

HOOD QUARTERLY

HOOD MUSEUM OF ART

FALL 2019



THE AUTUMN SYMPOSIUM
THE NEW NOW: ART,
MUSEUMS, AND THE FUTURE

EXHIBITION
ART FOR DARTMOUTH:
CELEBRATING THE 250TH

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VISIT US

6 East Wheelock Street, Hanover, NH,
on the south side of the Dartmouth Green
Online at
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

(cover and back cover) Dartmouth students at an event
in the galleries. Photos by Rob Strong.

(right) Roy De Forest, *Winter among Mandans*, 1961, oil
and PVA on canvas. Gift of Robert Bransten, Class of
1956; 2016.33. © Estate of Roy De Forest / Licensed by
VAGA at Artists Rights Society (ARS), NY

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



DIRECTOR'S LETTER

THE MUSEUM OF YES



Before our recent expansion and renovation, the Hood staff who worked in the Bernstein Study Storage were in the trying position of operating near or at capacity many weeks of the year. In essence, the demand for time slots continuously strained the supply we could offer. We had but one space for teaching with the objects that were not on view in the galleries. We were confronted with the very real possibility that we would one day have to turn away professors who asked to bring their students into Bernstein (as it was lovingly known). Avoiding that fate by creating ample object-study space became a driving motivation in the design of the new museum. We dreamed of confidently advertising ourselves as the “Museum of Yes.”

What does it mean to be a “Museum of Yes”?

As that idea settled in, the refrain began to permeate operations throughout the Hood. First, of course, we now have the space and staff to accommodate far more classes than we had in the past. But, more than that, being the Museum of Yes informs our collective attitude toward collaborations across the campus. Already the programs team has joined up with West House and South House, with Tuck and Geisel, with Athletics and the Hopkins Center—in each case working to turn ideas into actions. We have made art, had parties, hosted conferences, listened to music, held performances, exchanged aspirations, heard talks, debated policy, and meditated. The lead time required for planning such programs is short enough that many of these had only recently sprung up as suggestions. Soon, we will be bringing longer-term projects to life, especially ambitious exhibitions. Our curators have been working on their own and with faculty from across campus on a lively schedule of shows that will thrill, delight, challenge, and inspire us for years to come.

This, then, is what it means to be the Museum of Yes.

We start with an open mind. We seek suggestions from staff, friends, colleagues, and visitors. We recognize that new ideas need care and nurturing to achieve their full potential, and we offer both the space and time for development. The new Hood is not just a place where stuff is; rather, it is a place of possibility, a place where stuff happens. It is a venue with open doors, open minds, and open arms. We hope you come by often.

John R. Stomberg

Virginia Rice Kelsey 1961s Director

STAFF

Susan Achenbach, Museum Preparator
Gary Alafat, Security / Building Manager
Kait Armstrong, Temporary Visitor Services Guide
Juliette Bianco, Deputy Director
Matthew Cretzmeyer, Visitor Services Guide
Patrick Dunfey, Head of Exhibitions Design and Planning
Stephanie Fournier, Business Assistant
Morgan Freeman, Native American Art Fellow
Kathryn Gilbert, Assistant to the Director
Cynthia Gilliland, Associate Registrar
Katherine Hart, Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming
Jessica Havrda, Business Officer
Deborah Haynes, Collections Documentation Manager and Cataloguer
Jessica Hong, Associate Curator of Global Contemporary Art
Isadora Italia, Campus Engagement Coordinator
Amelia Kahl, Andrew W. Mellon Associate Curator of Academic Programming
Randall Kuhlman, Center for Object Study Attendant / Scheduling Assistant
Barbara MacAdam, Jonathan Little Cohen Curator of American Art
Neely McNulty, Hood Foundation Associate Curator of Education
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Daniel Nassau, Visitor Services Guide
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Molly Papows, Exhibitions Coordinator
Jami Powell, Associate Curator of Native American Art
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Jamie Rosenfeld, Museum Educator
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John Stomberg, Virginia Rice Kelsey 1961s Director
Andrew J. Turner, Visitor Services Coordinator
Brian Wagner, Art Handler
Christopher Warren, Digitization Technician
Kathryn Whittaker, Visitor Services Guide
Janet Whyte, Visitor Services Guide
Nicole Williams, Assistant Registrar
Tala Wilson, Visitor Services Guide
Matthew Zayatz, Museum Preparator

HOOD QUARTERLY

FALL 2019

Kristin Swan, Copy Editor

Cara Borelli, Design

Puritan Capital, Printer

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VISIT NOW

SPECIAL EVENT SERIES

MINDFULNESS IS MEANINGFUL

Our society offers an abundance of opportunities for doing more, building more, being . . . *more*. From work productivity to travel and entertainment and beyond, the expectation is for us to strive for the maximum. While this lifestyle certainly has its rewards, there are times when we need to stop and find balance. One way to unplug from the day-to-day chaos is through the practice of mindfulness. Art museums are an ideal venue for this type of reflection. Engaging with a work of art takes focus and asks us to slow down and open ourselves up to creative thinking.

Many museums offer mindfulness sessions in their galleries, and the Hood Museum of Art is pleased to be one of them. Working with experienced practitioners from Dartmouth's Mindfulness Practice Group, participants, both first-timers and experienced meditators, are invited to take advantage of the opportunity for guided mindfulness. Some sessions are seated, others provide a chance for walking meditation. And if being still sounds like an impossible scenario for you, not to worry. Mindfulness is not about forcing stillness but simply attempting to achieve calm and focus. The success is in the trying, and the gentle encouragement of the practitioners is a restorative way to spend the lunch hour and come away with a bit of calm and clarity.

Mindfulness in the Museum is offered on selected Fridays throughout the year. For more information, see the calendar on pages 6–7 or check our website. **H**



NEW HOOD MUSEUM HANDBOOK

WHAT WE DO AND HOW WE DO IT

The Hood Now: Art and Inquiry at Dartmouth considers the role and impact(s) of a thriving museum on a college campus, addressing the purpose, program, and place that together comprise the Hood Museum of Art. Short essays by museum staff, Dartmouth faculty, and other stakeholders fall within three subheads: "The Building and Its Purpose," "A Teaching Museum," and "Perspectives on a Campus Collection." The volume also includes 153 plates featuring collection highlights and most-taught-with objects. Check the museum's website for ordering instructions. **H**

LEFT: In the Hood's Lathrop Gallery with Julie Mehretu's *Iridium over Aleppo* (2016). Photo by Alison Palizzolo.

UPPER RIGHT: Imogen Cunningham, *Aloe*, negative 1920s, print 1970s, gelatin silver print. Purchased through the Katharine T. and Merrill G. Beede 1929 Fund; 2014.8. © 2019 Imogen Cunningham Trust



IN THE GALLERIES

WORKS ON PAPER CHANGES

As museum professionals we work to limit the exposure of the works on paper in our care to the damaging effects of light. This includes prints, drawings, photographs, pastels, and watercolors. We carefully control light levels while these objects are on view, measuring the illuminance of the environment with a light meter and adjusting in increments of foot-candles according to industry standards; perhaps you've noticed that some museum galleries or gallery walls are darker than others. Cumulative exposure matters, however, so once an object has been in the galleries, it is then safely stored in the dark again, possibly for years. What a special treat it is, then, to present highlights from our works on paper collection throughout the renovated galleries, and to see new objects emerge from the darkness of their archival boxes every few months. We began our first rotations in April, and hope to see you exploring these new installations in the galleries often. **H**

THE AUTUMN SYMPOSIUM

THE NEW NOW: ART, MUSEUMS, AND THE FUTURE

JOHN R. STOMBERG
Virginia Rice Kelsey 1961s Director

KATHERINE HART
Senior Curator of Collections and Barbara C. and Harvey P.
Hood 1918 Curator of Academic Programming



A key mission of the Hood Museum of Art (and its predecessors, the Dartmouth College Museum and the Dartmouth College Galleries and Collections) has been to train undergraduate interns in the ins and outs of the museum profession. Not surprisingly, many of its former interns, along with Dartmouth anthropology, art history, classics, and studio art majors and minors, have gone on to work in this rewarding and ever-changing field. This autumn, in celebration of Dartmouth's 250th anniversary and the reopening of the Hood Museum in its new renovated and expanded building, we will showcase alumni who have gone on to careers in museums with a symposium titled *The New Now: Art, Museums, and the Future*. The event will begin with one evening panel on October 25, followed by four panels the next day. In choosing

the topics of these panels, we have focused on themes that highlight the issues faced by many museum professionals today: *Who Owns the Past and What Role Do Museums Play?*; *Curators and Conservators Collaborate*; *Inclusion and Diversity in Museums: What Does That Mean?*; *Academic Museums and Their Futures*; and *Curatorial Practice: Futures/Directions*.

Dartmouth alumni support of the arts, culture, and museums takes many forms. Some support museums through a professional affiliation, others through volunteering, board membership, or simply being avid museum goers. We celebrate you all through this fall program and invite you to come and contribute through your comments and questions after each panel.

During the symposium, we will invite all Dartmouth undergraduates who have an interest in museums to attend a luncheon where they can meet with the panelists and discuss careers in museums and the arts. We hope you will join us in October to celebrate the strong representation by Dartmouth alumni in these areas. **H**

The Hood Museum
of Art north façade.
Photograph
© Michael Moran

THE NEW NOW: ART, MUSEUMS, AND THE FUTURE

SYMPOSIUM PROGRAM

Friday and Saturday, October 25–26, 2019

Friday, October 25

EVENING SESSION

Gilman Auditorium

5:00–5:10 pm
WELCOME

5:10–6:40 pm
**CURATORIAL PRACTICE: FUTURES/
DIRECTIONS**

Moderator: Megan Fontanella '04, *Curator, Modern Art and Provenance, Solomon R. Guggenheim Museum*

Liz Tunick Cedar '05, *Manager of Global Cultural Sustainability Programs, Office of International Relations, Smithsonian Institution*

Joshua Chuang '98, *The Miriam and Ira D. Wallach Associate Director for Art, Prints and Photographs, and The Robert B. Menschel Senior Curator of Photography, New York Public Library*

Elisabeth Sherman '06, *Curator, Modern Art and Provenance, Solomon R. Guggenheim Museum*

Lisa Volpe '04, *Associate Curator, Photography, Museum of Fine Arts, Houston*

SATURDAY, OCTOBER 26

MORNING SESSION

Gilman Auditorium

8:45–9:00 am
INTRODUCTION

9:00–10:30 am
**ACADEMIC MUSEUMS AND THEIR
FUTURES**

Moderator: Tricia Y. Paik '91, *Florence Finch Abbott Director, Mount Holyoke College Art Museum*

Juliette Bianco '94, *Deputy Director, Hood Museum of Art*

Maggie Lind Newey '02, *Associate Director of Academic Programs and Public Education, Smith College Museum of Art*

Catherine Roberts Shteynberg '05, *Assistant Director / Curator of Arts & Culture Collections, McClung Museum of Natural History and Culture, University of Tennessee*

John Wetenhall '79, *Director, George Washington University Museum and The Textile Museum*

10:30–10:45 am
BREAK

10:45 am–12:15 pm
**CURATORS AND CONSERVATORS
COLLABORATE**

Moderator: Amelia Kahl '01, *Andrew W. Mellon Associate Curator of Academic Programming, Hood Museum of Art*

Megan Fontanella '04, *Curator, Modern Art and Provenance, Solomon R. Guggenheim Museum*

Yuriko Jackall '99, *Curator of French Painting, The Wallace Collection*

Jean Rosston '77, *Fine Arts Conservator, Kunsthaus Zürich*

Ann Serotta '03, *Assistant Conservator, The Metropolitan Museum of Art*

12:15–1:45 pm
LUNCH BREAK

AFTERNOON SESSION

Gilman Auditorium

1:45–3:15 pm
**WHO OWNS THE PAST AND WHAT ROLE
DO MUSEUMS PLAY?**

Moderator: Amelia Kahl '01, *Andrew W. Mellon Associate Curator of Academic Programming, Hood Museum of Art*

Sean Hemingway '89, *John A. and Carole O. Moran Curator in Charge, Greek and Roman Art, The Metropolitan Museum of Art*

Jan Seidler Ramirez '73, *Chief Curator and Director of Collections, National September 11 Memorial and Museum*

Marla Red Corn '89, *Director, Osage Nation Museum*

3:15–3:30 pm
BREAK

3:30–5:00 pm
**INCLUSION AND DIVERSITY IN
MUSEUMS: WHAT DOES THAT MEAN?**

Moderator: Brooke Minto '01, *Executive Director, Zeitz MOCAA Foundation USA, and Director of Institutional Advancement, Zeitz Museum of Contemporary Art Africa*

Maxwell L. Anderson '77, *President, Souls Grown Deep Foundation*

Chanon Kenji Praepipatmongkol '13, *Marjorie Susman Curatorial Fellow, Museum of Contemporary Art, Chicago*

Ellen Tani '05, *Assistant Curator, Institute of Contemporary Art, Boston*

SEPTEMBER

11 Sept, Wed, 12:30–1:30 pm HOOD HIGHLIGHTS TOUR

Join Amelia Kahl, Associate Curator of Academic Programming, for a thematic tour in the galleries. No registration is required.

17 Sept, Tue, 9:00 am–3:00 pm TEACHER WORKSHOP Innovation

In this interactive workshop, teachers will explore methods to encourage innovative thinking in their students through engagement with works of art and art making. What can we learn from the example of visual artists? What is the role of collaboration in innovation? Fulfills six hours of professional development recertification. Fee is \$35, and registration through our online calendar is limited to 20.

19 Sept, Thurs, 6:00–7:30 pm ADULT WORKSHOP Mother-of-Pearl to Motherboards

Discover the dazzling range of media and techniques artists use to enhance the function, impact, or message of works of art. Following their example, participants will engage in a team challenge to build their own compelling constructions. No experience is required. Please register through the museum's online calendar by September 17.

25 Sept, Wed, 12:30–1:30 pm Second-floor galleries CONVERSATIONS AND CONNECTIONS

“David Drake: Enslaved Potter and Poet”

Michael Chaney, Professor of English, Dartmouth; Barbara J. MacAdam, Jonathan Little Cohen Curator of American Art, Hood Museum of Art; and Jenny Swanson, Director, Ceramics Studio, Dartmouth

This conversation offers multiple perspectives on the Hood Museum's recently acquired early nineteenth-century jug by David Drake, or “Dave the Potter.” Drake was notable not only for his skillfully produced vessels but also for his poetry, which he sometimes inscribed on his vessels, though literacy in enslaved populations was illegal at that time.

At a recent Art after Dark program.
Photo by Rob Strong.

26 Sept, Thur, 4:45–5:45 pm Gilman Auditorium LECTURE

“Visualizing Critical Narratives in Art, History, and the Archive”

Deborah Willis, photographer and historian of photography, MacArthur and Guggenheim Fellow, and University Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts, New York University

Professor Willis will discuss her work in relation to what constitutes art and visual culture, in particular what is considered beautiful, and how artists are included in or excluded from the production of visual cultures.

27 Sept, Fri, 4:00–5:00 pm SPACE FOR DIALOGUE GALLERY TALK

Museum intern Charlotte Grussing '19 will introduce her exhibition *The Politics of Pink*.

OCTOBER

3 Oct, Thurs, 4:45–5:45 pm Gilman Auditorium THE DR. ALLEN ROOT CONTEMPORARY ART DISTINGUISHED LECTURESHIP

Darby English, Carl Darling Buck Professor, Dept. of Art History, University of Chicago

English is associate faculty in Chicago's Department of Visual Arts and its Center for the Study of Race, Politics, and Culture. His scholarship and publications explore the roles of art and artists in the process and experience of cultural change. A reception will follow.

4 Oct, Fri, 12:15–1:00 pm MINDFULNESS IN THE MUSEUM

Reflect upon works in galleries through guided mindfulness led by a member of Dartmouth's Mindfulness Practice Group. No experience required. Walk-ins welcome.

4 Oct, Fri, 5:00–7:00 pm HOOD AFTER 5

By students, for students! Enjoy a lively mix of art, food, and entertainment. Organized and hosted by the Museum Club. Free and open to all Dartmouth undergrad and grad students.

5 Oct, Sat, 2:00–3:00 pm SPECIAL EXPERIENCE Responding through Movement

How do we create dialogue with the art around us through the language of the body? Ensemble Marie will explore this question in a free public performance that moves through the galleries, directed by Marie Fourcaut. Q&A to follow.

12 Oct, Sat, 2:00–3:00 pm HOOD HIGHLIGHTS TOUR

Discover various works in the galleries through this guided tour. No registration is required.

16 Oct, Wed, 12:30–1:30 pm CONVERSATIONS AND CONNECTIONS

“Art for Dartmouth”

John Stomberg, Virginia Rice Kelsey 1961s Director, and Katherine Hart, Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming

In celebration of the College's 250th anniversary, the Hood Museum of Art has sought to bolster its collection, broadening the narratives it is able to tell with its holdings. Learn about recent acquisitions and how we envision teaching with and learning from them.



NOVEMBER

18 Oct, Fri, 6:00–7:30 pm **ART AFTER DARK** **Escape Room**

A program for adults looking to learn about the works on view in fun and engaging ways while meeting new people. In our Escape Room, race against the clock as you solve riddles, discover clues, and learn about the Assyrian reliefs. Sign up with a team or come alone. Space is limited! Register for this free program through the museum's online calendar October 7–17.

19 Oct, Sat, 11:00–11:45 am **STORYTIME IN THE GALLERIES**

Introduce your little ones to the museum with stories and playtime in the galleries. This month, celebrate Indigenous Peoples' Day. Families will look at art together and engage in hands-on activities inspired by Indigenous art. For children ages 2–5 and their adult companions. Please register through the museum's online calendar by October 14.

19 Oct, Sat, 2:00–4:00 pm **FAMILY WORKSHOP**

Celebrate Indigenous Peoples' Day at the Hood Museum of Art with this Family Workshop. In a facilitated group experience, children and their adult companions will look at works by Indigenous artists. In the studio, families will engage in an art-making project inspired by what they saw in the galleries. Please register through the museum's online calendar by October 14.

23 Oct, Wed, 12:30–1:30 pm **HOOD HIGHLIGHTS TOUR**

Join Jami Powell, Associate Curator of Native American Art, for a thematic tour in the galleries. No registration is required.

25 and 26 Oct, Fri and Sat **SYMPOSIUM** **The New Now: Art, Museums, and the Future**

This fall, in celebration of Dartmouth's 250th anniversary and the reopening of the Hood, the museum will showcase alumni who have gone on to careers in museums through panel sessions and a reception. See pages 4–5 and visit the Hood Museum's website for updates.

6 Nov, Wed, 12:30–1:30 pm **CONVERSATIONS AND CONNECTIONS** **“Healing and Art”**

Joseph R. O'Donnell, MD, Emeritus Professor of Medicine and Psychiatry, Dartmouth Hitchcock, and Vivian Ladd, Museum Education Consultant

9 Nov, Sat, 2:00–3:00 pm **HOOD HIGHLIGHTS TOUR**

Discover various works in the galleries through this guided tour. No registration is required.

13 Nov, Wed, 12:30–1:30 pm **HOOD HIGHLIGHTS TOUR**

Join Katherine Hart, Senior Curator of Collections and Barbara C. and Harvey P. Hood 1918 Curator of Academic Programming, for a thematic tour in the galleries. No registration is required.

14 Nov, Thurs, 6:00–7:30 pm **ADULT WORKSHOP** **Maker Night**

This month's Maker Night begins in the galleries with a brief exploration of printmaking processes, followed by time in the studio to experiment with gel printing. No artistic experience necessary. Please register for this free program through the museum's online calendar by November 12.

16 Nov, Sat, 11:00–11:45 am **STORYTIME IN THE GALLERIES**

Introduce your little ones to the museum with stories and playtime in the galleries. 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. Please register through the museum's online calendar by November 11.

16 Nov, Sat, 2:00–4:00 pm **FAMILY WORKSHOP**

Families will learn about the work of archaeologists and look at objects from different cultures through this lens. They will also discuss the ethics behind archaeology and museum collecting. In the studio, families will discover hands-on what it is like to be an archaeologist. For children ages 6–12 and their adult companions. Space in this free workshop is limited. Please register through the museum's online calendar by November 11.



Dartmouth students snap a selfie at a recent museum event. Photo by Rob Strong.

DECEMBER

1 Dec, Sun, 2:00 pm **FILM SCREENING** **Day with(out) Art**

Visual AIDS will commemorate the thirtieth anniversary of Day with(out) Art on December 1 with seven newly commissioned videos by Shanti Avirgan, Nguyen Tan Hoang, Carl George, Viva Ruiz, Iman Shervington, Jack Waters, and Derrick Woods-Morrow in collaboration with Patrick McCoy. These artists will consider the continuing presence of HIV/AIDS today while revisiting resonant cultural histories of art and activism from the past three decades. With an introduction by Jessica Hong, Associate Curator of Global Contemporary Art.

6 Dec, Fri, 5:00–7:00 pm **SPECIAL EVENT** **Hanover's Celebrate the Season**

Explore the galleries and join us in the Russo Atrium for a hands-on art project as part of the festivities throughout town organized by the Hanover Area Chamber of Commerce.

18 Dec, Wed, 4:00–5:00 pm **SPACE FOR DIALOGUE** **GALLERY TALK**

Museum intern Victoria McCraven '19 will introduce her exhibition *Black Bodies on the Cross*.

ART FOR DARTMOUTH: CELEBRATING THE 250TH

JOHN R. STOMBERG

Virginia Rice Kelsey 1961s Director

The Hood Museum of Art has a great art collection. For over two hundred years Dartmouth College has attracted landmark donations from its alumni and other interested art enthusiasts. Now, as we celebrate Dartmouth's

250th anniversary, we aim to acknowledge the amazing objects in our possession and work toward building on this strong foundation. To do this, we have invited alumni gifts of significant works of art that will take the College collection to the next level. Together, the Dartmouth community is making the Hood, already among the best teaching museums in the country, a must-see destination for any serious art lover.

Dartmouth now has a beautiful structure for displaying art—everything from Japanese netsuke to enormous contemporary paintings look great in our new galleries. With *Art for Dartmouth: Celebrating the 250th*, the Hood Museum has sought to channel the bounty of goodwill that made the building renovation possible into renewed enthusiasm for the art collection at the heart of the museum. As part of this initiative over the past few years, the Hood Museum has received numerous gifts of true significance to the collection. Many of these will be featured throughout the fall of 2019 to celebrate the continuing passion of Dartmouth for the arts and of our alumni for their beloved college. Now our attention turns from where to display art for Dartmouth to what art Dartmouth displays.

There are several areas where the Hood Museum collection still can grow.

Those of you who know the collection will realize that the museum has many, many great works of art, from ancient Assyrian reliefs to contemporary video. In fact, sometimes when I mention this collecting initiative to alumni, I'm met with a question: "Isn't the Hood Museum's collection already top notch?" The answer is yes, absolutely, but not universally so. The challenge for the Hood is not that the museum is devoid of masterworks, but rather that we are faced with

uneven quality in some areas or lack of depth in others. Many periods are very well covered, but as historians committed to representing the most complete story of art with the most compelling examples, we now look to fill a few gaps in the collection—gaps that can only realistically be filled with generous gifts.

To complement the great ancient Greek amphora by the Berlin Painter and other major examples of early ceramics, the Hood Museum would deeply benefit from at least one significant ancient Greek or Roman sculpture. The Italian Renaissance is wonderfully represented by panels from Pietro Perugino to Luca Giordano. These galleries sing, but their choir would be more

Grueby Faience
Company, designed by
George Prentiss
Kendrick, vase, about
1899–1902, glazed
earthenware. Gift of
William P. Curry, Class
of 1957; 2019.47.





complete joined by artists working at the same time in Germany, France, or Flanders.

Then there are modern galleries, replete with wonderful nineteenth-century academic paintings and sculpture, that would be enriched with comparative examples of the revolutionary responses by Impressionists and Post-Impressionists, including such recognized masters as Claude Monet, Camille Pissarro, Edgar Degas, and Paul Cézanne. Famously, the Hood Museum also has the great 1912 Cubist painting by Pablo Picasso, *Guitar on Table*, a gift of Nelson Rockefeller '30. It is even complemented by paintings from several of the leading Cubist artists working in Picasso's wake—including Fernand Léger and Jean Metzinger in France and Preston Dickinson and Oscar Bluemner in the United States. This is an area of strength for the collection. Now we seek the early twentieth-century counterpart to Picasso, Henri Matisse and his cohort. That the museum does not yet have a painting by Matisse is not surprising; it is, however, disappointing. We sincerely hope to one day find a remedy with gifts that represent the French Expressionist tradition from Paul Gauguin and Paul Sérusier to the later works of Pierre Bonnard and Jean-Édouard Vuillard.

In the area of postwar painting, the Hood Museum has a powerhouse collection that grows more inclusive every year. It stretches credulity that the museum's collection already includes such magnificent works by Adolph Gottlieb, Mark Rothko, Georges Dubuffet, Raymond Saunders,

Alma Thomas, Ellsworth Kelly, Yayoi Kusama, and Alison Saar. We are well known for our masterwork of LA Pop by Ed Ruscha, *Standard Station, Amarillo, Texas*, 1963, and have recently acquired May Stevens's feminist icon *Big Daddy Paper Doll*, 1968. The addition of works by Andy Warhol, Roy Lichtenstein, Jasper Johns, or Robert Rauschenberg to round out these extraordinary works would truly propel the collection skyward.

Finally, in the arena of global contemporary art, we are fast becoming a leader in the field. With our classic (2003) El Anatsui sculpture now joined by a major Julie Mehretu painting, the Hood Museum collection represents some of the very best work being created today. Our commitment to the art of now remains a vital part of our activity and must do so on an ongoing basis. Our students, faculty, and community find deep resonance in contemporary works of art. This collection also offers a pathway into the world of art from all times and places.

Already, alumni have answered the call.

The process has begun. We dared to dream, to name our dream, and to work toward the fulfillment of all the promise that the College and the museum embody. Together, the Hood Museum of Art, Dartmouth, and its astounding alumni are making the Hood collection second to no other college or university collection. We invite you to come see our progress this fall and to join us in celebrating the 250th in a special Dartmouth manner—witnessing the generosity of our community. **H**

Alex Prager, *Crowd #2 (Emma)*, 2012, archival pigment print. Purchased through a gift from Bonnie and Richard Reiss, Jr., Class of 1966; 2018.3. © Alex Prager. Courtesy Alex Prager Studio and Lehmann Maupin, New York, Hong Kong and Seoul.



THE MUSEUM CLUB

ISADORA ITALIA
Campus Engagement Coordinator

The Museum Club launched in the fall of 2018, ahead of the Hood Museum of Art's reopening, with a mission: to engage students and empower them to further connect the museum to campus. With the promise of a new building (and lots of pizza), we saw immediate interest from students across all class years and majors, ranging from art history to psychology and biology. By October, the inaugural cohort was meeting weekly to learn about the Hood Museum, gain a better understanding of museum practice, and use their knowledge to launch new student engagement initiatives.

As part of their learning, the students met with different Hood Museum staff to learn about their work and how it contributes to the larger institution. Meetings were also dedicated to student engagement opportunities. As the museum planned its student opening party, the group provided ideas and feedback that helped make the event a success. Over 1,300 students (20 percent of the student body) showed up to the event on January 31! Continuing that success, the

club organized a new once-a-term event series called Hood After 5 that brings students together over art, food, music, and more. It is a chance for students to continually return with their friends to see what's new (and what's cool) at the Hood Museum.

In April, a small club cohort went to Harvard Art Museums' Third Annual Student Museum Conference to learn from other students in the region about how they contribute to their museums, and to share their own experiences. Topics of discussion included tech and new media, difficult histories, curation and decision making, accessibility and outreach, and campus engagement.

There are various projects on the horizon for us. We are thinking of creative ways to get the word out about museum events. We are creating new merchandise to give away at events and to promote the Hood Museum on campus. The club has even started meeting with curators to provide a student perspective on exhibitions and exhibitions programming slated for 2020 and 2021.

It has been only a year and we have already accomplished a lot together. We can't wait to update you again next year. **H**

Museum Club members during a visit to the Bernstein Center for Object Study. Photo by Rob Strong.

A SPACE FOR DIALOGUE 2019

Showcasing student curatorial and educational work is a key part of the Hood Museum of Art's mission, and nowhere is this more apparent than in *A Space for Dialogue*, the student-curated exhibition series that's been running since 2002. The first show by the Hood Museum's 2018-19 senior interns was Armando Pulido's *Los Mojados: Migrant Bodies & Latinx Identities*, which opened last May. Pulido highlighted prints and photographs from the museum's collection that speak to the complexity of the US-Latinx experience. Through the body and media, the featured artists explored an array of cross-cultural issues ranging from migrant labor rights in the 1960s to the current Central American refugee crisis.

Los Mojados was followed by Jules Wheaton's *Society Engraved*, which looked at copyright law related to eighteenth-century artist William Hogarth's prints. Hogarth's shrewd and satirical, social and political commentary prompted



TOP: Enrico Riley, *Untitled: Remembrance of Things Present, 2017*, oil on canvas. Purchased through the Winky Fund; 2019.3.1. © Enrico Riley

questions into the ethical issues around the production and distribution of prints, the right to profit from artistic labor, and the nature of what constitutes an original work of art. Annabelle Bardenheier curated the final summer exhibition, *Creating Knowledge and Control*, which considered technology, including big data and surveillance, as tools that restructure space, time, and the relations among people and activities.

This fall two more *Space for Dialogue* exhibitions will be on view. Charlotte Grussing's *The Politics of Pink* (September 30–November 3) uses art to explore pink's problematic associations with femininity, gender norms, and race, as well as its contemporary use in activism. It includes work by the Guerilla Girls, Fernando Botero, Jeff Koons, and Sonia Landy Sheridan, among others.

Victoria McCraven's show, *Black Bodies on the Cross*, features work by postwar and contemporary African American artists that explores the dissonance and duality present in the black Christian experience. Included artists are Romare Bearden, Ashley Bryan, Kara Walker, and Enrico Riley. McCraven explains, "By inserting black subjects into biblical narratives, these artists explore the ways in which the black experience can be understood as part of a universalizing Christian narrative that, ironically, often excludes black subjects." *Black Bodies on the Cross* is on view November 11 through December 22.

These students chose a wide range of themes, subjects, time periods, and materials for their exhibitions, showcasing the breadth and depth of Dartmouth student scholarship. Whether a contemporary photograph of a Brooklyn man, an eighteenth-century moralizing print, or a porcelain plate with the artist embracing a pink pig, each object helps tell a story, make an argument, or present an issue to the viewer. **H**

BOTTOM: 2018-19 Levinson Intern Jules Wheaton installing her *A Space for Dialogue* exhibition *Society Engraved* with Head of Exhibitions Design and Planning Patrick Dunfey. Photo by Alison Palizzolo.



LEARN

THE HOOD ON CAMPUS: NIGHT AT THE MUSEUM

Night at the Museum was the Hood Museum of Art's first collaboration with South House, the Dartmouth community that encompasses the three dorms in closest proximity to the museum: Topliff, New Hampshire, and the Lodge. Museum staff worked with South House leadership to craft an evening filled with art, music, dance, and discovery.

The evening began with student performances by Raleigh Nesbitt, Ashley Wells, and a cappella group the Dodecaphonics, as well as food and drinks in the Russo Atrium. Hood Museum curators gave fifteen-minute gallery talks on a range of topics from Native American art to the exhibition *Consent: Complicating Agency in Photography*. Sienna Craig, associate professor of anthropology and South House deputy house professor, and Kathy Hart, senior curator of collections and academic programming, introduced a group of students, faculty, and staff to socially engaged artworks from the Hood Museum's collection on view in the Bernstein Center for Object Study.

Some of the over two hundred attendees collected stickers at the different events and turned in their Night at the Museum "passports" for South House swag. The evening ended back in the atrium with several incredible student dance and musical performances by Tyné Freeman + trio, Ijay Nwukwe, and the student dance ensemble Raaz.

"We were thrilled to work with South House to make the museum a place where their students, faculty, and affiliated staff could gather, explore, and learn together. We look forward to welcoming South House back soon, and to working with other residential communities on campus," said Isadora Italia, campus engagement coordinator. **H**



IN THE COMMUNITY

Laughter, play, and surprise—sound like components of a museum program to you?

In our newly launched Friday night program series Art after Dark, we aim for all three elements through highly interactive experiences designed to bring the collection to life in new and unexpected ways. A program for adults, Art after Dark gives people a chance to engage with ideas and art informally while still putting the art front and center in audience experience.

What do the activities look like? Though similar in spirit, every program varies thematically. Recent AAD nights include Beat the Clock and Improv Night. Divided into teams, attendees might be asked to solve riddles and document their progress with phones or compete to see who can write the funniest text memes to accompany works of art. Or, with the clock ticking, in the Art Decoder game, teams work together to discover clues that reveal the hidden message or meaning of works of art. Or they might be asked to develop improvisational narratives in response to works of art.

Whatever challenges we pose, the goals for each AAD remain consistent: take people out of their routines, offer different access points to our collection, and build community. The program always ends, with laughter and light fare in the atrium among new friends. **H**

TOP: Program attendees enjoy Art after Dark. Photo by Rob Strong.

BOTTOM: Ijeoma Nwuke '20 and Sienna Craig at Night at the Museum. Photo courtesy of the South House Leadership Team.

SUPPORT

STAFF NEWS

Jessica Hong is the newest member of the Hood Museum of Art's curatorial team and started in January 2019 as the museum's first associate curator of global contemporary art. In this role, Hong is dedicated to centering voices, perspectives, and narratives throughout the world that are often in the margins of dominant discourse and institutional spaces. This is a large task for one person, so she sees her position as inherently collaborative, working with students, faculty, and staff throughout the Dartmouth community and beyond to dive deeply into current, pressing social and cultural conversations as well as to help reimagine the possibilities of what a museum can do and be.

Before joining the Hood Museum, Hong was assistant curator at the Institute of Contemporary Art/Boston, where she organized exhibitions including *Arthur Jafa: Love Is the Message, the Message Is Death* (2018) and the ICA's presentation of *We Wanted a Revolution: Black Radical Women, 1965–85* (2018). Prior to the ICA, she was part of the inaugural team of the Division of Modern and Contemporary Art that launched the renovated Harvard Art Museums. She received her MA in art history from the Institute of Fine Arts, New York University, and BA in art history from Barnard College, Columbia University. **H**

Associate Curator of Global Contemporary Art Jessica Hong in her first Hood Museum installation *New Landscapes: Contemporary Responses to Globalization*. Photo by Alison Palizzolo.



WAYS TO SUPPORT THE MUSEUM

As a cultural institution that serves Dartmouth, the Upper Valley, and the greater alumni and museum community around the world, the Hood Museum of Art continues to cultivate transformative encounters meant to advance critical thinking and enrich people's lives.

As we come to the end of our first year open in our renovated and expanded facility, we ask you to consider supporting the museum with a donation to our Annual Fund Drive. Admission to the museum and virtually all its programs remains free of charge to everyone, every day, because of the generosity of our patrons and dedication to keeping these opportunities accessible and open to everyone. Your tax-deductible gift to the Hood Museum makes a huge difference and is critical for helping us operate the newly expanded facility.

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

DIRECTOR'S CIRCLE

We'd like to thank the following patrons who supported the museum during the past fiscal year (July 1, 2018–June 30, 2019) with gifts of \$2,500 or more. Your donations are essential to the vitality of the museum, and we thank you for sustaining our work in the cultural and curricular life of Dartmouth and its surrounding communities.

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