

# HOOD QUARTERLY

HOOD MUSEUM OF ART DARTMOUTH WINTER 2019

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BEYOND  
THE FAÇADE**

**INTERVIEW  
TOD WILLIAMS  
AND  
BILLIE TSIEH**

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## **WELCOME TO THE NEW HOOD MUSEUM OF ART**

### **VISIT US**

6 East Wheelock Street, Hanover, NH,  
on the south side of the Dartmouth Green  
Online at  
[hoodmuseum.dartmouth.edu](http://hoodmuseum.dartmouth.edu)

#### **Museum Hours**

Wednesday  
11:00 am–5:00 pm

Thursday–Friday  
11:00 am–8:00 pm

Saturday–Sunday  
11:00 am–5:00 pm

Closed Monday and Tuesday

#### **Guided Group Tours**

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

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

#### **Admission and Parking**

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

#### **Follow the Hood**



**HOOD  
MUSEUM  
OF ART**

Dartmouth College  
6 East Wheelock Street  
Hanover, New Hampshire 03755  
603.646.2808  
[hoodmuseum.dartmouth.edu](http://hoodmuseum.dartmouth.edu)

(cover) The Hood's new Northeast Gallery, featuring  
postwar art. Photograph © Michael Moran.

(right) Inside the Russo Atrium, looking into the  
renovated Hood galleries. Photograph © Michael Moran.

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





# DIRECTOR'S LETTER

## "A MACHINE FOR ENGAGING ART IN"



At the height of the 1920s pan-cultural embrace of the machine as a metaphor for everything planned, modern, and promising of a bright future, Le Corbusier (Charles-Édouard Jeanneret) wrote that "a house is a machine for living in." My title takes liberty with Corbu's quote, but not his idea that architecture should be purpose-built, like a machine. He argued that contemplating the needs that a structure had to address, and how it would work best, offered architects a clear path toward good design. This notion, once radical, has been a foundational concept for architecture over the last century.

A museum is inherently a more complicated mechanism than the house to which Le Corbusier refers, but his point maintains, and the new Hood addresses multiple demands and will work remarkably well. Visitors will immediately recognize the museum and know where to enter. Students will learn—with art—in technologically advanced study galleries. Professors will meet with their museum colleagues in a variety of planning rooms. The art will shine in galleries that seem to treat every object as if it were the most important thing in the collection. The staff will work daily in spaces conducive to everything from lively discussion to quiet contemplation. Passersby will be able to move through a lovely passageway uniting the northern and southern ends of campus. And the campus and local communities will be able to enjoy a wide range of events—both formal and spontaneous—in the new atrium. The building will function brilliantly, meeting myriad needs simultaneously and successfully.

But to think of the new Hood only in terms of its function would be like praising a dancer for crossing the stage. Tod Williams and Billie Tsien have worked tirelessly for years to choreograph how we experience the space. The visual arrangements of forms, the colors and textures of the materials, the many sightlines that the architects have created, and the interaction of the collection and its architectural host coalesce into nothing less than a participatory performance. We move, we see, we feel—we animate and activate the building and all it has to offer.

Ultimately, the machine metaphor may dissipate with time. As our visits increase and our memories accrue, it might be replaced by an uncanny sense of the Hood as a living being—a gargantuan and elegant friend whose depths we understand and appreciate increasingly over the years. As we live with our new building, our relationship will grow and evolve. It will become a part of us and our lived experience. It will, in short, shape our expectations, transport us through time and space, and mark us indelibly with impressions of human contact.

That is the magnitude of this gift from Tod Williams and Billie Tsien.

On behalf of the Hood and Dartmouth, welcome to a new age for art and engagement. We look forward to sharing anew the sense of wonder and excitement that results from great art displayed in amazing spaces with brilliant interpretation.

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

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### HOOD QUARTERLY

WINTER 2019

**Kristin Swan**, Copy editor  
**Pentagram**, Design  
**Puritan Capital**, Printer

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# BEYOND THE FAÇADE

NILS NADEAU

Associate Director, Strategy and External Relations



**W**hat does it mean to physically expand a cerebral notion? This is the Hood Museum of Art's purpose:

*The Hood Museum of Art at Dartmouth enables and cultivates transformative encounters with works of artistic and cultural significance to advance critical thinking and enrich people's lives.*

We are, in short, what we do with what we have, and how we make new discoveries possible for all who visit the museum. This axiom informs our physical spaces just as it does our collections (and collecting). So why *more* space? What are we saying when we decide to be bigger?

The following pages of this special issue of the *Hood Quarterly* answer this question from several perspectives: the architecture, education,

curation, and installation. As administrators concerned with the potential impact of a visit to the museum for each individual viewer, we understand that more space is about more engagement—with campus, with the community, with our peers and the art world and the *world* world. The museum has not simply expanded but rather refined and amplified our ability to meet people where they are (figuratively) in the spaces where we are (literally)—where we have built, through Dartmouth's collected objects, a means for our visitors to see many things: art, creativity, personality, themselves, their neighbors, their countries, the world. In this new institution, we have opened our arms very wide.

The Hood and Dartmouth worked with Tod Williams and Billie Tsien to imagine new spaces, and with Abbott Miller and Pentagram to imagine a brand that would follow from that purpose and those spaces, then turn around and lead the way for them onto our campus and into the contexts of our visitors. Just as the architects

Three smart study galleries within the Bernstein Center for Object Study.  
© Michael Moran.

updated and expanded a museum for the twenty-first century, and the designer rebranded us by stitching those new bricks directly into our name, so do our building and branding commingle with our purpose and practice. We might even claim a signature porousness of purpose, space, and practice, in that we took the opportunity presented by Dartmouth's endorsement of our expansion to recraft what we would want to do and how we would do it. And we deliberately extended that effort from purpose through practice to the staff, student, and volunteer activities we dedicate to those ends.

Existing spaces are as amenable to this process as new ones. It all begins with a commitment to understanding them differently—to reintroducing them, in a sense, first to ourselves as a museum staff and then to our audiences by way of a renewed purpose and look and feel of a brand. The Hood staff began there, reintroducing itself to its spaces and imagining what other spaces would complement them best. First up in this regard, for the Hood, were object-study spaces, housed in a self-contained center with three study galleries and a dedicated object-staging room, an academic curator's office, and a welcome desk and lobby area with cubbies and restrooms. Next up was a bold, readily visible façade on the Green and, beyond a new front plaza and the glass vestibule, a space of welcoming—in the Hood's case, an atrium/event space with an expansive visitor services desk flanked by partnered entrances to the center for object study and the galleries, comfortable seating, multiple informational screens, the capacity to display art, and a connection to the Hopkins Center for the Arts, along with a coatroom and extra storage closets. Last but not least was more gallery space and a new suite of workspaces for staff, allowing us to regularly display more collection areas than before, including Native American, Asian, and contemporary Aboriginal Australian art, and allowing the original object-storage and staff areas to be repurposed or renewed in the context of the new museum. Tod Williams and Billie Tsien and their team responded to these needs with graceful and vigorous architecture that somehow still managed not to expand the museum's footprint on its well-defined site.

These were practice-driven ideas and spaces, and from both their substance and their realization emerged the brand to lead them forward among all the other activity on a very competitive campus. The Hood's expansion, that

is, went beyond the façade both into the museum, in the sense that we are what happens behind it, and out from the museum, onto campus, in the sense that we now extend our reach further into the audience that principally defines us, students and faculty at Dartmouth, and welcome with renewed commitment our local and regional visitors, and particularly our region's K-12 students and teachers.

There are as many ways to engage with this museum as there are visitors who arrive to do so. Drift quietly in, look at two objects, and leave without needing a thing: you are welcome. Visit with your dorm, your Greek house, your team, your club, or, of course, your class, and participate in a facilitated experience that activates an issue, an interpretation, the academy, or the tasks and techniques of art making: you are welcome. Share the Hood with your children or your parents or your colleagues or your friends: you are welcome. Along the way, we will be here for you, and here again to welcome you back. So, when you spot us in our lanyards or follow us online or pick up our *Quarterly*, know that the individuals behind all this activity are doing it for you because the art here is worth it, as a marvel in itself and a part of the narrative surrounding you and, in another way, all of us all the time. It will join in your dialogue, and it might share some thoughts of its own. With the new Hood, we can facilitate that conversation—that transformative encounter—in more ways than we ever could, thanks to the porousness we have placed at the center of our engagement. ■



Contemporary Native American art installed at the top of the new stairway in the Hood. Photograph © Michael Moran.

ARCHITECTURE  
IS FIXED AND  
SETTLED BUT IT  
MUST BE OPEN TO  
INTERPRETATION  
AND CHANGE.

## INTERVIEW: TOD WILLIAMS AND BILLIE TSIEN

JOHN STOMBERG  
Virginia Rice Kelsey 1961s Director

**T**here are a lot of special concerns to take into consideration when creating an art museum. Could you discuss what is special about designing space intended specifically for the display of art?

**TW & BT** Looking at art is one of many joys that we share. This is a related world but independent of the practicalities of our daily lives, and so it is a powerful release. Architecture is based on need—a bridge between the fictive nature of art and the rules-based world of useful form. We have many objects, a number of which may be called art, while others, simply of interest, may one day be construed as art. Our interest in the world of things and ideas is personal, never an investment. We think about the way a work is hung and its context. Museums also have specific points of view, and as ours, theirs are both fixed and changing since they reflect the dynamics of culture and society. A museum must hold and present art to the public in the very best possible way. There are rules but they vary museum to museum, curator to curator, artist to artist. Architecture plays a critical and supportive role. It is fixed and settled but it too must be open to interpretation and change. All this is amplified when we realize how important art is to life. A crucial element of civilization,

it is life promoting even as it is often contradictory and challenging.

One of the effects of your plans has been to create a more natural flow through the museum, both laterally and from the first to the second floor. How important is the way that people move through the space to their experience of that space?

**TW & BT** A natural and intuitive sense of circulation is essential. Signs should not be necessary. Paths must encourage exploration, allowing individuals to find their own routes. This is important, since, although the galleries and the art may be hung sequentially, there should be multiple routes and destinations, much as neural connections are stimulated and strengthened in order to develop a rich and fertile mind. Every path, each new discovery should be there to awaken the visitor's creative spirit.

From the start, the team at the College has asked you to give the Hood a façade on the Dartmouth Green. How did responding to that desire inform your work on the exterior of the building? That is, to what extent has the need for a notable “front” of the building shaped your conception for the structure you designed?

**TW & BT** The importance of the façade was a challenge from the outset. It was made more difficult since, as designers, we work from the inside out. In this case the work involved





Architects Tod Williams and Billie Tsien in the new Northeast Gallery. Photo by Rob Strong.

untangling and adding a very significant amount of space and program to the original structure, and resolving this as a coherent and connective new museum and center for object study. First, we thought we could continue to connect to Wilson [Hall] and the [Hopkins Center for the Arts] via bridges, which we imagined as raised and related to those Moore had made. Budget realities surfaced immediately, which was fortunate, since in retrospect this would have resulted in a fascinating image but an all-too-complex building.

We then thought a very long and broad swath of glass would make a strong statement, allowing soft north-facing light to enter while presenting the galleries' art to Dartmouth's Green. Curators expressed concern about light levels for the art, and while noting these, we soon realized that yet another large expanse of glass could never stand apart from the marquee of the Hop. Eventually, the "vitrine" concept emerged. It could be as simple as a single, strong north-facing window presenting a single theatrical image or event.

The choice of a lighter handmade brick allowed our addition to stand on its own, reference Dartmouth Hall, and enable [Charles] Moore's structure on the south to stand proud and clear on its own. Wilson, no longer connected to the Hood, is restored to its historic prominence, and the original east-facing lines of the Hop are revealed.

Most visitors remark immediately on the special feeling of welcome they get when entering the Russo Atrium. This is a big public space, yet it has a sense of intimacy. What were you after in the atrium?

**TW & BT** Scale is essential. Such spaces are unprogrammed, meaning they have such variable uses they are difficult to gauge, and thus have a tendency to be too small or too large. Entries are smaller in scale on the Dartmouth campus, often empty when classes are in session or congested during changeovers. Our challenge here was a search for a sense of scale and of establishing a memorable place. Bringing the brick, its color and texture, inside helps create a quiet element of connection to the exterior. You have entered the building but not the museum or object-study center. The brick both strengthens the space and breaks down the scale. The same is true for the large felt mural. Both domestic and grand, its material surface and images come as a shift in expectation.

Could you discuss your process in coming to terms with a client's desires for a project while maintaining your voice? There can be no doubt about the authorship of this building, and yet you have both been incredibly responsive to the College team's requests from the start.

**TW & BT** As a couple we are not one but two; and as a studio we are more than two but work

together as a small group staying with a project from beginning to end. Azadeh Rashidi, our project architect, and those who worked with her were certainly as important as we were. We listen carefully and we insist on understanding as much as we can. It is similar to the way the Hood operates. There is a mysterious aspect to the art of architecture, but it must not be overemphasized, especially in the guise of authorship or ego. We take on few projects because we want to know and stay with each one as long as possible. We want to be “in the conversation” with one another and each person involved. We believe the mason is as important as the foreman, the director no more important than the guard. This is one reason we have asked to have a small sign placed in public spaces acknowledging each person’s contribution.

While not many people will experience the office space, the design is quietly exciting and conducive to creative work. How was it different to think of those spaces after addressing the public space of the atrium and the special requirements of the gallery spaces?

**TW & BT** We imagined this to be our and your secret space. It is free of the scrutiny of the public

and so it can be more casual, communal, so we imagined it as a place where we and you might wish to work. In spirit, the way we work in our own studio is much as you do at the Hood. If we didn’t live as “cobblers’ shoeless children,” we might have offices much like yours!

**What is it that makes a great gallery? How do you strike that balance between noticeably excellent design and allowing the art to dominate the space?**

**TW & BT** Great things, even great galleries, never emerge from thin air. They evolve.

Without observing Moore’s successes and failures, without knowing our own successes and failures, without listening to the curators and, yes, even the Hood Board, without looking at a great deal of art in excellent as well as insensitive galleries, we would be lost. A great gallery is nothing without art. The intelligence and artistry of installing a gallery is essential to being great, to focusing on the art.

Did you consider specific artworks from the Hood’s collection along the way? Would you have changed some things if we were, for example, a museum dedicated to Old Master paintings?

Virginia Rice Kelsey  
1961s Director  
John Stomberg walks  
through the Hood’s  
Russo Atrium with  
Tod Williams during  
construction.  
Photo by Rob Strong.





Billie Tsien and Deputy Director Juliette Bianco make their way up the museum's new promenade. Photo by Rob Strong.

**TW & BT** No question: Old Master paintings would need to be in much more normative spaces. This does not necessarily mean traditional spaces. Louis Kahn's Kimball is contemporary and elegantly suited to the scale and calm required for Old Master paintings. The history of the Hood's collection and the very nature of it as a teaching museum is embedded in the ways we thought about and designed our addition.

This project required you to work with an existing structure that had a strong personality. What was it like having to dance with another architect? Could you discuss the sense of collaboration you felt with your predecessor Charles Moore?

**TW & BT** We proceeded very much the way we addressed the Barnes Foundation. We had great respect for [Albert] Barnes and Paul Cret, his architect, and we felt the same for Dartmouth, the Hood, and its architect, Charles Moore. We couldn't possibly imagine what Moore might do or attempt to emulate him. We have seen this fail over and over again with fiascos produced through the adulation and emulation of such figures as Frank Lloyd Wright. We moved forward with respect, knowing there were numerous challenges. Where we needed to touch or change the work, we thought of varying strategies: replicating, simplifying and intensifying, and necessary removal. The façade and archway to the south are a prime example of simplifying and intensifying. We worked slowly and with care. Most people would not think it was changed,

yet the opening is more generous and more welcoming. Large sections of the exterior wall had to be removed, and so too all interior walls, due to mildew and rust that followed vapor barrier failure. Floors needed to be leveled by up to two inches. All-new mechanical systems were installed and windows were replaced. Roofing in places was removed and replaced, and snow guards and snow melt were added.

While we recognize we cannot possibly satisfy those who are resistant to any change, we are certain [the renovation] bodes well for the future wellbeing of the building and the campus. In all cases we worked with care and love.

Finally, as you consider the new Hood's place in the architectural context of Dartmouth, how do you think it fits? What do you think are the lasting contributions your building makes to our experience of the campus?

**TW & BT** We feel that our project breathes new life into the campus. It is not a theoretical or didactic work of architecture. It opens passages and poses challenges, but is in dynamic and respectful relationship with its neighbors. If architecture is a reflection of society, we believe the work has an ego, but most important is it being a deeply valued contribution to the campus. Respecting history and the present, we believe the new Hood will be able to more than hold its own and act as an exemplar for others. Time and others will be the judge. ■



### CECILIA BEAUX

#### PASTEL A HIGHLIGHT IN NEW AMERICAN ART GALLERIES

Recently, Russell and John L. “Jack” Huber, Class of 1963, significantly enhanced the museum’s American collection through their gift of Cecilia Beaux’s virtuosic 1899 pastel of her longtime friend Maud DuPuy Darwin. This exquisite portrait, housed in its original English frame, will be among the highlights featured in the opening installation of American art in the Sack and Rush Galleries.

Not only is *Maud DuPuy Darwin* the museum’s first work to represent celebrated artist Cecilia Beaux (1855–1942), it also ranks as one of the finest pastels in the Hood’s collection. Beaux created this vivid likeness of her Philadelphia friend—daughter-in-law to famed naturalist Charles Darwin—in Cambridge, England. At the time, Beaux was making her way back to Philadelphia from her nearly two-year period of formal study and plein-air painting abroad. Her experience creating pastel and oil portraits of the Darwin family and their circle put her “in raptures over pastel,” a medium that ideally suited the more expressive handling and brighter colors that she had adopted in Europe.

In this likeness Beaux used sweeping, energetic strokes to describe the flounces of Maud’s muslin costume, while she applied controlled, artfully blended touches of pastel to render her delicate features, flawless complexion, and “grand braids of golden hair.” The dark, semi-abstracted beech tree frames the figure and sets off her white costume, which Beaux rendered with strokes of peach, pale blues, grays, and soft whites. Maud Darwin’s alert, assessing gaze would seem to express her ease with her new, elevated station in British society, as well as her affection for the artist, her longtime friend.

Despite her facility with the medium, Beaux ultimately considered pastel a means to advance her work in oils. When she returned to Philadelphia, she would further explore the nuanced chromatic harmonies of the color white in a spectacular series of paintings, including many of her most revered works.

The Hubers generously donated this pastel in honor of Barbara “Bonnie” MacAdam, Jonathan Little Cohen Curator of American Art, with whom they have enjoyed a professional and personal friendship for over three decades. ■



Cecilia Beaux, *Maud DuPuy Darwin*, 1899, pastel on warm gray paper laid down on canvas. Gift of Russell and Jack Huber, Class of 1963, in honor of Barbara J. MacAdam, Jonathan Little Cohen Curator of American Art; 2015.73.

# THE MUSEUM AS CLASSROOM

AMELIA KAHL

Associate Curator of Academic Programming

NEELY McNULTY

Hood Foundation Associate Curator of Education

KATHERINE HART

Senior Curator of Collections, Barbara C. and Harvey P.

Hood 1918 Curator of Academic Programming

**L**earning and teaching with objects has always been at the center of what we do at the Hood, both in the galleries and behind the scenes. When the Hood Museum of Art opened in 1985, one small classroom on the ground level, called the Sanders Seminar Room, was available for Dartmouth class visits to see objects in the collection. In 1989–90, for instance, then-director James Cuno and curator Hilliard Goldfarb taught an entire course on the history of European prints in this space. By 1989, in order to expand the museum's capacity for teaching with objects from storage, and with the support of Hood board member and Dartmouth parent Raphael Bernstein, the museum established a second classroom, in the Hood's three-dimensional art storage space, designated the Bernstein Study-Storage Center. In Sanders and Bernstein, teaching with objects expanded exponentially. Early funding from the Andrew W. Mellon Foundation, followed by endowments for curricular engagement and staff, as well as two named endowments by the Hood Foundation and family for education staff and programming, have provided substantial support to the museum for its mission. By the time the museum closed for renovation in 2016, the Hood annually welcomed students from over thirty different Dartmouth departments, and museum staff pulled between two and three thousand objects from storage for these classes to view behind the scenes. Additionally, every year over four thousand K–12 schoolchildren visit the Hood for facilitated programs and tours. The success of this work eventually led to where we are today, with a large new facility for teaching incorporated into the expansion and renovation of the Hood.

This new facility, the Bernstein Center for Object Study, now allows us to use objects for learning in broader and deeper ways than ever before. At its core, our approach employs the object to serve as the locus for intellectual engagement of many kinds. These include complex questions of culture and history, wrestling with materiality, and the development of sophisticated visual and analytical skills. Through the breadth of the Hood's 65,000-object collection and our capacity to set in conversation objects from across time and place, we delve into global issues in a way deeply relevant to Dartmouth's twenty-first-century curriculum, creating experiences beyond what can be captured in images projected on a screen or printed on the pages of a book.

To facilitate this kind of engagement, we have new tools at our disposal. We now have three object-study spaces—the Tseng, Hartevelt, and Evans Teaching Galleries—that can accommodate a greater number of classes than ever before. We have also hired a new object handler dedicated to the Bernstein Center for Object Study, who joins two other Hood staff members in doing the painstaking work of moving, displaying, and handling the objects for these classes. Between classes, we will be able to store objects nearby in the Roesch Object-Staging Room, a critical area for maintaining organization and object safety.

The object-study rooms themselves have more tools, including document cameras for examining small details of works on paper or small objects, and screens so faculty can show examples of objects from other collections or other contextual material. Students can speak with experts outside of Hanover using video-conferencing technology. The rooms also have slatted walls and modular furniture for the greatest flexibility in displaying a range of different objects, and for employing different learning techniques. All of these tools,



however, maintain focus on the students' engagement with the object itself, and on the rich, scholarly inquiry that can develop from this interaction.

The Hood's expanded galleries also offer an ideal setting for learning and exploration. Gallery installations, by nature, both convey meaning and offer audiences opportunities to construct meaning. Hood exhibitions feature works of art selected for their teaching value, and exhibiting works from a diverse array of cultures and artistic practices has always been a goal of the museum. Deliberate sightlines and proximities of objects between galleries encourage making comparisons and connections across cultures and time. The gallery environment itself influences visitor learning as well. How works sit within the architecture, sightlines between objects, lighting, space, and installation design all impact how visitors learn.

Information provided to visitors also plays a key role in their engagement with works on display. Hood object labels use accessible language to appeal to a broad audience, and they give visitors something to do—such as look closely at a work, agree or disagree with ideas posited, wonder, and make discoveries and draw conclusions on their own. In addition to primary

object labels, each gallery features four special labels that offer visitors thematic frameworks for exploration: Object Biography, Materiality, Objects in Dialogue, and Society and Culture.

Close looking and conversation are the foundations of our teaching practice. Learning how to investigate works of art through active and critical observation is a useful skill for students of all ages. Through facilitated dialogue, students learn how to observe, analyze, consider context, interpret, and assess works of art, a method of inquiry Hood educators developed in the 1990s called Learning to Look. In the process, students acquire specific, invaluable investigative tools: analytic questioning, speculating, and looking for evidence to support their responses to works of art. Multiple perspectives are exchanged, possibilities explored, and groups reach plausible interpretations, not definitive answers. Writing prompts, drawing, and small-group conversations are additional techniques museum educators use to offer multiple ways to engage with works of art. Above all, collaborative learning is at the core of what we do—we share and react and converse about what we see, what we know, and equally important, what we have yet to learn. ■

Elementary school students with Museum Educator Jamie Rosenfeld in the renovated Lathrop Gallery. Photo by Rob Strong.



# OPENING NEW SPACES FOR INCLUSION IN A COLLEGE MUSEUM: A CONVERSATION

JULIETTE BIANCO  
Deputy Director

JAMI POWELL  
Associate Curator of Native American Art

**J**uliette Bianco and Jami Powell co-presented a conversation about opening spaces for inclusive dialogue on a panel titled Decolonizing Museum Collections and Practices in the Context of University Learning at the joint conference of the Association of Academic Museums and Galleries (AAMG) and the International Council of Museums' Committee (ICOM) for University Museums and Collections (UMAC) in Miami, Florida, last June. The following is based on their presentation for the panel.

**JB** Museums are, always have been, and most likely always will be colonial institutions. But that does not negate the efforts of museum professionals such as ourselves. In fact, this is why we intentionally use the term *decolonizing*. Decolonizing is a *process* that must be (1) forever ongoing, (2) deeply collaborative, and (3) part of the everyday flow of activities in the museum, from conversations around the water cooler to approaches for exhibitions, acquisitions, and hiring and staff development. With the introduction of the new Hood, we hope to open a broader dialogue about how an emphasis on decolonizing as a process can create space for change. Jami, you joined the Hood team in May 2018 as the museum's first associate curator of Native American art. Can you share some insight about your curatorial and pedagogical practices—how do you describe the curatorial work you do within the framework of decolonization?

**JP** I often describe my work around decolonizing museums and academic institutions in terms of two key strategies: positionality and humor.



Ken Williams Jr., *Old Days, Modern Ways*, 2018, vintage and new glass beads, silk ribbon, porcupine quills, wool, shell, seed pearls, Hubbell glass beads, brass thimbles, deer hide, brass beads, brass bells, vintage Swarovski sew downs, cow hide latigo, brass rings, human hair, marabou turkey feathers. Purchased through the Virginia and Preston T. Kelsey 1958 Fund; 2018.17. Image courtesy of Shiprock Santa Fe.

Positionality, self-reflection, standpoint, subjectivity, bias, these interrelated terms refer to the growing recognition of the influences our individual life experiences have on our professional practice. Depending on our own life experiences—what language(s) we grew up speaking and what schooling and professional training we’ve had—each of us has our own unique understandings and interpretations of the world around us. Our own experiences and worldviews shape the work that we do as museum practitioners, and the acknowledgement of the subjectivity within museums and the academy has long been a cornerstone of decolonizing theories and methods.

The work of decolonizing inherently colonial institutions like museums and academic institutions will never be complete. That is not to say that we cannot make them more inclusive and reflective of the diversity and multiplicity of human experiences, but the project itself is a bit absurd and certainly frustrating. This is where humor becomes an important strategy, and it is one I learned from my family, my community—the Osage Nation—and my informal interactions with colleagues in Native American and indigenous studies. Although it has too often been omitted from scholarly writing and museums, humor has the potential to open up space for difficult conversations, to facilitate deeper understandings of the complexities and contradictions of our contemporary lives, and to convey resilience and hope.

**JB** One area to explore institutional values is through the objects that we add to our collection. What have you been acquiring for the museum, and how do these objects have the potential to shape dialogue?

**JP** Building on my previous comments about humor, I recently identified two great pieces of art for the Hood’s collection. The first is an exquisitely beaded bag, which was made by Ken Williams. The bag was inspired by an historic photograph of a Shoshone couple and a bag of cotton candy the artist opened while in line at a grocery store. Upon looking at the tufts of blue, pink, and yellow spun sugar, Williams was moved to replicate their beauty and whimsy through his beadwork. The other piece is a cedar paddle that was made by Alison Marks (Tlingit) and was inspired by an image the artist saw on a Northwest Coast button blanket. The reclining figure on the robe reminded her of Burt Reynolds’s *Cosmopolitan* centerfold, which had scandalized her household when she



was younger. Both of these pieces expand the narrative about Native American visual expression and what inspires artists to create, and they also challenge viewers to rethink their understandings or assumptions of Native American peoples.

**JB** Can you share something about how you are approaching exhibition projects for the new Hood, and how the new gallery spaces have the potential to change the way visitors interact with museum practice?

**JP** Most of the projects I am working on are in the early stages, but a key theme throughout is bringing not only Native American art but also Native American artists to the Hood. I am currently working with Diné photographer Will Wilson on an iteration of his *Critical Indigenous Photographic Exchange (CIPX)*. *CIPX Dartmouth* will invite community members to sit for tin-type portraits in the Hood’s galleries and produce a collaborative exhibition. I am excited about this and opportunities to make our galleries spaces where art is displayed and where art is made. I want to urge our audiences to think more deeply about the practice of art and how artists are using their practice as a means to address our past and present, but also to imagine possible futures. We can learn a lot from the intellectual generosity of artists, and I want to create space at the Hood to facilitate this dialogue. ■

Alison Marks, *Burt Reynolds*, 2017, acrylic paint on yellow cedar. Purchased through the Stephen and Constance Spahn '63 Acquisition Fund; 2018.19. Image courtesy of Steinbrueck Native Gallery.

## JANUARY

**26 January, Saturday**

**11:00 am–5:00 pm**

### GRAND REOPENING

Join us for a free open house and explore the new Hood Museum of Art! Seek out some of your favorite works and discover exciting new ones. Wander on your own, or use our fun prompts to guide you. Our staff will be on hand to answer questions. Hot coffee, cider, and other refreshments will be available in the new Russo Atrium, along with T-shirts and other giveaways while supplies last. Enjoy live music in the afternoon and learn about our upcoming programs while you're here.

**27 January, Sunday**

**1:30 pm and 3:30 pm**

### BUILDING EXPLORATION TOURS

*John Stomberg, the Virginia Rice Kelsey 1961s Director*

Discover the new building and how it relates to the overall collections at the museum, including a glimpse of our new, state-of-the-art Bernstein Center for Object Study. Space is limited and registration is required through the museum's online calendar.

**31 January, Thursday**

**8:30–11:00 pm**

### DARTMOUTH STUDENT OPENING PARTY

It's time to meet the new Hood Museum of Art! Exclusively for Dartmouth students, this evening promises art, live music, performances, food, and drinks (21+) all night. Free and open to all Dartmouth graduate and undergraduate students.

## FEBRUARY

**3 February, Sunday**

**12:00–5:00 pm**

### FAMILY DAY Meet the Museum

Get creative together! Drop in for an afternoon adventure in the new Hood. Try in-gallery activities, explore the museum on your own with a family guide, and create your own artworks to take home. For children ages 4 to 12 with their adult companions. No pre-registration required. For more information, call (603) 646-1469.

**7 February, Thursday**

**5:00–7:00 pm**

### EVENING FOR EDUCATORS

At this special event for K–12 teachers, Hood educators and curators will facilitate gallery sessions to introduce our collections, teaching practice, and new thematic tours. Light fare and refreshments will be served. K–12 teachers may register for this free event through the museum's online calendar by January 31.

**8 February, Friday**

**6:00–7:00 pm**

### BUILDING EXPLORATION TOUR

Discover the new building and how it relates to the overall collections at the museum, including a glimpse of our new, state-of-the-art Bernstein Center for Object Study. Space is limited and registration is required through the museum's online calendar.

**13 February, Wednesday**

**12:30–1:30 pm**

### CONVERSATIONS AND CONNECTIONS Contemporary Australian Artists Talk About Their Work

Two Yolngu artists from Arnhem Land in the Northern Territory of Australia will discuss their artistic practices with Kade McDonald, former manager of the Buku-Larrnggay Mulka art center, and Henry Skerritt, guest curator of the current installation of Indigenous Australian art in Hall Gallery.

**15 February, Friday**

**12:15–1:00 pm**

### MINDFULNESS IN THE MUSEUM

Take a few moments out of your busy week to slow down with this opportunity for reflection. Guided mindfulness will be led by a member of Dartmouth's Mindfulness Practice Group in conjunction with a work on view. No experience required. Walk-ins welcome.

**22 February, Friday**

**6:00–8:00 pm**

### ART AFTER DARK

Celebrate the end of the work week at the Hood. This new program for adults introduces playful and creative ways to engage with our collections. Drinks and light fare to follow facilitated gallery experiences. Bring your sense of adventure. Please register for this free program through the museum's online calendar by February 18.



Members of the Hood Museum Club explore the student-curated *A Space for Dialogue* installation *Consent: Complicating Agency in Photography*. Photo by Rob Strong.



## MARCH

**1 March, Friday**

**4:00–5:00 pm**

### **A SPACE FOR DIALOGUE GALLERY TALK**

Co-curators of the Gutman Gallery student exhibition *Consent: Complicating Agency in Photography* will discuss the show, which they organized with their student intern peers during their senior year in 2018. They will also trace the theme of consent across the four subsections and twelve photographs in the exhibition.

**1 March, Friday**

**6:00–7:00 pm**

### **BUILDING EXPLORATION TOUR**

Discover the new building and how it relates to the overall collections at the museum, including a glimpse of our new, state-of-the-art Bernstein Center for Object Study. Space is limited and registration is required through the museum's online calendar.

**2 March, Saturday**

**11:00–11:45 am**

### **STORYTIME IN THE GALLERIES**

Introduce your little ones to the museum with stories and play in the galleries. During this interactive program, families will listen to stories, look at art together, and engage in hands-on activities inspired by art from cultures around the world. For children ages 2–5 and their adult companions. This workshop is free, but space is limited. Please register through the museum's online calendar by February 25.

**2 March, Saturday**

**2:00–4:00 pm**

### **FAMILY WORKSHOP Recycle, Repurpose, Recreate!**

Aluminum wrappers, motherboards, and beads! In the galleries, families will discover how contemporary global artists use found materials in their art, and in the studio, they will work together to create large-scale sculpture in

response. For children ages 6–12 and their adult companions. This workshop is free, but space is limited. Please register through the museum's online calendar by February 25.

**6 March, Wednesday**

**12:30–1:30 pm**

### **CONVERSATIONS AND CONNECTIONS Dartmouth Professors Discuss the Reliefs**

Join four scholars who teach with Dartmouth's Assyrian reliefs from the Palace of Ashurnasirpal II for a conversation about the reliefs and the site in Iraq where they were excavated over 150 years ago. Susan Ackerman, religion, Jesse Casana, anthropology/archaeology, Ada Cohen, art history, and Steve Kangas, art history and Jewish studies, will focus their respective disciplinary lenses on these important works from the ninth century BCE.

**7 March, Thursday**

**6:00–8:00 pm**

### **ADULT WORKSHOP The Art of Engagement**

In this discussion-based workshop, participants will consider work by global contemporary artists who engage with issues of their time. In the studio, participants will use a variety of materials to explore their personal responses to the works discussed and the ideas they embody. Enrollment for this free workshop is limited. Please register using the museum's online calendar by March 5.

## **HOOD HIGHLIGHTS TOURS**

Discover various works in the galleries through these guided tours.

**Wednesdays, 12:30–1:30 pm**

**Saturdays, 2:00–3:00 pm**

### **Winter Tours**

Wednesday, January 30

Saturday, February 2

Wednesday, February 6

Saturday, February 16

Wednesday, February 20

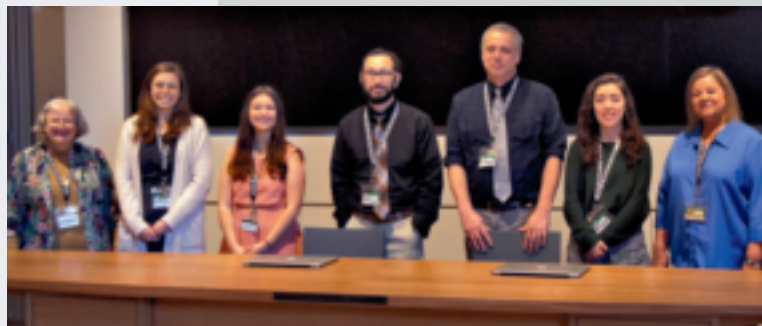
Wednesday, February 27

Saturday, March 2

All tours meet at the Visitor Services Desk in the Russo Atrium.

## **MEET OUR GUIDES**

When we open our doors in January, many new and familiar faces will be here to greet, guide, and assist you. The reopening and rededication of the museum as a welcoming space for all has allowed us to reimagine the museum's visitor services staff to be one dedicated to welcoming visitor engagement and satisfaction. We are excited to introduce the museum's inaugural team of six visitor services guides, pictured below with Andrew Turner, our first dedicated visitor services coordinator, to accentuate the visitor support services.



From left to right: Janet Whyte, Kathryn Willeman, Natalie DeQuarto, Andrew Turner, Daniel Nassau, Jessica Vaillancourt, and Kathryn Whittaker.  
Photo by Alison Palizzolo.

# WELCOME TO THE NEW HOOD MUSEUM OF ART

ISADORA ITALIA  
Campus Engagement Coordinator

ANDRE SCHERDING  
Summer Museum Intern, 2018

**W**e invite you to engage with Dartmouth's collections in spaces both new and familiar behind our stunning façade. Beyond

the front doors is the spacious Russo Atrium, the central axis of the new Hood, which houses a grand welcome desk, as well as comfortable lounge chairs and tables. On the far side of the room is a floor-to-ceiling felt material wall, designed by the architects as a nod to the Hood's wide-ranging collection. It is through this lively atrium space that visitors can access the galleries.

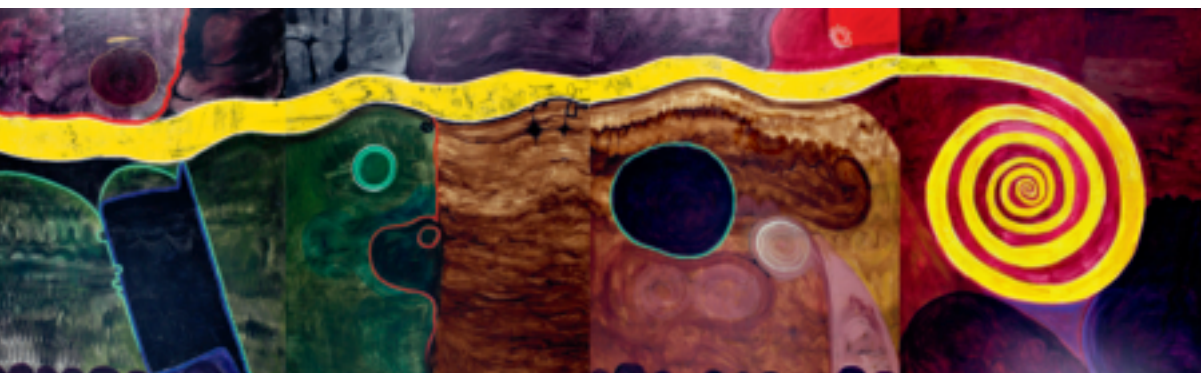
The museum's curators have taken full advantage of the expansion's increased gallery space to present a wider selection of art from around the world and throughout time. In the first-year hang, the new museum will include guest-curated exhibitions of Native American art, African art, contemporary Indigenous Australian art, and the art of Papua New Guinea. Highlights of the Hood's collection of European Old Masters, American art, and antiquities will also be on view. A gallery-by-gallery walkthrough follows here.

### KAISH GALLERY

According to John Stomberg, the Virginia Rice Kelsey 1961s Director, the entrance gallery will "set a tone for the whole visit." It surveys contemporary art that engages with issues of feminism and globalism, as well as national, ethnic, and gender identity, and underscores the Hood's dedication to art that expresses social concern.

Stomberg decided to foreground Obiora Udechukwu's *Our Journey*, a large-scale painting that was created during a time of turmoil in Nigeria. Following the presidential election in 1993, which was annulled by the military dictatorship, the country began a downward spiral from which it has yet to fully recover. "By immediately confronting visitors with a huge, majestic, but likely unfamiliar painting," Stomberg notes, "we reveal a core Hood belief: not all great art is familiar."

The first gallery is intended to inspire a reconsideration of the notion of a "masterpiece" as being well known or popular. "We hope to presage the many amazing 'discoveries' that await in our galleries. A visit to the Hood—as signaled in the first gallery—is not meant to reinforce prior knowledge, but rather to open the door to fresh insights," says Stomberg.



Obiora Udechukwu,  
*Our Journey*, 1993, ink  
and acrylic on stretched  
canvas (4 panels).  
Purchased through a gift  
from Evelyn A. and  
William B. Jaffe, Class of  
1964H, by exchange;  
2017.23.

A VISIT TO THE  
HOOD IS NOT MEANT  
TO REINFORCE  
PRIOR KNOWLEDGE  
BUT TO OPEN  
THE DOOR TO FRESH  
INSIGHTS.

The 2017–18 senior interns lay out their *Space for Dialogue* exhibition in the newly renovated Hood with Matt Zayatz, preparator. Photo by Rob Strong.



### **GUTMAN GALLERY**

Beyond the entrance gallery is the student-curated *A Space for Dialogue* installation. Traditionally, these exhibitions have featured shows curated by individual students and drawn from the museum's permanent collection. However, this opening installation is unique, as it was jointly curated by five 2017–18 Hood senior interns. "We asked our five interns to group curate a show using photographs acquired by Dartmouth students through the Hood's Museum Collecting 101 program. Out of roughly 25 photographs, they chose 12 to include in their exhibition," says Amelia Kahl '01, associate curator of academic programming.

Their show, *Consent: Complicating Agency in Photography*, asks questions about consent in

photography and is organized into four sections: Self-Reflection, Individuals and Identities, Public Spheres, and Global Ethics. Kahl places a spotlight on Mário Macilau's photograph, from his *Living on the Edge* series, which "explores one visual solution for portraying the issue of poverty in Africa without exploiting his subjects," and Doug Rickard's photograph of the Bronx taken from Google Street View, which "brings up issues of surveillance, technology, and privacy."

As stated in their introductory text, the student curators wanted this exhibition "to start critical conversations . . . [and] reflect the diverse challenges presented by our increasingly globalized world."



## KIM GALLERY

Next, visitors step into an installation called *Global Cultures: Ancient and Premodern*, which houses works created by diverse societies and cultures that date from 1000 BCE to the seventeenth century. “Many ancient galleries in museums favor a narrative, either by placement within the museum, or through their organization, which privileges ancient Mediterranean cultures. We have purposefully worked against that reading through organizing the gallery by themes or object types, such as vessels, figures, or animals, and giving each work its own space,” says Katherine Hart, Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming. The works on view symbolically reflect the value of learning about diverse societies and cultures through the objects stewarded by academic museums.

Visitors will also notice in this gallery the imposing array of six Assyrian reliefs, which remain at the heart of the museum. “Opposite the reliefs, the bronze sculpture of the ancient Hindu goddess Parvati, associated with fertility, love, and devotion, is accompanied on either side by two Hindu celestial female beings. These face the masculine *Apkallu*, the sages or genies who protect the Assyrian king against evil spirits,” says Hart.



## ALBRIGHT GALLERY

At the south end of the first floor of the original museum, an African art installation encompasses various aesthetic values and worldviews spanning the continent. The highlighted themes—Figures, Parliament of Masks, Power Objects, Transitions, Art of Small Things, and Art of Everyday—address common political and cultural histories. Guest curator Ugochukwu-Smooth Nzewi, former curator of African art at the Hood, emphasizes that one goal of this gallery, titled *Shifting Lenses: Collecting Africa at Dartmouth*, was to “reflect the history of collecting African Art at Dartmouth and the intellectual debates that may have informed or inspired choices.”

*Shifting Lenses: Collecting Africa at Dartmouth* in the newly renovated Albright Gallery. Photo by Alison Palizzolo.



*The Global Cultures: Ancient and Premodern* installation in the newly renovated Kim Gallery. Photo by Alison Palizzolo.

Nzewi also notes that while there is a tendency to present African art as emblematic and encompassing of daily life in traditional African societies, objects in an art museum should be treated as art. “[T]hey are aesthetic objects. They no longer behave in the ways they were once imagined or serve their original purpose. Instead, they have taken on a new life as museum objects.”

While all works on view provide interesting insights into the African cultural experience, Nzewi spotlights the Senufo bird (horn bill) sculpture associated with Poro, an all-male secret society in Cote d’Ivoire; the rare Tusyan female mask called the *lonkainen* from Burkina Faso; and the Benin waist pendant, a miniature portrait of a court official of the ancient Benin kingdom, which is of inestimable value and is “arguably the most significant object in the Hood’s African collection in spite of its small size.”

### CLASS OF 1967 GALLERY

At the foot of the original Charles Moore staircase lies an intimate installation of works on paper. Unlike the other galleries, the current exhibition in this space focuses on the works of one individual, Japanese artist Munakata Shikō (1903–1975), one of the greatest twentieth-century Japanese calligraphers and woodblock printmakers. The Hood happens to have an exquisite and rare collection of the artist’s work, thanks to his special connection with Dartmouth. In 1964–65, Munakata was invited to Dartmouth



to participate in a yearlong celebration of Japanese art and culture, and he presented a public lecture and demonstration to formally close a year of weekly programs. He returned shortly thereafter to receive an honorary degree from the College.

“When contemplating how to install the gallery, we thought it fitting to explore the work of an artist who had such an impact on Dartmouth and to highlight how our interactions with art and artists can have a lasting impact on how we see and interpret the world,” says Juliette Bianco ’94, deputy director of the Hood.

Upon receiving his honorary doctorate, Munakata gifted six works on paper to Dartmouth—including two calligraphies he made for the College in 1965, which are “rare and spectacular examples of the artist’s work [that] have never been on view to the public,” says Allen Hockley, associate professor of art history at Dartmouth and guest curator for this exhibition. Included in the Munakata show are works by Utagawa Hiroshige (1797–1858), a great artist who shaped Munakata’s interpretation of the world. A few of Munakata’s woodblock prints from 1962–63 depicting the Tōkaidō, the ancient Japanese highway between Tokyo, Kyoto, and Osaka, are paired with examples from Hiroshige’s famous *Fifty-Three Stations of the Tōkaidō* print series.

(above) Allen Hockley planning the object installation in the Class of 1967 Gallery with Juliette Bianco and other Hood staff. Photo by Rob Strong.

(left) Munakata Shikō, *Maruko (20th Station)*, from *Tōkaidō Munakata Hanga (Munakata’s Tōkaidō Road Series)*, 1963–64, hand-colored woodcut on Japanese paper. Gift of Diantha C. and George C. Harrington, Class of 1961; PR.2001.13.



Eric van Hove, *V12 Laraki*, 2013, mixed media (53 materials). Purchased through the Mrs. Harvey P. Hood W'18 Fund and through a gift from Mr. and Mrs. Joseph H. Hazen, by exchange; 2014.32. Photo by François Fernandez. © Eric van Hove.

## LATHROP GALLERY

At the top of the Charles Moore stairs is our renovated global contemporary gallery, which focuses on Africa for the reopening hang. The featured works comment on the following themes: impacts of the colonial past on nation building in Africa, feminism, urbanism and infrastructural changes, globalization, forced and voluntary immigration, and today's environmental challenges.

Visitors will see works such as *V12 Laraki* and *V12 Laraki Gearbox* by the Belgian, Cameroon-raised artist Eric van Hove. The Laraki project was inspired by the story of Moroccan entrepreneur and designer Abdeslam Laraki, who set out to build a sports car but imported the Mercedes-Benz V12 engine from Germany. *V12 Laraki* is an exact replica of the Mercedes-Benz engine of the same name but produced in collaboration with about fifty-five Moroccan craftsmen. The exploded *V12 Laraki Gearbox* was also meticulously handcrafted using different techniques with materials sourced from around Morocco. "The masterly sculpture is a testament to the artist's ingenuity and ability to collaborate with a horde of Moroccan craftsmen," says Smooth Nzewi, who was guest curator for this gallery as well. Nzewi says that while the availability of space constrains the number of works on display, "with the works on view, we are able to offer important snippets of current artistic practices by African artists."



Looking across the renovated second-floor galleries, featuring installations of contemporary African, Melanesian, and contemporary Aboriginal Australian art. Photograph © Michael Moran.





The art of Melanesia installation in the newly renovated Jaffe Gallery. Photo by Rob Strong.

## JAFFE GALLERY

The works in this gallery are from the Sepik River and Abelam cultures in Papua New Guinea.

Curated by Robert Welsch, associate professor of anthropology at Franklin Pierce University, the exhibition offers a window into the region's traditional religions, people's ideas about the supernatural world, and social relationships within these societies. Katherine Hart says of the viewing experience: "One is able to study works with similar functions side by side—this will be especially evident in the display of canoe prows, drums, suspension hooks, and helmet masks."

The art of Melanesia is a particular strength of the Hood's collection, amassed primarily through a few generous gifts. In 1990, Valerie Franklin gifted twelve hundred works initially acquired by her father, Harry Franklin. Although she had no direct connection to Dartmouth, she thought of the Hood as a possible home for this collection through her close relationship with then-curator Tamara Northern, and her conviction that the artworks would be well cared for and integrated into Dartmouth's educational program.

In 1912, while on sabbatical, Dartmouth professor of biology William Patten visited the Papuan Gulf, collecting art in the field; eventually his son gifted 180 of those works. In addition, from the 1960s through 1980s, collector John A. Friede, Class of 1960, donated a number of works from Papua New Guinea, some given with his mother, Evelyn J. Hall, who was a major benefactor to the arts and the museum at Dartmouth.

## HALL GALLERY

This gallery contains twenty-five objects from the Owen and Wagner Collection of Contemporary Indigenous Australian Art. Titled *A World of Relations*, the exhibition explores a series of relationships between spouses, siblings, parents, and children, as well as those bonded by shared lands or experiences. Family ties run deep in these works. Artist Djambawa Marawili, whose work *Dhakandjali* is on view, has written that "the Knowledge to create patterns and designs is passed from ancestral beings, through families, and takes time to learn. We don't just do it for ourselves: we are using what our ancestors gave us. . . . Kinship and relationships are always in the patterns and designs."

To highlight the connection between kinship and formal aesthetics, guest curator Henry Skeritt, Mellon Curator of Indigenous Arts of Australia at the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, groups works by husband and wife, parents and daughter, siblings, or individuals who are related by marriage or other forms of kinship.

Place and shared experience are also important in Indigenous Australian art. Skeritt spotlights Elizabeth Nyumi Nungurrayi's *Parwalla* as exemplary of paintings at Wirrimanu, explaining that the tightly overlapping dots and organic arrangements are intended to evoke the abundance of bush foods in the area. "These paintings draw on knowledge of the land and relate to places known to the artists and members of their family and community," says Katherine Hart.



Elizabeth Nyumi Nungurrayi, *Parwalla*, 2000, acrylic on canvas. Gift of Will Owen and Harvey Wagner; 2009.92.81. © Copyright Agency. Licensed by Artists Rights Society (ARS), New York, 2019.

## HARRINGTON GALLERY

The European gallery features several major works. The Perugino altarpiece, a well-known Hood treasure, fills the space and spurs conversation. “It holds several mysteries,” says gallery co-curator Amelia Kahl. “We still have not been able to locate its original church and therefore the identity of one of the saints. We do know that the painting was done by several artists.”

Another well-known work, Pompeo Batoni’s portrait of William Legge, second earl of Dartmouth, is on view. “Not only is his family the source of the College’s name, but, as an English gentleman on the grand tour, his image of an educated individual studying abroad is still relevant to Dartmouth students today—although study abroad is now much more diverse in terms of students, locales, and intellectual pursuits,” Kahl points out.

## HARTEVELDT AND CHEATHAM GALLERIES

Native American art will be on view in two galleries, both curated by Rayna Green, formerly at the Smithsonian National Museum of American History. The first Native American art gallery contains contemporary art, a deliberate choice as it foregrounds the living traditions and contemporaneity of Native American cultures and society. Titled *Portrait of the Artist as an Indian / Portrait of the Indian as an Artist*, this gallery features a number of portraits and centers on issues of identity. Its sculptural centerpiece is Jeffrey Gibson’s stunning *WHAT DO YOU WANT? WHEN DO YOU WANT IT?* from 2016. One of the most iconic contemporary works in the collection is Bob Haozous’s *Apache Pull-Toy*, which employs humor and satire to turn the tables on the pervasive “Cowboys and Indians” theme. This overgrown toy made of painted steel is chock full of holes, indicating that the Apache of the title has gotten the better of his cowboy rival.

Another work of note in the contemporary gallery is a large photograph by the performance artist and photographer Rebecca Belmore titled *Fringe*. The reclining nude female upends tradition by having her back to the camera, lying on a white-sheeted table, with a wound across her back.

The second gallery, titled *Native Ecologies: Recycle, Resist, Protect, Sustain*, contains both historic and contemporary art. One work that points to the practice of reuse is a pair of upcycled Inunaina (Arapaho) moccasins, made in the twentieth century with reused pieces of painted leather bag for the soles of the feet.



Perugino (Pietro di Cristoforo Vannucci) and workshop, *Virgin and Child with Saints*, about 1500, oil and tempera on panel. Purchased through the Florence and Lansing Porter Moore 1937 Fund; P.999.2.





Installing Jeffrey Gibson's *WHAT DO YOU WANT? WHEN DO YOU WANT IT?* at the top of the new stairway in the Hood. Photo by Alison Palizzolo.

## SACK AND RUSH GALLERIES

Two galleries showcase the museum's non-indigenous American holdings in an installation titled *American Art, Colonial to Modern*. Featuring more than eighty objects in a range of media by artists of diverse personal backgrounds, these galleries highlight some of the social, economic, and aesthetic developments that shaped Euro-American artistic production. Visitors can see the influence of European styles as well the impact of urbanization, immigration, and industrialization in works that mark moments in the United States' evolution as a country.

When discussing the criteria for this reopening selection, Barbara MacAdam, the Jonathan Little Cohen Curator of American Art, cites her aim to include aesthetically strong works that shed light on their historical and cultural contexts. "I especially tried to seek out objects that provide a window into the time and place in which they were made," she says.

*The Jolly Washerwoman* by Lilly Martin Spencer is such a window, with its references to

immigration and the shifting ethnicities of American citizens. Spencer depicts her own servant looking out at the viewer with a toothy grin while scrubbing the family's clothes. "The painting sparks conversations around such diverse topics as class, immigration, servitude, and the use of humor in art," says MacAdam.

Regis François Gignoux's panoramic 1864 canvas *New Hampshire* and George Inness's 1893 *In the Gloaming* are just three decades apart, and both reflect a strong veneration for nature. But their "contrasting subjects and aesthetic strategies evoke very different moods and ideas about the natural world." MacAdam concludes that "despite the different time periods in which the works in the gallery were made, they invoke emotions that visitors can relate to today: introspection, sorrow, nostalgia, pride, wonderment. The list could go on."



George Inness, *In the Gloaming*, 1893, oil on canvas. Gift of Clement S. Houghton; P.948.44.



Regis François Gignoux, *New Hampshire (White Mountain Landscape)*, about 1864, oil on canvas. Purchase made possible by a gift of Olivia H. and John O. Parker, Class of 1958, and by the Julia L. Whittier Fund; P.961.1.





Harriet Goodhue Hosmer, *Medusa*, about 1854, marble.  
Purchased through a gift from Jane and W. David Dance,  
Class of 1940; S.996.24.

## ENGLES GALLERY

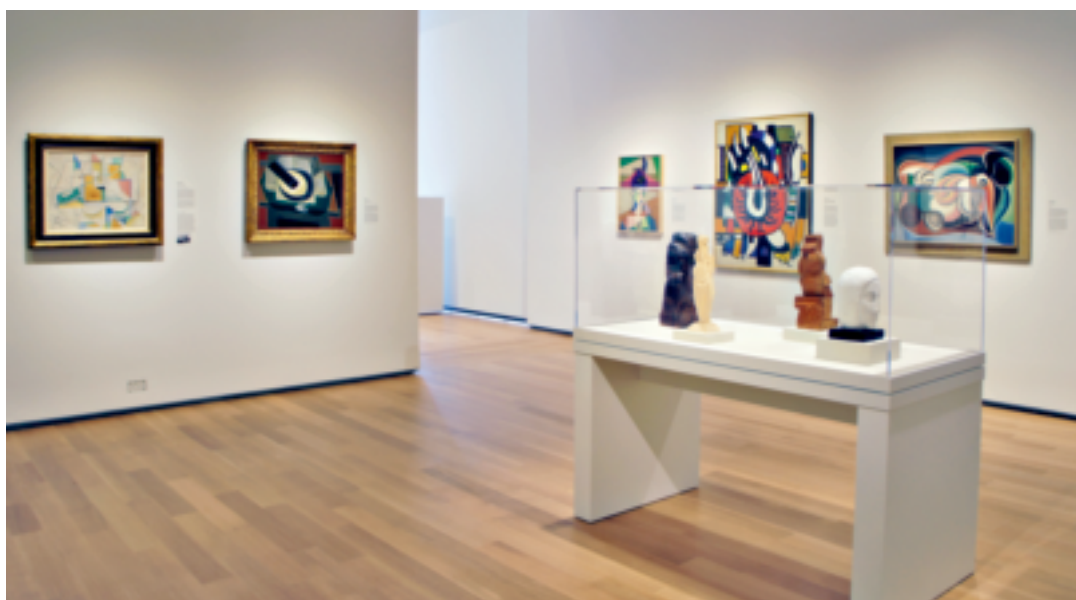
The inaugural sculpture gallery installation is titled *Emulating Antiquity: Nineteenth-Century European and American Sculpture*. Home to works such as Harriet Hosmer's bust of Medusa and the figure of Icarus by Arthur Gilbert, this gallery places an emphasis on the figural. Katherine Hart talks about Hosmer's *Medusa* by saying that this portrayal of the snake-headed figure was unprecedented: "She depicts Medusa as Ovid describes her—as being both beautiful and terrifying."

"The art in the sculpture gallery is academic in character," says Hart, "and not so long ago, these artists were often ignored by art historians due to their work being classified as decorative and conservative in a time when avant-garde painters were popular."

However, over the last thirty years, the lenses through which we view this art have shifted, prompting the exploration of themes such as homoeroticism, sexuality, and changing aesthetic ideals. "Scholars who are interested in questions of gender and society and the politics of public sculpture are now taking a closer look at these artists and their work."

Jutting out from this gallery is a unique vitrine, visible from Dartmouth's green, which will house a variety of works on a rotating basis.

Transatlantic art installed in  
the Citrin Gallery. Photo by  
Alison Palizzolo.





## CITRIN GALLERY

The gallery next door, featuring a transatlantic modern art installation titled *Cubism and Its Aftershocks*, contains works that embody the major artistic innovation of the early twentieth century, a change spurred by the exchange of ideas between international art centers. Visitors will see Pablo Picasso's *Guitar on a Table*, a work that encapsulates an important moment in the development of Cubism, a groundbreaking aesthetic that established new ideas of abstraction.

"Picasso ignited the imagination of countless artists, and his development of Cubism, along with Georges Braque, was particularly influential," says John Stomberg. "We find echoes of his ideas in nearly every work of art in this gallery."

Stomberg explains that this gallery "focuses on the sharing made possible by 'rapid' ship travel between France and the United States" and looks particularly at Parisians and New Yorkers in dialogue. "A great example of [transatlantic] transmission can be seen in comparing the Picasso with the Preston Dickinson. Clearly aware of his European colleague's new approach, Dickinson nonetheless 'Americanizes' Cubism with his choice of subject matter—casting aside the classicism of the guitar and the café for machine-age icons such as factories and cities."

## NORTHEAST GALLERY

While the transatlantic modern art gallery follows mostly a two-way exchange, the postwar gallery hints at the growing globalization that begins after World War II with vital centers developing in places like California, Washington, DC, and Japan. The gallery space, with its high ceiling and singular east-facing window, "embodies drama, [and the] art here has to be individually and collectively powerful to stand on its own in such a space," says Stomberg. "Each work in this gallery is forceful, stunning, moving, and bold."

The postwar gallery is home to several incredible works of art. Japanese artists Atsuka Tanaka, Hisao Domoto, and Yayoi Kusama were leading lights in the period while offering different approaches to form and content. Stomberg relishes the opportunity to display these works: "It strikes me as a luxurious moment to get even a little depth in this period of Japanese art."

We hope you will return to the installations often and share your impressions of the new Hood with us, and on social media, as we realize our vision of a teaching museum in the twenty-first century. ■

*The Expanded Universe of Postwar Art in the newly renovated Northeast Gallery.*  
Photo by Rob Strong.

# HOOD

HOOD QUARTERLY WINTER 2019



**HOOD MUSEUM OF ART**

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6 East Wheelock Street  
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