum hosted its first Lunar New Year Celebration event in February 2024. Photo by Lars Blackmore.

**17 May, Friday**

4:00–4:45 pm

## A SPACE FOR DIALOGUE GALLERY TALK

### *Coffee and Tea in Art: A Brew of Cultural Symbolism, Solace, and Introspection*

Hood Museum Class of 1954 Intern Jeffrey Liu '24 will discuss his student-curated exhibition exploring how the cultural symbolism of coffee and tea is reflected in art. At times, artists feature coffee and tea to symbolize stability and reflect broad, popular sentiment. Additionally, their routine enjoyment across cultures provides a unique artistic window into self-reflection and everyday experiences. This program will be live streamed to the Hood Museum's Facebook page.

**18 May, Saturday**

1:00–3:00 pm

## SPECIAL PROGRAM Multilingual Day

Come celebrate the many languages of our community with a day at the museum! Drop in with a friend or meet new folks to speak shared or different languages, have conversations about art, and try some artmaking. Two guided bilingual close-looking experiences in Spanish and Mandarin will be offered. Language speakers of any level welcome. For all ages; no registration required.

**23 May, Thursday**

5:00–6:00 pm

## THE MANTON FOUNDATION ANNUAL OROZCO LECTURE

### “Spanish American Art as an Archive of the World”

Ilona Katzew, Curator and Head, Latin American Art, Los Angeles County Museum of Art

After the Spaniards began colonizing the Americas in the late 15th century, artists working there drew from a range of traditions—Indigenous, European, Asian, and African—reflecting the interconnectedness of the world. Private homes and civic and ecclesiastic institutions soon teemed with imported and local objects. This confluence of riches signaled the status of the Americas as a major emporium—what one author described as “the archive of the world.” In light of the rising interest in Spanish American art internationally, this talk will address the pivotal role that museums can play in shaping the field and promoting discussion.

## JUNE

**7 June, Friday**

3:00–4:00 pm

## MIMOSAS AT THE MUSEUM

The Hood Museum of Art invites members of the Class of 2024 and their families to Mimosas at the Museum. Join us for light refreshments, music, giveaways, and (of course) mimosas!



# MAKING SPACE FOR ALL

NEELY MCNULTY  
Hood Foundation Curator of Education



In her now classic 2010 book *The Participatory Museum*, Nina Simon asks, “How can cultural institutions reconnect with the public and demonstrate their value and relevance in contemporary life?” It starts, she argues, when visitors actively engage as cultural participants rather than remain simply passive consumers.

Simon defines the participatory museum as one where audiences can create, share, and connect with each other around content. Well-designed participation is a strategy that addresses specific and common questions museums face. How do we encourage personal investment in our museums? How can we offer platforms to build

community in which visitors can exchange ideas and connect with each other in our galleries even when we are not there to facilitate conversations? How can we demonstrate that we prioritize sharing multiple perspectives and stories? How can we give people opportunities to express themselves creatively and contribute to the content of the museum? Lastly, museums can be intense. How can we provide places to rest and refuel?

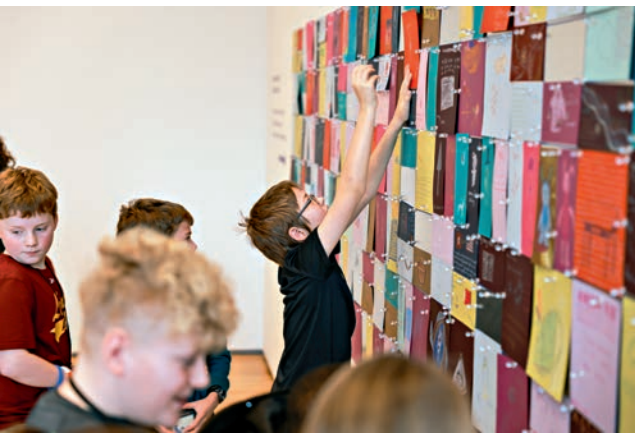
These questions directed the planning and design of *Make Space*, an opt-in activity space for all that was located last fall and winter in Engles Gallery, which was installed with a sofa for socializing and two tables for making. The activity

View of *Make Space: Stories We Carry* in Engles Gallery. Photo by Rob Strong.



offered in this space, called *Stories We Carry*, took inspiration from Bhasha Chakrabarti's quilted work *It's a Blue World*, featured in an adjacent gallery. Chakrabarti's work considers the global histories of the plant indigo from its earliest uses to the present day. It also invites us to think about how Chakrabarti uses mending as a metaphor for relationship repair and growth.

In the *Make Space* gallery, one wall featured information about indigo, the dye used to make Chakrabarti's quilt. A second wall featured a prompt in which visitors were invited to consider how objects we cherish can accrue meaning through use and even act as portals to memories. Visitors were encouraged to think about an object from their lives that had been passed down or come to them secondhand. Using colored pencils and paper to draw that object and write its story, they could consider questions such as the following: How did it come to you? What makes this object special? Has it been mended? What is its journey; what has it seen? They could add their completed drawings and stories to a long metal wall, gridded with tape to suggest a quilt. With magnets, visitors moved drawings around and actively changed the composition week in and week out.



Within five months, visitors of all ages had added nearly 1,000 drawings and stories, representing a range of divergent perspectives and experiences like these:

(A drawing of a bottle holding soil) *Ancestral soil from the adobe house my grandfather built during the Guatemalan civil war. The small building housed my childhood kitchen. Memories of raw tomatoes, running with the dogs, and playing in the corn fields. All gone after the earthquake. I carry it with me to remember where I am from and as a thank you to the hands that provided sustenance in it.*

(A drawing of a bike) *My friend MR.SURLY took me over mountains, thru mud, to class, to work, to the beach, to soccer, with friends or alone, but always forward, and always back home.*

(A face drawn in several shades) *My pigment has been passed down generation to generation for centuries. Its journey began in Africa and has settled in the US today. It has seen everything, but its journey is far from OVER.*

As we plan forward at the Hood Museum, what can we learn from the success of this experiment? Participation is more likely when activities are scaffolded so that people understand expectations and feel motivated to engage with confidence. The simple prompts in this activity encouraged multidirectional content experiences across all audience sectors, if visitors opted in. Structured around a theme, the prompts functioned as a set of constraints that focused participation and motivated an authentic personal response. Visitors could read different perspectives, wonder about others' experiences, creatively express their ideas, and make meaning on their own terms—all outcomes that align with our values as an institution that centers art and people in teaching and learning. **H**

(left) Fifth-graders from Lebanon Middle School left their own mark on the *Make Space* wall during their visit in the winter of 2024. Photo by Rob Strong.

(right) Local educators visited *Make Space* as a part of the Hood Museum's Images and ArtStart K-12 teacher orientation, fall 2023. Photo by Randall Kuhlman.

# THE YEAR 1899: EARLY HISTORY OF ASIAN ART AT DARTMOUTH

HAELY CHANG

Jane and Raphael Bernstein Associate Curator of East Asian Art

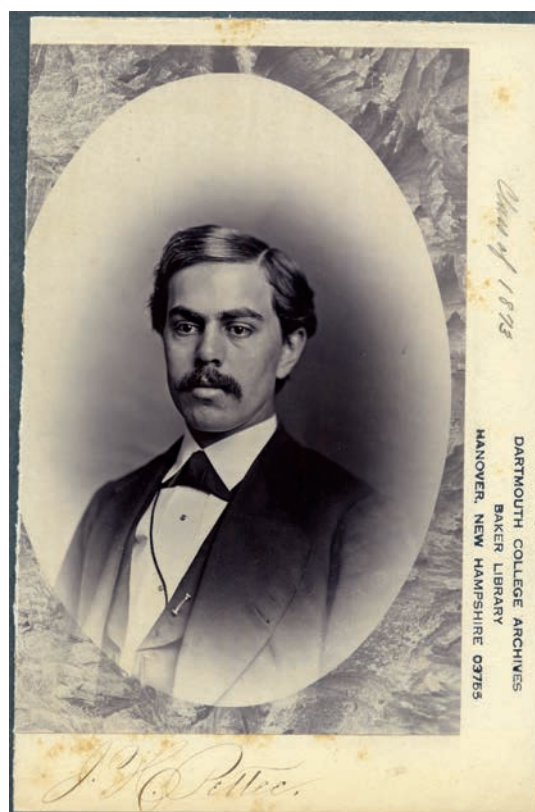
Since arriving at the Hood Museum of Art in the fall of 2023, I have spent my days slowly picking through the Asian art collection, looking for moments of inspiration and vision. What does this collection have to offer?

What can I offer to it? As the first curator of East Asian art at the Hood Museum, I have the special opportunity to provide the love and care this collection deserves, and I will start this quest by shining some light on where it all began.

What are the earliest Asian art objects to enter the College's collection? In 1899, Reverend James H. Pettee, Class of 1873, gifted a group of Japanese and Ainu objects to the Butterfield Ethnographical Museum of the Department of Sociology at Dartmouth.<sup>1</sup> During his service as a missionary in Okayama, Japan, from 1879 to 1919, Pettee acquired the objects he brought to Dartmouth when he returned to Hanover in 1898 for the reunion of his class.<sup>2</sup> Forty-eight of these works remain at the Hood Museum, including everyday objects such as a tobacco box, snowshoes, and a kettle, along with pieces of Edo period armor and 19th-century Ainu attire. The collection reflects Pettee's aspiration to comprehend Japan through its cultural objects, acquired from every corner of the country.

Curiosity, however, was never the sole impetus for Pettee's collecting. In the same year as his donation, Pettee contributed a short piece entitled "Old Dartmouth and New Japan" to the student newspaper, *The Dartmouth*. After briefly introducing Japan as a nation that Americans "had barely discovered upon the map of the world," he described how Dartmouth alumni, including himself, were contributing to the "onward, upward movement of that progressive nation [Japan]" as missionaries and educators.<sup>3</sup>

Pettee's enthusiasm adds another layer to our understanding of his donation to Dartmouth. By offering the objects as an opportunity for ethnographical study, Pettee aimed to incorporate Japan into the intellectual map of the College community. That map, however, operated as a field of division rather than inclusion in the era of



Western imperialism, which constantly measured Asia's progression vis-à-vis the West. The desire to define others presumes an unequal power relationship, as Pettee's words indicate.

In 1899, when Pettee gifted his Japanese collections and writing, Asakawa Kan'ichi graduated from Dartmouth with honors in German. As the first student from East Asia in the College's history, Asakawa went on to earn a Ph.D. in history at Yale University, where he later served as a professor of Japanese history.<sup>4</sup> After his immersion in philosophy, religion, and aesthetics at Dartmouth, Asakawa thought of himself as a global rather than Japanese intellectual. Always careful not to circumscribe his scholarly viewpoint according to his nationality and race, the young Asakawa aimed to "stand on universal ground and ask human questions and live out the destiny of

Pettee, James Horace. "Class of 1873 2." Dartmouth College Photographic Files, 1873. Digital by Dartmouth Library, collections.dartmouth.edu/archive/object/PhotoFiles/PhotoFiles-icon1647-0310-0000026.





mankind” through his study.<sup>5</sup> His interest lay in locating Japanese culture and philosophy less in the arena of competition with Western modernity than in the wider intellectual world being created by diverse voices. To achieve this, Asakawa sought to apply his knowledge of Japan and his fields of study to the moral and social questions of his time. His scholarship therefore oscillated between Japan’s past and America’s present, distancing him from the progressive futurity cultivated by his contemporaries.

It remains unclear whether Asakawa was aware of the arrival of Pettee’s collections at Dartmouth. Nonetheless, I find myself peering through Asakawa’s eyes when I look at Pettee’s gifts and in that way refrain from utilizing those objects to try to define what Japan was. Many conversations can emerge from these collections concerning our coexistence with nature, the settler colonization of Ainu lands, and the Western gaze toward Japan, for example. The question is how to extract wisdom with which to explore our own time through objects created in the near or distant past—the work of curatorship that I share with Asakawa and envision at the Hood Museum of Art. **H**

Notes

1. “Addition Made to Butterfield Ethnographical Collection,” *Dartmouth Alumni Magazine* 12, no. 3 (January 1920): 597.
2. “Class Reports: Class of 1873,” *Dartmouth Alumni Magazine* 12, no. 5 (March 1920): 720–21.
3. James H. Pettee, “Memoranda Alumnorum: Old Dartmouth and New Japan,” *The Dartmouth* 20, no. 17 (February 3, 1899): 299 and 302.
4. “Kan-ichi Asakawa,” *Obituary Record of Graduates of Yale University Deceased During the Year 1948–1949*, Series 46, no. 1 (January 1, 1950): 141–42.
5. Letter from Asakawa Kan’ichi to his friend Will, 6 August 1899, Microfilm, MS 40; HM 201, Box 1, Reel IU, Kan’ichi Asakawa Papers 1895–1906, Series 1. Correspondence, Manuscripts and Archives, Yale University Library Special Collections, New Haven, CT. [https://archives.yale.edu/repositories/12/archival\\_objects/1181825](https://archives.yale.edu/repositories/12/archival_objects/1181825). The last name of the recipient of this letter is not mentioned, but it is thought to be Willard Isaac Hyatt, Class of 1899, who resided in Spragueville, NY, the location to which this letter was addressed.



(left) Curator Haely Chang discusses her pop-up exhibition in the Bernstein Center for Object Study during the 2024 Lunar New Year Celebration. Photo by Lars Blackmore.

(top) Unknown Japanese maker, *Cuirass and Fauld (Dō and Kusazuri)*, from *An Eleven Piece Suit of Armor*, iron, silk, cotton, leather, lacquer, bone, and paint. Gift of Reverend James Horace Pettee, Class of 1873; 19.1.4095.1.

(bottom) “Asakawa During His Time at Dartmouth.” Kan’ichi Asakawa Papers (MS 40), Manuscripts and Archives, Yale University Library.

# ENGAGEMENT



## IN THE COMMUNITY

### **NEW ASSISTANT CURATOR OF EDUCATION**

“I am thrilled to join the talented education team at the Hood Museum and look forward to working alongside them to help inspire, excite, and further connect the broader community with the Hood Museum’s incredible collections.”

**Brooke Friday** joined the Hood Museum staff in February 2024 as assistant curator of education. This role will serve as the primary liaison between regional K-12 schools and the museum, oversee the docent program, and envision and implement a wide array of engagement resources for community audiences, including developing strategies for the museum’s dynamic exhibition program. Friday’s previous work as an educator at the Smithsonian Institute highlights her passion for lifelong learning and knack for innovation within museum curricula. She holds an MA in Museum and Galleries in Education from University College London, where she completed a thesis titled “Trauma and the Utilization of Trauma-Informed Educational Practices in Museums.” While there, she worked at the Royal Air Force Museum, developing sensory materials for people with special needs and dementia. Brooke also holds a BA in Musical Theater, minoring in Marketing and Education, from American University. **H**



## ON CAMPUS

### **NEW CAMPUS ENGAGEMENT MANAGER**

The museum welcomed **Jenna Blair** as its new campus engagement manager in January 2024. Blair is an experienced museum professional who has worked in outreach, exhibitions, and curatorial departments at the Manetti Shrem Museum at UC Davis and the Fine Arts Museum of San Francisco. She has deep experience cultivating relationships with college students and staff while managing complex projects such as the annual Arts and Humanities Graduate Exhibition, which highlighted the work and research of approximately thirty master’s and doctoral degree candidates. Jenna holds an MA in Museum Studies from the University of San Francisco and a BA in Visual Arts from Point Loma Nazarene University. In her new role, she will be running Museum Club, connecting with Dartmouth colleagues across campus to bring students to the museum, and developing new programs. She is looking forward to continuing to strengthen the museum’s student community engagement. **H**



## **UPDATE:** **OPEN ACCESS LAUNCH**

In October 2023, the museum joined the Open Access community, making over 16,000 images considered to be in the U.S. public domain available for public download on the collection website. Notably, this number constitutes approximately one quarter of the museum's entire collection, and half of its public-domain artworks. This launch was made possible by a collaboration between Hood Museum staff, Dartmouth ITC and Web Services, and OHO Interactive, a higher-education digital-marketing agency specializing in user research, as part of OHO's continued partnership in sustaining and growing the museum's digital presence and toolkit.

Joining the Open Access community not only allows the museum to join sister institutions such as Yale and Harvard in providing the public with free downloads but also further promotes goal 3 of the museum's 2022–26 strategic vision, which reads as follows: "Increase and enhance access to the Hood Museum's resources—spaces, staff, collections, programs, networks, social media, and so forth—to generate insights into our cultures and our times. Invite perspectives from outside the museum to influence decisions around programmatic conception, design, and interpretation, creating a more shared platform for the creation of content and understanding." Barriers to accessing images such as a formal request process predicated on staff availability, filling out paperwork, and questions on file sizes are now reduced and/or eliminated. Furthermore, while the Hood Museum does not charge for image licensing, that information is not widely known and has historically been a deterrent to image use for people who otherwise may not be able to afford museum licensing fees.

Looking forward, the museum will partner with the Dartmouth Library to review how Indigenous sovereignty intersects with open access and further develop a series of protocols to address this intersection. Additionally, as the collection continues to be digitized, more images will be released on a biweekly basis. **H**



This black-figure amphora is the most frequently downloaded object in the museum's collection: Attributed to the Berlin Painter, black-figure Panathenaic prize amphora, 480–470 BCE, terracotta, black figure. Gift of Mr. and Mrs. Ray Winfield Smith, Class of 1918; C.959.53.

**HOOD MUSEUM OF ART**  
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