

HOOD QUARTERLY

HOOD MUSEUM OF ART

WINTER 2023



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HOOD QUARTERLY

Winter 2023

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VISIT US

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

Museum Hours

Wednesday
11:00 am–5:00 pm

Thursday–Friday
11:00 am–8:00 pm

Saturday
1:00 pm–5:00 pm

Closed to the public Sunday, Monday,
and Tuesday

Guided Group Tours

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

Assistive listening devices are available for all
programming. The museum, including 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

(cover) Ester Hernandez, *La Ofrenda*, from the
National Chicano Screenprint Taller, 1988–1989
(detail), 1988, screenprint on paper. Smithsonian
American Art Museum: Gift of the Wight Art Gallery,
University of California, Los Angeles; 1991.65.3. ©
1988, Self-Help Graphics & Art, Inc.

(right) Emanuel Leutze, *Incomplete Study for
Washington Crossing the Delaware* (detail), 1850, oil
on canvas. Private Collection. See p. 8 for entire work.

(back cover) Installation view of *Park Dae Sung: Ink
Reimagined*, on view through March 19, 2023. Photo
by Rob Strong.



DIRECTOR'S LETTER

ART AND THE CONSTRUCTION OF HISTORY



Photo by Rob Strong.

There's an old adage in journalism—tongue and cheek for sure—that says it doesn't matter whether a story is completely true as long as it's good. This approach has long informed image-makers of all stripes, as well. Sculptors imagining the particular physiques of the gods, mosaicists telling of great battles long past, painters reimagining the visages of renowned individuals and groups, and then, much later, photographers selecting the best compositions to frame an event—all used or use creative license to tell their stories effectively.

This year the Hood Museum will feature several shows exploring the many, many ways that art has given history its imagery. In creating these images, artists have in fact shaped the popular understanding of countless past events, places, and people. Even when written evidence contradicts their versions of stories, the power of their images can persist. Our goal in presenting this series of exhibitions is primarily to deconstruct these visual histories and reconstruct—to the extent possible—the original people, places, and events based on current research.

We begin with a study for perhaps the most iconic image in American art—Emanuel Leutze's *Washington Crossing the Delaware*. This single work of art perfectly sets the stage for the whole series of exhibitions as it is literally a painting under construction. We can see the artist working out how to tell the story, where to place the figures, and how they will relate to their surroundings. It hardly matters anymore that this scene could not have appeared this way. It is now the "official" version, and we accept Leutze's imagination as historical representation.

That's the power of art.

While we all have a vague understanding that art is a construct, we still feel compelled to believe in brilliantly composed images. We must grapple with this truly extraordinary phenomenon if we are to understand the role that images play in our society. From carefully imagined history paintings to a wide variety of visual systems of knowledge-sharing, art appears in myriad societies as the legacy of the past. Even when patently false—as in propaganda, for example—our inherited visual cultures can teach us much about the past (and the present). With this series of exhibitions, we hope to move toward richer, more nuanced understandings of the complicated worlds in which our predecessors lived and in which we continue to exist today.

John R. Stomberg

Virginia Rice Kelsey 1961s Director

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Jayde Xu, Board of Advisors Mutual Learning Fellow

VISIT NOW



Visitors engage with *Park Dae Sung: Ink Reimagined*. Photo by Lars Blackmore.

ON VIEW DECEMBER 17, 2022–NOVEMBER 12, 2023

HISTORICAL IMAGINARY

Historical Imaginary pairs an unfinished study for Emanuel Leutze's *Washington Crossing the Delaware* with historical and contemporary artworks from the Hood Museum's collection to explore how artists have constructed ideas about US history. This exhibition questions how artworks shaped, and continue to shape, our perception of the past, in the hopes that we can build upon our shared, complex, and sometimes violent history to imagine and create a more equitable future. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Harrington Gallery Fund.*

ON VIEW FEBRUARY 4–JUNE 11, 2023

¡PRINTING THE REVOLUTION! THE RISE AND IMPACT OF CHICANO GRAPHICS, 1965 TO NOW

In the 1960s, activist Chicano artists forged a remarkable history of printmaking that remains vital today. Many artists came of age during the civil rights, labor, anti-war, feminist, and LGBTQ+ movements and channeled their social activism into assertive aesthetic statements that announced a new political and cultural consciousness among people of Mexican descent in the United States. The Smithsonian American Art Museum exhibition *¡Printing the Revolution!* explores the rise of Chicano graphics within these early social movements and the ways in which later Chicanx artists have advanced innovative printmaking practices attuned to social justice. *Made possible at the Hood Museum of Art, Dartmouth, by the Orozco Fund.*

ON VIEW THROUGH MARCH 19, 2023

PARK DAE SUNG: INK REIMAGINED

Ink Reimagined is a groundbreaking solo exhibition of contemporary Korean ink painter Park Dae Sung's works. Park, who lost an arm during the tumultuous lead-up to the Korean War, is a self-taught artist who saw nature as his guide and thus traveled widely, finding inspiration in China, Taiwan, New York City, and the mountains of North Korea. Through paintings enormous in scale and refined in technique, Park's ongoing contemplation of ancient landscapes and objects asks the viewer to both rethink modernity via tradition and gain a fresh appreciation for the diversity of styles—from dramatic to meditative to bursting with movement—achievable through ink and brush. *Organized by the Hood Museum of Art, Dartmouth. The organizers are grateful for the special support of the Gana Foundation for Arts and Culture, as well as the generous support of the Korea Foundation and the Jack and Dorothy Byrne Foundation.*

ON VIEW THROUGH APRIL 30, 2023

UNBROKEN: NATIVE AMERICAN CERAMICS, SCULPTURE, AND DESIGN

Curated by former DAMLI Native American Art Interns Dillen Peace '19 (Diné) and Shárdíin Brown '20 (Diné), this exhibition draws from the Hood Museum of Art's collection to create a dialogue between historical, modern, and contemporary works and to explore themes of continuity, innovation, and Indigenous knowledges across time. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by Hugh J. Freund, Class of 1967.*

¡PRINTING THE REVOLUTION! THE RISE AND IMPACT OF CHICANO GRAPHICS, 1965 TO NOW

MICHAEL HARTMAN

Jonathan Little Cohen Associate Curator of American Art

BEATRIZ YANES MARTINEZ

Hood Museum Board of Advisors Mutual Learning Fellow

The Hood Museum of Art is excited to host the Smithsonian American Art Museum's (SAAM) traveling exhibition *¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now*, on view February 4–June 11, 2023. Drawn entirely from

SAAM's permanent collection, this exhibition features 119 artworks by more than 74 artists of Mexican descent and allied artists active in Chicano networks.

As Smithsonian curator E. Carmen Ramos notes, “The start of the Chicano civil rights movement in the 1960s, or *El Movimiento*, marked a completely new way of being a person of Mexican descent in the United States. To call yourself Chicano—a formerly derogatory term for Mexican Americans—became a cultural and political badge of honor that expressly rejected the goal of melting-pot assimilation.” Since then, the term Chicano has emerged as a gender-inclusive designation.

Many artists featured in the exhibition came of age during the civil rights, labor, anti-war, feminist, and LGBTQ+ movements. Artists in the 1960s channeled the period's social activism into assertive aesthetic statements that announced a new political and cultural consciousness among people of Mexican descent in the United States. More than reflect the need for social change, the works in this exhibition also revise and celebrate notions of Chicano identity; spur local, national, and global political activism; and encourage a broader and more inclusive understanding of US and international history.

As with the Chicano movement itself, the cornerstone of *¡Printing the Revolution!* is a focus on

cross-generational mentorship. Presented thematically, artworks in each gallery demonstrate how Chicano mentors, print centers, and networks nurtured artists, including allied artists who drew inspiration from the example of Chicano printmaking. While the dominant mode of printmaking among Chicano artists remains screen printing, this exhibition features works in a wide range of techniques and presentation strategies, including installation art, augmented reality prints, and digital shareable graphics that circulate online.

This exhibition's presentation at the Hood Museum reflects our dedication to telling a broader, more diverse, and inclusive history of American art. Our new strategic plan emphasizes both the importance of proactively inviting new voices into the museum's spaces and practices, as well as the value of placing art and people at the center of our work to advance mutual learning, care, and connections. *¡Printing the Revolution!* elevates Chicano artists and those inspired by them, encouraging community engagement with social issues that impact all of us in one form or another.

In addition to bringing in new voices, we are taking art out of the museum and into the streets with the Poster Engagement Project developed by our Board of Advisors Mutual Learning Fellows. Many posters featured in the exhibition were used



Rupert García, *DDT*, 1969, screenprint on paper. Smithsonian American Art Museum; Museum purchase through the Luisita L. and Franz H. Denghausen Endowment; 2020.42.2. © 1969, Rupert García



in protests or were plastered around public spaces. Reproducing these posters across campus and in the local community recaptures the original purpose of these artworks while also sparking an interest in the exhibition. Our focus on mutual learning and collaboration also led to the development of a feedback and reflection space within the exhibition where visitors can respond to the artworks. By centering programming around the communal aspects of printmaking as a medium, we hope to incentivize visitors to create connections with artmaking, make their own posters, and reflect on social-justice issues important to them.

As a teaching institution, the Hood Museum's presentation of *¡Printing the Revolution!* provides an exciting opportunity to more fully engage with

departments across campus, especially the Department of Latin American, Latino, and Caribbean Studies. Furthermore, the bilingual exhibition will engage Spanish language classes at the high school and college levels. As excitement mounts across campus, we look forward to Mary Coffey's spring term course, "Print the Revolution," which will be entirely constructed around the exhibition's artworks and main themes. Coffey will also lead a panel discussion with curator Claudia E. Zapata and two artists from the exhibition.

This celebration of Chicanx graphics uplifts the perspectives of Chicanx artists who encourage us to consider US history in a new way. Their creativity helped to raise the visibility of social-justice issues in the United States, and we hope that visitors will be inspired to think about their personal relationships with the themes presented in the exhibition. From family and personal identity to workers' rights, immigration, and climate change, *¡Printing the Revolution!* weaves a narrative that is integral to understanding our shared experience.

¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now is organized by the Smithsonian American Art Museum with generous support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center, Michael Abrams and Sandra Stewart, the Honorable Aida Alvarez, Joanne and Richard Brodie Exhibitions Endowment, James F. Dicke Family Endowment, Sheila Duignan and Mike Wilkins, Ford Foundation, Dorothy Tapper Goldman, HP, William R. Kenan Jr. Endowment Fund, Robert and Arlene Kogod Family Foundation, Lannan Foundation, and Henry R. Muñoz III and Kyle Ferrari-Muñoz. It was made possible at the Hood Museum of Art, Dartmouth, by the Orozco Fund. **H**



(top) Oree Originalol, *Justice for Our Lives*, 2014-present, 78 digital images. Smithsonian American Art Museum; Museum purchase through the Patricia Tobacco Forrester Endowment, 2020.51A-MM. © 2014, Oree Originalol

(bottom) Favianna Rodriguez, *Migration Is Beautiful*, 2018, digital image. Smithsonian American Art Museum; Museum purchase through the Julia D. Strong Endowment; 2020.38.3. © 2020, Favianna Rodriguez

CALENDAR HIGHLIGHTS: JANUARY–MARCH 2023

The Hood Museum of Art continues to provide both in-person and virtual programming throughout the winter months. Join us for lectures with scholars and discussions with artists. Contribute to important conversations on current issues and take a closer look at works in the collection. Please note that some programs require online registration. We can't wait to see you in the galleries or online!

HOOD HIGHLIGHT TOURS

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

**11 January, Wednesday,
12:30–1:30 pm**

**25 February, Saturday,
2:00–3:00 pm**

**25 March, Saturday,
2:00–3:00 pm**



JANUARY

13 January, Friday

4:00–7:00 pm

Russo Atrium MAKER DROP-IN

Give yourself a break with a self-guided crafting activity in the atrium. Materials provided. For all ages and no experience necessary. Drop by anytime between 4:00 and 7:00 pm.

25 January, Wednesday

12:30–1:15 pm

A SPACE FOR DIALOGUE GALLERY TALK

Constructing the Ideal Soldier

Nathan Savo '24, Class of 1954 Intern

Who is the ideal soldier? This exhibition explores how artists have constructed the image of the perfect service member, with an emphasis on Mexico and the United States in the first half of the twentieth century. During this period, artists helped to construct the soldier as a figure with a certain gender, sexual orientation, and patriotic outlook. This exhibition examines the various purposes for which artists have depicted the soldier figure, whether to reinforce patriarchal norms, instill patriotic pride, or recruit more fighters. Also livestreaming on the museum's Facebook page.

26 January, Thursday

6:00–7:30 pm

MAKER NIGHT

Ink Reimagined

This interactive maker workshop combines learning about Korean ink painting through the masterful brushwork of Park Dae Sung and experimenting with ink painting in the studio. Participants will use inks derived from natural materials and learn methods for making inks at home. No studio experience required for this free workshop. Visit our website to register.

FEBRUARY

8 February, Wednesday

12:30–1:30 pm

EXHIBITION TOUR ***¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now***

Join Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, and Beatriz Yanes Martinez, Hood Museum Board of Advisors Mutual Learning Fellow, for an introductory tour of the exhibition. No registration is necessary, but space is limited. Please meet in the Russo Atrium ten minutes prior to the start time.

9 February, Thursday

5:00–7:00 pm

HOOD AFTER 5

By students, for students! This program promises a lively mix of art, food, and entertainment. Organized and hosted by the Museum Club. Free and open to all Dartmouth undergraduate and graduate students.

10 February, Friday

4:00–7:00 pm

Russo Atrium MAKER DROP-IN

Give yourself a break with a self-guided crafting activity in the atrium. Materials provided. For all ages and no experience necessary. Drop by anytime between 4:00 and 7:00 pm.

16 February, Thursday

5:00–7:00 pm

WINTER OPENING

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

22–24 February, Wednesday–Friday

VIRTUAL SYMPOSIUM

“Terms of Art: Design, Description, and Discovery in Cataloging”

The Hood Museum of Art and Dartmouth Research Computing are organizing a virtual symposium that will bring together museums, libraries, and archives to discuss issues of access and ethical vocabularies in cultural heritage. Additionally, the symposium will emphasize the role of technologists who specialize in user-centered design as critical to promoting equity in information systems. This symposium is sponsored by the Leslie Center for the Humanities. Visit our website to register and to see the full conference schedule.

22 February, Wednesday

12:30–1:30 pm

EXHIBITION TOUR

¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now

Join Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, and Beatriz Yanes Martinez, Hood Museum Board of Advisors Mutual Learning Fellow, for an introductory tour of the exhibition. No registration is necessary, but space is limited. Please meet in the Russo Atrium ten minutes prior to the start time.

23 February, Thursday

4:00–6:30 pm

TEACHER WORKSHOP

¡Printing the Revolution!

The workshop will feature a curatorial introduction to the exhibition, gallery activities led by museum educators, and a printmaking experience.

MARCH

15 March, Wednesday

12:30–1:30 pm

CONVERSATIONS AND CONNECTIONS

“Rethinking Contemporary Ink Art through Park Dae Sung”

Join Professor Sunglim Kim and Jinyoung A. Jin, Director of Cultural Programs at the Charles B. Wang Center, Stony Brook University, as they discuss the exhibition *Park Dae Sung: Ink Reimagined*.

(left) Exploring the first-floor galleries, fall 2022. Photo by Lars Blackmore.

(right) Dartmouth students take a selfie at the exhibition opening event for *Maḡayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala*, fall 2022. Photo by Rob Strong.



HISTORICAL IMAGINARY

MICHAEL HARTMAN

Jonathan Little Cohen Associate Curator of American Art



The Hood Museum of Art's 2023 exhibitions invite us to consider the role of art and artists in the construction of our shared history. What better way to begin this conversation than by hanging a study for Emanuel Leutze's iconic *Washington Crossing the Delaware* in the museum's Luise and Morton Kaish Gallery? Generously on loan from a private collection, this incomplete study features a painted portrait of George Washington standing above detailed figures outlined in graphite, revealing Leutze's artistic process.

The individuals below Washington include a Scottish immigrant and Black man at the front of the boat, as well as a Native American person at

the rear. Leutze rightfully acknowledges the contributions of these figures to the American Revolution, but they are unequal—each is lower than Washington and placed at the boat's edges. While we can identify them with relative ease in the final painting, they are more difficult to find in this study. Women also played important roles in the American Revolution, but they are absent from this hierarchy of men, mirroring the inequalities of the time. Thinking deeply about how an artwork is arranged, who is present, where figures are situated, and who is absent, invites us to question how artists construct and critique ideas about US history.

Leutze, an American artist born in Germany in 1816, painted several versions of *Washington Crossing the Delaware* around 1850, nearly seventy-five years after George Washington's army attacked the British on Christmas Day, 1776. Living in

Emanuel Leutze,
*Incomplete Study for
Washington Crossing
the Delaware*, 1850,
oil on canvas.
Private collection.

Düsseldorf at the time, Leutze hoped his painting would inspire his demoralized German comrades after their failed 1848–49 revolutions, just as the success of Washington’s crossing had rejuvenated a battered American Army. Leutze used this scene from the past to inspire the future, a future built upon the economic, gender, racial, and social inequalities that were written into the laws of the United States by Washington his contemporaries.

Several US painters traveled to Düsseldorf in the mid-nineteenth century to study with Leutze, including Albert Bierstadt and Eastman Johnson. Both artists are featured in *Historical Imaginary*. Johnson likely modeled for one of the figures in Leutze’s painting, and Bierstadt’s well-known paintings of the American West owed everything to his mentor. In 1859 Leutze introduced Bierstadt to John Floyd, the US secretary of war, who invited Bierstadt on his first journey into the western states and territories.

Alongside these historical works, contemporary artist Valerie Hegarty repurposes an iconic portrait of George Washington in *George Washington (On a Stick)*. Hegarty says this work “creates a commentary on the formation of American identity, with the disfigured portrait revealing the return of repressed and darker elements of American history.” Hegarty’s luminous portrait grapples with how to represent Washington’s violent legacy, instead of suppressing his role as an enslaver and his participation in demolishing Native American villages, as has been done so often in the past.

Leutze’s painting connects past, present, and future, as does the wampum belt recently given to Dartmouth College by the Mohegan people when the college repatriated Samson Occom’s papers. Occom was a citizen of the Mohegan Tribe and a Presbyterian cleric who traveled to England to raise the funds for Dartmouth’s founding. Without his efforts, Dartmouth would not exist.

Wampum belts have long been exchanged between Indigenous and other nations. Differing from written treaties with fixed terms, wampum belts signify the beginning of a living relationship between two parties, and their intention to continually discuss and revisit their mutual obligation to one another. According to Mohegan



(top) Valerie Hegarty, *George Washington (On a Stick)*, 2006, foamcore, paper, paint, glue, gel medium, and a forked stick. Anonymous Gift; 2018.37.150ab. Image courtesy the artist. © 2006 Valerie Hegarty

medicine woman and tribal historian Melissa Tantaquidgeon Zobel, “the purple beads signify a history of conflict, and the white beads symbolize cleansing.” Thus, this belt “is a joining of two peoples who have been in conflict but are now one in friendship.”

This legacy of conflict, storytelling, and a move toward resolution swirl around Leutze’s study in the gallery. Revisiting historical artworks, asking new questions of them, and thinking about the contexts in which they were made invites us to join in a broader conversation about how history and historical images inform our understanding of the present. Through this process, can we marshal this usable past to create a forward-looking future? **H**

(bottom) Kaley Fournier, *Wampum Belt*, 2022, wampum beads, sinew, and deerskin leather mounted on cedar. Gift of the Mohegan people to Dartmouth College. Transferred by the Office of the President, Dartmouth College, to the Hood Museum of Art; 2022.24. Photo by Sara Jamback.



NEW ACQUISITIONS

RECENT ACQUISITION BY ARTIST WENDY KENDRICK COMMEMORATES DARTMOUTH BLACK WOMEN GRADUATES

The Hood Museum of Art happily welcomes a new work honoring the Black women graduates of 1973 to 1976 by visual artist and Dartmouth alum Wendy (Thompson) Kendrick '76. This commemorative work was commissioned by the Black Alumni of Dartmouth Association (BADA), which unveiled it during their 50th reunion celebration (May 27–30, 2022), after which it entered the museum's collection. Its acquisition at Dartmouth was made possible by the Class of 1968.

Kendrick, whose work was recently featured in a PBS special, majored in art at Dartmouth and continued her studies in graduate training programs and professional artist workshops. Her creations are influenced by the mixed-media art of Faith Ringgold and the collage techniques of Romare Bearden and include quilts, African-inspired masks, tapestries, and wall hangings styled in collages of layered textiles. "My love of colors, patterns, and shapes interplays within my pieces, reflecting the complexities of people and cultures. Quite a bit of my art deals with the special bond that women enjoy with one another," Kendrick says.



Artist Wendy Kendrick discussing *38 Strong!* at BADA's 50th reunion celebration, May 27–30, 2022. Photo by Lars Blackmore.



Dartmouth's 1972 transition to coeducation brought a group of thirty-eight Black women who graduated between 1973 and 1976 and went on to have successful careers in the performing and visual arts, law, business, and education. One such graduate, Eileen Cave '76, comments, "We represented an uprooting of Black seedlings harvested across this nation and other continents and replanted at the College to create a new landscape. The trees are now towering, bearing fruit while giving back to the soil that nurtured us."

Kendrick's compelling work, titled *38 Strong!*, introduces a powerful new voice to the museum's collection. We can't wait to see it in the galleries.

Wendy Kendrick, *38 Strong!*, 2022, inkjet-printed and commercial African cotton fabrics, felt, and cotton batting. Commissioned by the Black Alumni of Dartmouth Association (BADA) on the occasion of its 50th anniversary celebration and made possible by the generous support of the Dartmouth Class of 1968; 2022.35. Photo by Sara Jamback.

Scan the QR code to learn more about Wendy Kendrick and her growth as an artist. **H**



MOHAU MODISAKENG, *GA BOSE GANGWE*, 2014, SINGLE-CHANNEL HD VIDEO

ALISA SWINDELL

Associate Curator of Photography



During the dark months of winter and into the spring people passing the Hood Museum will be able to experience a video work, *Ga Bose Gangwe*, by the South African artist Mohau Modisakeng. This graceful expression of resilience and determination will be on display in the vitrine window above the doors of the museum from February to May 2023.

The title is taken from a Setswana (a Bantu language spoken in southern Africa) proverb: *phiri o rile ga bo se gangwe*, which translates to “better luck next time” or “do again” or “try again.”¹ In the video a sense of hope within a struggle is given life through the movements of eleven Black male dancers wearing billowing white skirts. Over the course of the video, the men partially ascend from the floor of a bare white space and then lie back down. Stretching, arching, and flexing their bodies, the men repeat this sequence, at times rising higher but always being pressed back down by an unseen force. This short piece—only 2:15 minutes in length—is meant to be viewed on a loop. As the repetition in the video reinforces, a beauty can be found in the men’s unwavering resolve to reach their objectives (both individually and as a group), even though their

efforts are continually thwarted. With a spare visual language Modisakeng explores a human need to keep trying in the face of adversity.

Ga Bose Gangwe has been said to address “[the] hopes and wishes of a majority of South Africans who associated political liberation with a promise for a better life. The work meditates on the notion and experience of freedom, or the lack thereof, within the context of South Africa’s historic struggle for social, political, and economic liberation during and after apartheid.”² Modisakeng was born in Soweto in 1986, shortly before South African apartheid was brought to an end. Growing up during this transitional period, the artist witnessed both the aspirations and expectations of Black South Africans for a postcolonial nation and the negative effects of global power structures on the reformed country. Embodied in the dancers’ gestures, *Ga Bose Gangwe* encapsulates, with brevity, Modisakeng’s hopes for and frustrations about the ways history continues to play a role not only in his own life, but also in the lives of his fellow South Africans and, indeed, in those of the people across the African Diaspora. ■

Still from
Mohau Modisakeng,
Ga Bose Gangwe, 2014,
single-channel HD video,
2:15 min. Purchased
through the Sondra and
Charles Gilman Jr.,
Foundation Fund;
2022.41. Image
courtesy of the artist
and Jenkins Johnson
Gallery. © Mohau
Modisakeng

1. See <https://www.setswana.co.za/proverbs/index.php>.

2. Antwaun Sargent, “A Powerful Piece of the Venice Biennale Comes to Brooklyn,” *Vice*, June 5, 2017, accessed September 6, 2022, <https://www.vice.com/en/article/8x9np4/venice-biennale-brooklyn-we-buy-gold>.

BEYOND THE GALLERIES

Looking for ways to learn more about the inner workings of an art museum? Get to know the Hood Museum of Art from the inside out. Whether you are looking for quick updates or longer reads, the museum's blog and social media pages work together to give you the VIP experience.



Registrar Lauren Silversen and Andrew W. Mellon Associate Curator of Academic Programming Elizabeth Rice Mattison lay the reliquary flat on the CT scanner. Photo by Ashley Offill.

MEANWHILE AT THE MUSEUM

The Hood Museum of Art's blog about the unseen museum.

It's been a year and a half since we first launched our very own blog! *Meanwhile at the Museum* features content written by a range of voices across all areas of the museum. The goal is to share our professional stories, experiences, and discoveries with you, our visitors and stakeholders. The blog allows for a different type of storytelling that we hope you will enjoy reading!

In the winter of 2022, the Hood Museum acquired its first medieval reliquary. Read about its eventful trip through a CT scanner at the Dartmouth-Hitchcock Medical Center in "Modern Medicine for a Medieval Reliquary," *Meanwhile at the Museum*. **H**

#HMABEHINDTHESCENES

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Don't miss behind the scenes glimpses of our exhibitions team hard at work in the galleries, our curators and registrars engaging with never-before-seen works in our collection, or our digital team creating 3D virtual tours. **H**



Installing Park Dae Sung: *Ink Reimagined*, on view September 24, 2022–March 19, 2023. The artwork shown here, called *Magnificent View of Samneung*, is 13 feet high and 26 feet long! Photo by Nicole Gilbert.

STORIES & NEWS

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IN MEMORIAM JUDY HOOD

JOHN STOMBERG

The Virginia Rice Kelsey 1961s Director

This last April we lost Judith D. Hood (1933–2022), a passing that truly marked the end of an era for the museum and the Hood family—as well as the beginning of a new chapter. Her father-in-law, Harvey P. Hood, was the original benefactor for the museum and when he died, the role fell to his son, Charles. And with Charles's passing in 2016, his wife, Judy (as she preferred to be addressed), assumed an even more active role on the Board of Advisors. These first generations of Hood family supporters saw the construction of both the original Charles Moore–designed building in 1986 and the 2016–19 Tod Williams/ Billie Tsien renovation and addition. The family's support was always rock solid, and Judy carried the torch proudly.

It was a privilege to know and work with Judy. She was brilliant, collegial, caring, and, most of all, always interested in what we were doing. She'd share with us her notes on new shows and programs and was always particularly keen to hear about our student programming, for both Dartmouth students and all the grade-school visitors from the surrounding communities.

Judy got to know many of us on staff, but especially those whose careers spanned decades at the museum. Barbara (Bonnie) MacAdam, for example, now the Jonathan Little Cohen Curator of American Art Emeritus, shared, "I have always thought the world of Judy . . . there



Judy Hood at the meeting of the Hood Museum of Art Board of Advisors on October 28, 2017. Photo by Rob Strong.

aren't many people who could match her wisdom, kindness, good cheer, and her devotion to family, community, and the Hood Museum. She had a way of making anyone in her presence feel worthy and cared for. Judy was especially supportive of Charles's interests, such as his passion for beautifully fashioned historic canes, the art of Paul Sample and more recent artists with ties to Dartmouth College. In short, Judy was a gem—a lively, wise, caring, and generous friend to all who had the privilege of knowing her." Bonnie's thoughts beautifully sum up the prevailing opinion about Judy's positive impact on the many, many people in her life.

At the end, Judy was surrounded by a bevy of loving nephews and nieces and their growing families. They have all collectively and individually resolved to carry on the work that Harvey, Charles, and Judy began. In my conversations with Judy, this knowledge—that the spirit of philanthropy was deeply valued in her extended family—was both a source of pride and comfort. She had ample reason for both. **H**

WELCOME TO OUR 2022–23 INTERNS

The 2022–23 Hood Museum of Art interns, from left to right, back to front: Moonoka Begay '23, Conroy Intern, double major in studio art and Native American studies; Milanne Berg '24, Homma Family Intern, major in art history, double minor in sustainability and anthropology; Lydia Davis '23, Homma Family Intern, double major in biology and art history; Han Bit (Lex) Kang '21, Homma Family Intern, major in linguistics, psychology, and government mod. philosophy, politics, and economics; Caitlyn King '24, Class of 1954 Intern, major in art history; Gabriel Margaca '23, Conroy Intern, major in classical archeology, minor in art history; Paulina Marinkovic Camacho '23, Levinson Intern, double major in film & media studies and English with a concentration in creative writing; Bridget Parker '23, Conroy Intern, major in history, minor in art history; Sofia Ratkevich '23, Class of 1959 Intern, double major in quantitative social science, art history, minor in digital design; Abigail Smith '23, Conroy Intern, major in art history; Kyle Hartin '21, Conroy Intern, major in studio art. Not pictured: Nathan Savo '24, Class of 1954 Intern, double major in art history and government; Leigh Smith '23, Erbe Intern, major in studio art. **H**



Photo by Anna Kaye Schulte.

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