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WHERE WAS
DARTMOUTH'S ART?

SEPTEMBER–NOVEMBER
CALENDAR

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DAVID DRISKELL

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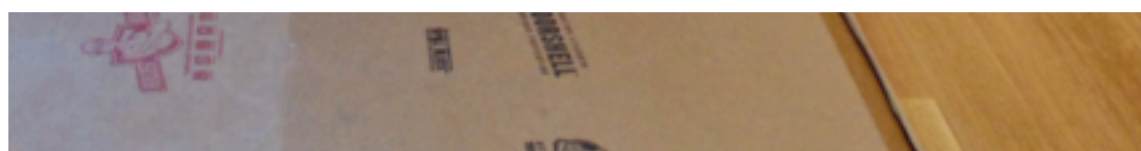
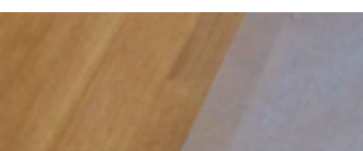
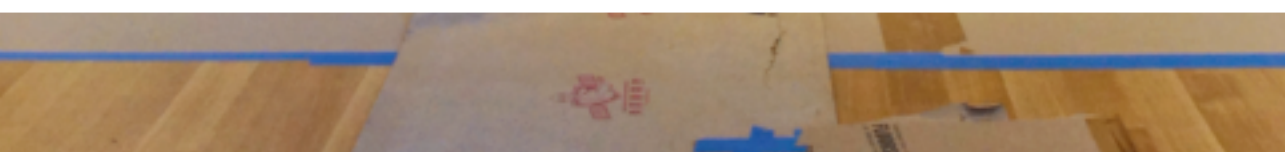
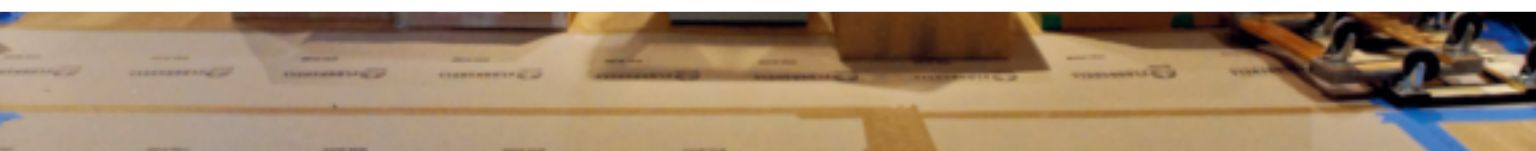
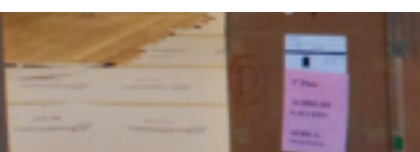
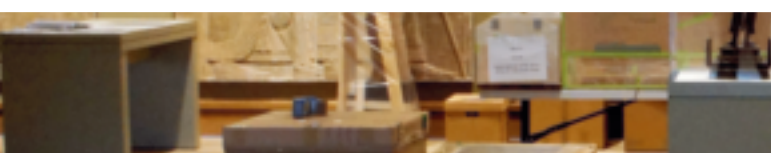
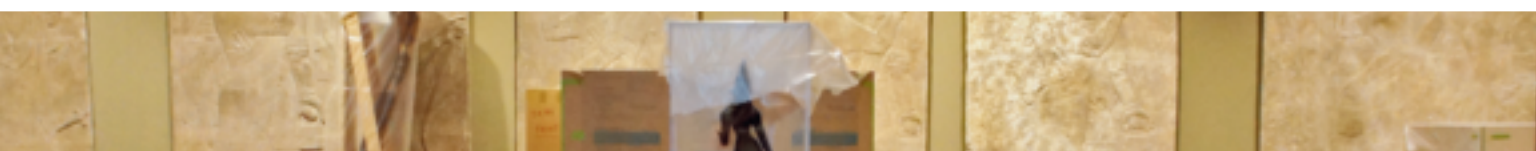
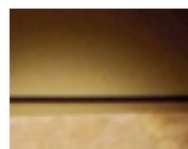
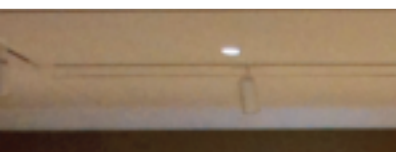
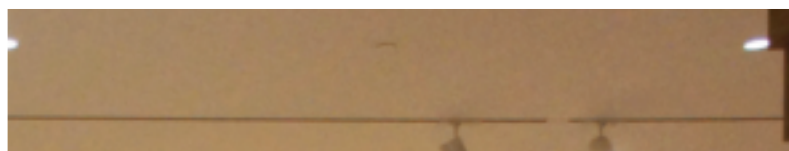
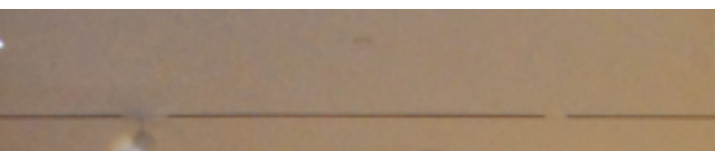
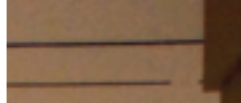
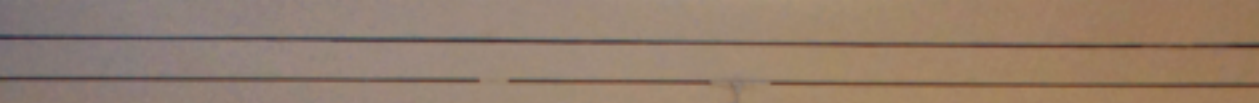
(right) Kim Gallery reinstallation in progress.



(cover) Fabrice Monteiro, *Prophecy* (detail), 2013–15, digital print, sheet: 15 3/4 × 23 5/8 in. Hood Museum of Art, Dartmouth: Purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964H, by exchange; 2017.24.1. © Fabrice Monteiro / Mariane Ibrahim Gallery

(back cover) New white oak flooring throughout the gallery spaces.

Photography credits: Eli Burakian (p. 3 bottom), Robert Gill (p. 2), Tom McNeill (p. 3 top), Jeffrey Nintzel (p. 11 bottom), Alison Palizzolo (p. 1, 12 top and bottom, 13, and back cover), Rob Strong (p. 10 top and bottom and 11 top).



DIRECTOR'S LETTER



Extended Saturday morning drives have been one side effect of my frequent travel for the museum—usually heading to or from an airport following a Friday evening event. Listening to weekend radio shows has become an unanticipated joy in my life.

Stations all over the country host shows with names like *The Back Porch*, *Rewind*, *Old School*, *Jazz Brunch*, *Acoustic Breakfast*, *Jam and Toast*, *Roots Rock*, *Unplugged*, *Americana*, *World Music*, and *Funky Town*. Each show has an individual theme, but they all feature music deemed not popular enough for prime time—or “drive time,” in radio parlance. During the week these same stations have to play music that guarantees listenership. Countless marketing studies have shown that we listeners are creatures of habit who like what we know. That translates into familiar songs, played incessantly. On Saturday mornings, though, the usual rules don't apply. Weekend radio both opens new musical horizons and rekindles old flames. It refreshes the soul and invigorates the mind to hear something really new, or old and great, and love it.

College museums are the Saturday radio of the art world.

Art institutions also experience incredible pressure to show what is popular and expected. This has led to increasing homogenization in the art on view across the country. It becomes ever harder to identify the signature quirks and idiosyncrasies that should define a mature collection. Accepted narratives of the history of art that feature only the chart toppers of each period have come to dominate our public galleries. Artistic outliers have been relegated to storage or occasional display in secondary spots—hallways, for example. Just as we can find the same restaurant chains and retail shops in strip malls in every corner of the country, the list of artists ready for “prime time” can become pared to a prevailing few.

At college museums, that pressure is greatly mitigated by scholarly inquiry. Instead of asking whether it is popular or important, we may ask whether it is good, interesting, historically significant, and/or relevant to our curriculum. These are the guiding principles for the reinstalled galleries of the new Hood. We will have our Rothko on view, but we'll also present many astounding artists who have far less name recognition—check out the Fabrice Monteiro on the cover of this *Hood Quarterly*, for example.

This museum is committed to showing a diverse story of art, and that has led to some difficult choices for our opening installation next winter. Will there be major works by recognized artists that remain in storage for the time being? Yes. But will we bring out seldom-seen works that hold great potential for spurring interest and passion? Yes. That is the necessary trade-off, and it is one that we are proud to make.

So check out your local radio stations this weekend—you'll be glad you did—and get ready to experience the new Hood Museum of Art next January. We hope to reunite you with your old favorites and introduce you to your next great art crush.

John R. Stomberg
Virginia Rice Kelsey 1961s Director

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HOOD QUARTERLY

AUTUMN 2018

Kristin Swan, Copy editor
Joanna Bodenweber, Design
Puritan Capital, Printer

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VISIT NOW



Hood Foundation Associate Curator of Education Neely McNulty engages elementary students in the Orozco Room (see p. 10 for more on school tours in the new Hood).

OPENING ANNOUNCEMENT **MUSEUM OPENS** **JANUARY 26**

The newly renovated and expanded museum will open to the public on January 26, 2019, following two years of construction. Designed by Tod Williams Billie Tsien Architects | Partners (TWBTA), the expanded museum ties together the College's academic and research priorities with an emphasis on the arts at Dartmouth. The Hood's encyclopedic collection is one of the largest of its kind in the United States, comprising more than 65,000 works spanning a variety of media and historical periods. The renovation and expansion of the museum ensures that these works of art will be preserved, seen, and utilized by students, faculty, and visitors from around the globe. The building is a hybrid of newly constructed facilities and restored and updated spaces from the original 1985 Charles Moore building, and provides active spaces for teaching, exhibition, exploration, and dialogue. It also redirects traffic on campus, creating a central artery facing the Dartmouth Green with a walkway through the museum to the campus arts district. **H**

TRAVEL OPPORTUNITY **LATHROP FELLOWS** **2018—LOS ANGELES**

In addition to annual recognition in the *Hood Quarterly* (see p. 13), one of the many benefits of a Lathrop Fellows membership is the opportunity to take part in exclusive travel programs. This fall (September 26–29, 2018), the Lathrop Fellows will explore the visual arts scene of Los Angeles. John Stomberg and Kathy Hart will guide us through some of the top arts establishments in California. See our website for trip details and registration information. With behind-the-scenes access to elite collections, artist studio visits, and tours of impeccable private collections, this trip is sure to be a once-in-a-lifetime experience. Seats are limited, so register today!

If your Lathrop Fellows membership has lapsed, we invite you to renew now on our website.

For other questions, or if you are unsure about your Lathrop Fellows status, please feel free to contact the Hood's Lathrop Fellows liaison, Deborah Tober, assistant to the director, at 603.646.2348 or by email at deborah.m.tober@dartmouth.edu. **H**

PUBLIC ART

OUR NATIONAL HISTORIC LANDMARK

Orozco's American Epic: Myth, History, and Racial Melancholy will soon be published as the first monograph devoted exclusively to José Clemente Orozco's mural cycle *The Epic of American Civilization*. The book is penned by Dartmouth's Mary Coffey, professor of art history, who is also this year's speaker for the Manton Foundation Annual Orozco Lecture. Through her publication, Coffey explores the history of violence that founds the modern nation-state in the Americas. She argues that Orozco's mural is an artifact of the artist's border crossing, which shifted his understanding of race and national identity in both Mexico and the United States. Watch for the forthcoming book through Duke University Press and learn more about these issues at Professor Coffey's lecture on October 11. **H**



Mary Coffey in the Orozco Room.

BEFORE THE HOOD, WHERE WAS DARTMOUTH'S ART?

By now, you may know that the newly renovated and expanded Hood Museum of Art will open to the public on January 26, 2019, following more than two years of construction. With the expanded museum, our 65,000+ works will be better preserved, seen, and utilized by students, faculty, and all visitors. By restoring and updating the original 1985 building and adding new facilities, we'll increase our capacity for teaching, exhibitions, and dialogue. This new design will also create a central artery through the campus arts district facing the Dartmouth Green.

We must admit, we're incredibly excited!

As we gear up for the Hood's reopening, we can't help but look back and reflect on the history and journey of Dartmouth's collection. Before the building was constructed, where did all those objects live? Why and how did Dartmouth start collecting? Has teaching with objects always been a priority for the College?

The collections of art and artifacts at Dartmouth can be traced back to the College's founding in 1769. At the school's second commencement in 1772, Dr. John Phillips gave the young institution £175 with which to acquire a "philosophical apparatus" (a standard set of scientific equipment). That same year, Reverend David McClure, a tutor at Dartmouth, wrote to President Eleazar Wheelock that he had acquired "a few curious Elephants Bones" for the school.¹ In 1773 the College received its first fine art piece: a silver monteith from John Wentworth, royal governor of New Hampshire and a Dartmouth trustee.

While these three objects seem an eclectic beginning for what is now known as a museum of art and material culture, we must think back to the concept of a museum in the eighteenth century (which has a surprising resonance with the Hood today). During that time, such collections were generally referred to as cabinets of curiosities, which could consist of anything

from fossils to antiques to ethnographic artifacts. Furthermore, Dartmouth's traditional role as a college in rural New England inspired a commitment to providing students with examples of the "natural and moral world" beyond their immediate surroundings, giving birth to a collection of objects capable of teaching lessons about science, nature, and cultural history.

Examples of collecting for the benefit of curricular teaching into the nineteenth century include "coins and curiosities" obtained by second Dartmouth President John Wheelock on his tour of France, Holland, and Great Britain; an orrery (see below), or cosmoscope, a mechanical device that illustrated the movements of the solar system; Native American art and material culture; Assyrian reliefs from the Northwest Palace of Ashurnasirpal II (883–859 BCE); and European paintings.

Throughout this early period, the College's art and artifacts were housed in a variety of locations. Until 1811 they coexisted on the third floor of Dartmouth Hall, separating two student residence areas. (Though the inclination to house the collection near the students was noble, it caused residents a logistical inconvenience, to the point that some young neighbors blew down the walls of this "museum" with a cannon).



Orrery, about 1780, purchased 1785. Hood Museum of Art, Dartmouth: Allen King Collection of Scientific Instruments; 2002.1.35201.



Dartmouth gallery of paintings in Wilson Hall, late nineteenth century, with a display of photographs of old master works of art. Courtesy of the Dartmouth College Library.

By the late 1820s, Thornton Hall became the new home to the Dartmouth College Library and Dartmouth Gallery of Paintings, while the Dartmouth College Museum collection, composed of scientific, ethnographic, archaeological, and natural history objects, remained in Dartmouth Hall. The two sections of the collection would remain separated until 1840, when Reed Hall was completed, and they were reunited again for thirty years.

The objects then began a series of separate migrations. The museum collections moved to Culver Hall (since demolished) in 1871, and the Library and Gallery of Paintings went to Wilson Hall when it opened in 1885, complete with a gallery on its top floor. In 1895 the museum collections were once again moved, to Butterfield Hall, which housed the Butterfield Museum of Paleontology, Archaeology, Ethnology, and Kindred Sciences thanks to a donation by Ralph W. Butterfield, Class of 1839. In 1928 Butterfield Hall was demolished to make room for Baker Library, and the bulk of the museum collection went to Wilson Hall.

Despite over a century of collecting objects, the College offered no courses to foster the interpretation of art until 1905, when it introduced courses on Renaissance and Baroque art history, following a growing trend among American institutions. Around this time, Henry L. Moore, Class of 1877 and longtime trustee, made a large gift in honor of his late son that would allow the College “to purchase objects of artistic merit and value . . . [t]o encourage and promote the interest and education in art of the students.”² This

donation marked Dartmouth’s first acquisitions endowment and led to a significant expansion of the College’s holdings.

As the collection grew, so did direct engagement with artwork. George B. Zug (1867–1943), art history professor at Dartmouth from 1913 to 1932, was an early and enthusiastic proponent of this cause. He and his students coordinated interdisciplinary installations of original artworks in the Little Theater of Robinson Hall. Students assisted in selecting objects,



Interior of Wilson Hall, late nineteenth century. Courtesy of the Dartmouth College Library.



Interior of Wilson Hall, 1888. Courtesy of the Dartmouth College Library.



Exhibition of Cornish Artists, Little Theater, Robinson Hall, Dartmouth College. Photograph by A. B. Street. Reproduced in George Breed Zug, "Exhibition of Cornish Artists," Art and Archeology 3 (April 1916): 107–11.

arranging loans, writing labels, producing posters, and giving public talks.

In 1927 prosperous manufacturer and banker Frank P. Carpenter (1846–1938) gave then–Dartmouth President Ernest Martin Hopkins funds to erect a building specifically for the Art Department. Carpenter Hall opened in 1929 with the promise of consolidating fine arts holdings, classrooms, offices, and an art library in one building. For the first time, the “under one roof” concept came to campus.

Over the next three decades, the collection grew and grew, primarily under the purview of Churchill “Jerry” Lathrop, who arrived at Dartmouth in 1928 and remained until 1969 as a professor and director of the art galleries, a position he accepted in 1934. Lathrop founded Dartmouth’s Sherman Art Library and artist-in-residence program, and drove numerous donations and acquisitions.

Eventually, Carpenter Hall’s galleries and art storage areas could no longer accommodate the collection. Cramped conditions, coupled with a rising need for a performing arts center, resulted in construction of the Hopkins Center, where President John Sloan Dickey envisioned all creative arts brought together.

When it opened in 1962, “the Hop” provided two additional galleries for exhibitions and displays, purposely placed near the student mailboxes and snack bar to embed them into the mainstream of campus life.



Students in Carpenter Hall Studio, late nineteenth century. Courtesy of the Dartmouth College Library.



Students at a museum exhibition, about 1930s. Courtesy of the Dartmouth College Library.

While this added visibility and integration was positive in many regards, it also had dramatic consequences. The administration of the galleries was incorporated into the Hop, and special exhibitions were housed there, but the art history faculty, art library, and permanent exhibitions remained across campus at Carpenter Hall. This created a precarious situation, as fragile works had to be transported back and forth and put at risk of wear and weather.

In 1974 the art and anthropology collections were brought together into one administrative unit under the combined name of the Dartmouth College Museum and Galleries, and the College



The exhibition *Theater Art of the Medici*, Hopkins Center Art Galleries, 1980.

AS THE COLLECTION GREW, SO DID DIRECT ENGAGEMENT WITH ARTWORK.

decided to divest itself of its natural history collection. Fortunately, Dr. Robert Chaffee, then-director of the Dartmouth College Museum, was allowed to use the natural history collection to found a regional museum in the Hanover area—the now-thriving Montshire Museum of Science—which places an emphasis on learning science with objects as well as through interactive discovery.

Another interesting development that occurred around the 1970s would expand the collection in a new direction. In the fall of 1974, Jan van der Marck arrived on campus as director of galleries and brought a passion for contemporary art and a bold exhibitions and acquisitions program. His belief that students should be confronted with the art of their time in their everyday lives led to several contemporary outdoor sculptures being installed around campus.



Assembly of *The I* by American sculptor Beverly Pepper, about 1978. Courtesy of the Dartmouth College Library.

Though this was an impressive period of growth, Dartmouth remained an institution with a collection but without a proper museum.

In 1976 then-Director of the Hopkins Center Peter Smith outlined the need for an independent art museum, stating that Dartmouth would only be able to adequately teach its students connoisseurship with a new center devoted to the exhibition and contemplation of works of art. In addition, a new museum would become a great regional center, affecting a community much broader than just the College, and therefore attracting new gifts of art. Funding to meet this goal was assured in 1978 when the College received a large bequest from Harvey P. Hood (1897–1978), Class of 1918 and a trustee from 1941 to 1967.



Construction of Charles Moore building, 1984. Courtesy of the Dartmouth College Library.

On September 28, 1985, the Hood Museum of Art opened to the public. Designed by Charles W. Moore of Centerbrook Architects, the 40,000-square-foot postmodern building included ten galleries, a study-storage facility, and administrative spaces, as well as a 204-seat auditorium. At that time, the collection contained more than 40,000 pieces, and the consolidation of galleries, offices, storage facilities, and teaching spaces into one independent building finally provided the opportunity to appropriately serve the museum's audience of students, scholars, and the general public.

Fast forward a few years, and we're ready for our next chapter to begin with the reopening of the new Hood Museum of Art on January 26. We can't wait to see you there! **H**

Notes

1. McClure Collection, Dartmouth College Library. This letter is reproduced as a frontispiece in W. Wedgwood Bowen, *A Pioneer Museum in the Wilderness* (Hanover, NH: Dartmouth College Museum, 1958).

2. Churchill P. Lathrop, "The Story of Art at Dartmouth," *College Art Journal* 10, no. 4 (Summer 1951): 403–4.

This article was adapted from the museum's collection catalogues by Isadora Italia, campus engagement coordinator. For more on this history, we refer readers to Treasures of the Hood Museum of Art (1985), American Art at Dartmouth (2007), European Art at Dartmouth (2008), Modern and Contemporary Art at Dartmouth (2009), and Native American Art at Dartmouth (2011).

CALENDAR

SEPTEMBER

13 September, Thursday

HOOD DOWNTOWN
6:00–8:00 pm

HOOD DOWNTOWN CELEBRATION AND NEW MUSEUM PREVIEW

Bid a fond farewell to Hood Downtown and enjoy a special presentation that will provide a look at what is to come in the new museum, including a preview of the newly installed galleries and a peek at life behind the scenes of the reinstallation project. Enjoy live music, refreshments, and giveaways as we begin the countdown to the reopening of the museum. Remarks at 7:00 pm.



José Clemente Orozco with *Departure of Quetzalcoatl*, June 1932 (detail). Courtesy of the Dartmouth College Library.

OCTOBER

4 October, Thursday

MAYER ROOM, HOWE LIBRARY
6:00–7:30 pm

BOOK DISCUSSION *The Lady in Gold*

Authored by Anne-Marie O'Connor, *The Lady in Gold* tells the compelling story of Gustav Klimt's famous portrait of Adele Bloch-Bauer, from its creation through the legal battle that Adele's niece waged to regain possession of five Klimt paintings stolen by the Nazis. A group review of the book will be enhanced by a discussion of the ongoing issues of provenance in the art world. Co-led by Kathy Hart, Senior Collections Curator and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, Hood Museum of Art, and Megan Coleman, PR and Outreach Librarian, Howe Library. Registration is required through the Hood Museum of Art's events calendar. To borrow a copy of *The Lady in Gold*, please contact the Howe Library Information Desk at 603.640.3267 starting August 28.

11 October, Thursday

CARPENTER HALL 013
5:00–6:00 pm

THE MANTON FOUNDATION ANNUAL OROZCO LECTURE *"White Zombies and Black Labor: Specters of Slavery and Rebellion in José Clemente Orozco's Epic of American Civilization"*

Mary Coffey, Associate Professor of Art History,
Dartmouth

Orozco's *Epic of American Civilization* provides a powerful critique of the conquest and colonization of the Americas. And yet it makes no mention of the institution of slavery in the formation of its modern nation-states. In this talk, Mary Coffey will address this silence and offer speculative readings of the *Epic* that speak to the specters of slavery and rebellion that haunt the mural. She will pay particular attention to Orozco's vision of the "Two Americas," as well as to the "Modern Industrial Man," asking what possibilities are opened up by reading him as a person of African descent. We will walk over to the mural cycle for a Q&A at the end of the lecture.

NOVEMBER

8–9 November, Thursday and Friday

SYMPOSIUM

Futures Uncertain: Contemporary Art in the Age of the Anthropocene

This multidisciplinary symposium explores questions relating to landscape, the environment, extractive economies, and science stories in contemporary art. Participants include internationally recognized artists, scholars in anthropology, art history, earth sciences, environmental studies, Native American studies, and Middle Eastern studies. Organized by the Department of Art History and the Hood Museum of Art, and made possible through support from the Associate Dean for the Faculty of the Arts and Humanities, the Andrew W. Mellon Endowment at the Hood Museum of Art, and the Dartmouth Centers Forum. This program is part of the Forum's 2018–19 theme: *Envisioning the World We Want*.

For a detailed schedule, list of films, and roster of panelists, please visit our website.

DAVID DRISKELL, *GATE LEG TABLE*

JOHN R. STOMBERG, Virginia Rice Kelsey 1961s Director

The setting of this lushly painted scene appears to be a shallow room with a single window opposite the viewer. While the window suggests the landscape beyond, a large chair looms up in front of it, arresting a potential visual journey outside. With its top rail literally extending beyond the edge of the painting, the chair refocuses our attention on the objects occupying the interior space. In the foreground, we find the table referred to in the title, and on it an abstract composition—a painting—far larger than the tabletop. The artist has used brighter colors and bolder brush strokes for this painting-within-a-painting than he did for the surrounding scene. In sum, the subject is a painting visible on a table in a small room; or to put it more broadly, it is a painted representation of a presentation of a work of art.

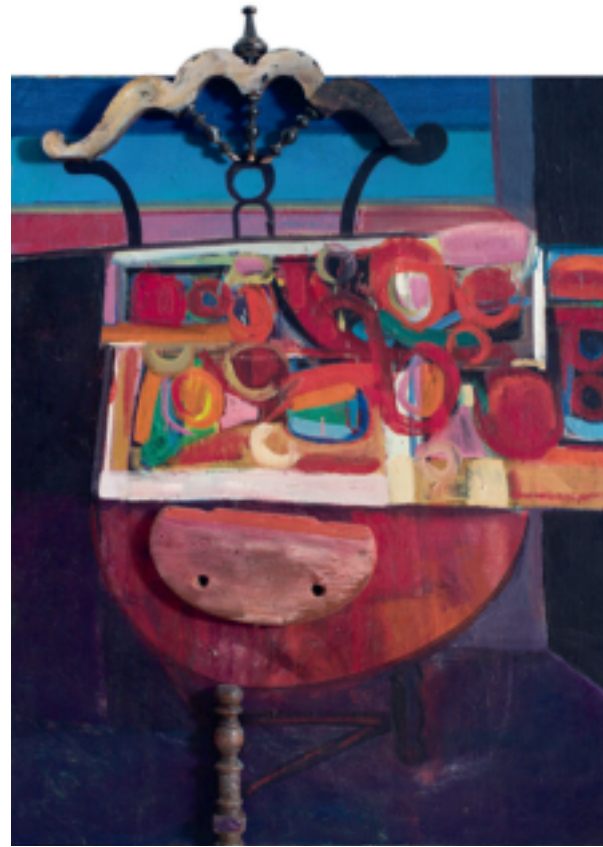
David Driskell (born 1931) has long brought a distinctive voice to painting. The power of his approach, which often includes painted areas along with found objects, is particularly apparent in *Gate Leg Table*, 1966. This early work integrates actual furniture parts with the painted portions of the objects he depicts. In this way, Driskell extends the composition's narrative. He completes the chair using a repurposed top rail with spindles, and the table with a turned table leg and over-painted, ovoid boards. This work, then, is both an abstraction on many levels and a real thing—both a painting of an object and a tangible object.

Driskell, like some of his contemporaries including Robert Rauschenberg and Jasper Johns, pushed a new path for modern art. He used three-dimensional additions to blur or complicate the boundary between art and the real, and in this painting he has added a layer of theoretical

complexity by virtue of his subject, itself a work of art. While deeply rewarding on a visual level, *Gate Leg Table* is also a profound conceptual work addressing the core challenges facing painters at the time: essentially, to make artworks that were themselves the subject; and to create objects that were the aesthetic end and not the means to other subject matter.

Perhaps not surprisingly considering the conceptual heft of his artwork, Driskell also has long been a major figure in art history. After earning his BFA from Howard University (1955) and an MFA from Catholic University (1962), he pursued an advanced degree in art history from the Rijksbureau voor Kunsthistorisch Documentatie, The Hague, Netherlands (1964). The twin pursuits of art making and art history have defined his efforts since the beginning of his career. His groundbreaking early scholarship on the history of African American art changed the field, establishing his expertise as an art historian and challenging the Anglo-American bias of all preceding scholarship on American art.

Throughout his academic career, he has remained a dedicated and productive artist, creating collages, prints, paintings, and sculptures that have been the subject of countless one-person shows and even more group shows. His work is well represented in American museums of all sizes, from the National Gallery of Art to the Fisk University Art Galleries—and now, to our great delight, the Hood Museum of Art. **H**



David Driskell, *Gate Leg Table*, 1966, oil and found objects on canvas, 45 × 34 in. Purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964, by exchange; 2018.6. Courtesy of the artist and DC Moore Gallery, New York.

LEARN

THE HOOD ON CAMPUS

This past June, art entered the new Hood for the first time. The honor of laying out the first gallery was given not to a curator, but rather to five Dartmouth seniors just days before their graduation.

The Hood's senior interns—Gina Campanelli, Class of 1954 Intern; Marie-Therese Cummings, Levinson Intern; Ashley Dotson, Conroy Intern; Tess McGuiness, Conroy Intern; and Kimberly Yu, Homma Family Intern—organized the first student-curated exhibition in the new Hood. They chose the theme of consent for their show, titled *Consent: Complicating Agency in Photography*. The exhibition is divided into four sections and looks at issues of consent in photographs involving the self, the individual, the public, and global issues. The students wrote the wall labels as well as an exhibition brochure featuring essays exploring themes of identity, representation, and technology.

This show is a continuation of the *Space for Dialogue* student-curated exhibition program, founded with support from the Class of 1948, and made possible with generous endowments from the Class of 1967, Bonnie and Richard Reiss Jr. '66, and Pamela J. Joyner '70. **H**

Laying out the exhibition was thrilling. Just as an art history student must see a work in person to truly understand it, so must we as curators experience the space that we are creating in order to properly and satisfyingly lay out our show. I really enjoyed the collaborative and experimental effort of it all, as well as being able to inhabit the viewers' perspective and how one could or would experience our show in different ways. It inspired me to cater to multiple types of viewers.

—Tess McGuiness '18, Conroy Intern



The 2017-18 senior Hood interns from left to right: Ashley Dotson '18, Kimberly Yu '18, Tess McGuiness '18, Gina Campanelli '18, and Marie-Therese Cummings '18.

IN THE COMMUNITY

SCHOOL TOURS: PLANNING AHEAD

When the Hood reopens in January, school groups will enjoy both inviting new spaces filled with compelling works of art, and relevant and engaging experiences tailor-made for them.

To explore how the reinstallation might best serve regional schools, Hood education staff held several planning meetings this spring with elementary, middle, and high school teachers, including art teachers, from New Hampshire and Vermont. We asked teachers to consider connections between works of art across collection areas, their classroom curricular goals, and important issues facing students today. More broadly, we asked them to envision the components of an ideal gallery experience.

Teachers stressed that experiences in the museum align with broad educational objectives to promote twenty-first-century skills. Across all grades, the best tours involve wrestling with complex ideas and uncertainty, and developing skills in critical analysis, collaboration, creativity, and expressive language. Museum visits should engage children not only intellectually, but also emotionally and socially, providing opportunities for discovery, wonder, and joy. Exciting ideas for cross-cultural tours emerged from our discussions, including art and activism, artists as innovators, the role of art in cultural sustainability, and the many ways in which artists celebrate and explore identity. **H**



ArtStart student on a tour of *Sin-ying Ho: Past Forward* at Hood Downtown.

ALUMNI VOICES

Deputy Director Juliette Bianco recently caught up with Elissa Watters '15, the 2014–15 Levinson Curatorial Intern at the Hood Museum of Art, to learn about Elissa's work since graduating from Dartmouth. As part of her internship at the Hood, Elissa curated the museum's 91st *Space for Dialogue* exhibition, titled *(Re)imagining Home*, which included works from the museum's collection by Bill Traylor, Yinka Shonibare, and Pablo Delano.

Juliette: Can you tell me something about your current role at the Yale University Art Gallery, and your academic and museum journey to this point?

Elissa: As the Florence B. Selden Fellow in the Prints and Drawings Department at the Yale University Art Gallery, I facilitate class and scholar visits to the museum's Study Room to see various pieces from our collection of nearly 40,000 prints and drawings. This job follows directly from my focus on works on paper at Dartmouth, where I was an English literature major, as well as in my master's studies in art history at Williams College and the Clark Art Institute, and in previous curatorial positions.

Juliette: Why do you think it's important to have an art museum at Dartmouth?

Elissa: I think that college art museums like the Hood provide unique opportunities for cross-disciplinary learning. From my experience, many students gain broader understandings of course curricula by

looking at relevant works of art—sometimes to their own surprise. I am excited to see how the Hood will activate its extraordinary collection in the expanded and renovated galleries and study rooms.

Juliette: How do you reflect back on your internship at the Hood, and how you think this work influenced your decisions for graduate school and what you are doing now?

Elissa: My internship at the Hood opened my eyes to the missions, audiences, collections, organizational structure, and exhibition and programming opportunities specific to college museums. Working with the curator of African art on two exhibitions—including one on the textiles of the Ekpe secret society—I recognized the power of art in shaping daily life. The internship confirmed my commitment to the museum field and my interest in multimedia and globally minded research, exhibitions, and programming.

Juliette: Anything else you'd like to share?

Elissa: I would love to see Dartmouth students work at the Hood as docents or gallery guides or some equivalent. If the logistical complications posed could be overcome, this would be a great way to get students across campus involved in the museum and engaged with the collection. Increased collaboration with student groups and Greek houses is key to building relationships with all Dartmouth students on campus that will continue after they graduate. **H**



Sybil Williamson gives a tour of *Witness: Art and Civil Rights* to students from Mascoma Valley High School in 2014.

LOOKING BACK

In this issue, the Hood honors the contributions of long-serving docent Sybil Williamson, who died last June.

Sybil became a docent in 1992, and from the beginning, her influence was significant. Her light touch, gentle prodding, and sense of humor made her an effective facilitator, and her subtle leadership from within the docent program made her an exceptional team member.

Sybil's influence widened when she joined the National Docent Symposium Council in 2001. The purpose of the NDSC is to provide docent education and promote the exchange of ideas through a biennial national symposium. She began a fourteen-year engagement with the NDSC as a regional representative, and eventually rose to the highest position in the organization when she served from 2011 to 2013 as president, a role Sybil embraced because it brought deserved recognition to her peers at the Hood.

Among the many Sybil stories shared last summer by docents here and elsewhere, a theme emerged. Through her example of grace, warmth, and humility, Sybil set a high bar that we will continue to emulate, one tour at a time. **H**

(Re)Imagining Home installed at the Hood Museum of Art, October 17 through December 6, 2015.



STAFF NEWS

INTRODUCING NEW MEMBERS OF THE HOOD TEAM

The Hood welcomed three new curatorial and exhibitions team members over the past three months. Together they will contribute to the Hood's diverse programs when the museum opens in 2019.

Molly Papows became the Hood's exhibitions coordinator in June. Molly joins the museum with eight years of professional museum experience from the Museum of Fine Arts, Boston, where she served in various roles including lecturer, executive assistant, and curatorial department coordinator. She was the point person on many cross-departmental initiatives, including exhibitions and acquisitions. Most recently she was a contracted archival researcher for the Emerald Necklace Conservancy. She has a master's degree in art history and architecture from Boston University.

Jami Powell, the Hood's first associate curator of Native American art, arrived in May. Jami is a citizen of the Osage Nation, has a PhD in anthropology from the University of North Carolina at Chapel Hill, and has worked at the Denver Museum of Nature and Science and Peabody Essex Museum. She has published articles in *Museum Anthropology*, *Journal of Anthropological Research*, *Museum Management and Curatorship*, *Museum Magazine*, and *First American Art Magazine*. Jami was hired as part of the Diversifying Art Museum Leadership Initiative from the Walton Family Foundation and the Ford Foundation.

Thomas Price joined the Hood in July as a curatorial assistant for American art. He recently graduated with a master's in art history from Williams College, where his research focused on American art, primarily on nineteenth-century painting and photography. Thomas was an intern at the Williams College Museum of Art, where he curated an alumni donor exhibition and assisted with cataloguing and preservation efforts. At the Hood, he will assist the development of permanent collection research and exhibitions. Thomas was hired with support from the Luce Foundation. **H**



Left to right: Molly Papows, Thomas Price, and Jami Powell.



WAYS TO SUPPORT THE MUSEUM

We have an exciting year ahead of us, with the grand opening of the newly expanded museum and the increased programming and events that the new space will allow us to present. As a cultural institution that serves Dartmouth, the Upper Valley, and the greater alumni and museum community around the world, the Hood continues to cultivate transformative encounters meant to advance critical thinking and enrich people's lives.

On this, the cusp of a new era for the Hood, we ask you to consider supporting the museum with a donation to our Annual Fund Drive.

Admission to the museum and virtually all its programs remain free of charge to everyone, every day, because of the generosity of our patrons and dedication to keeping these opportunities accessible and open to everyone. Your tax-deductible gift to the Hood makes a huge difference and is critical for helping us operate the newly expanded facility.

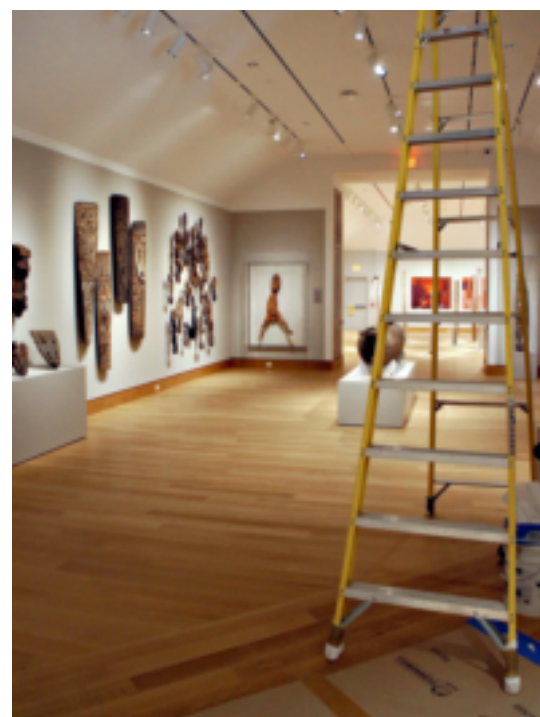
We've accomplished so much together through your support. Your gift will help us continue to do great things in the Upper Valley and beyond. Please see our website to give online and for more information on different ways to support the Hood Museum of Art. **H**

LATHROP FELLOWS OF THE HOOD MUSEUM OF ART

We'd like to thank the following patrons who supported the museum during the past fiscal year (July 1, 2017–June 30, 2018) with gifts of \$2,500 or more. Your donations are essential to the vitality of the museum and we thank you for sustaining our work in the cultural and curricular life of Dartmouth and its surrounding communities.

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Jaffe Gallery reinstallation in progress.

HOOD EXPANSION UPDATE

As of press time, members of the Dartmouth community are joining together and contributing gifts of all sizes toward the \$50 million needed to make the expanded Hood Museum of Art, with its additional exhibition spaces and study galleries, a reality. Please consider contributing now to help the museum and Dartmouth raise the remaining funds. If interested, please contact Jennifer Casey '66a in Dartmouth's Advancement Office at 603.646.2292. **H**

HOOD

HOOD QUARTERLY AUTUMN 2018

HOOD MUSEUM OF ART

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