

HOOD QUARTERLY

HOOD MUSEUM OF ART

SPRING 2022

A detailed oil painting of a young Black man, likely a portrait of a historical figure. He has dark, curly hair and is looking slightly to the left with a serious expression. He is wearing a red military-style jacket with white lace detailing at the collar and cuffs, and a white cravat. The background is a dark, textured brown.

NEW TO THE COLLECTION
MUTUAL LEARNING FELLOWS
STRATEGIC PLANNING

2

DIRECTOR'S LETTER

3

VISIT NOW

4

MUSEUM NEWS

BOARD OF ADVISORS MUTUAL LEARNING FELLOWS

5

ON VIEW

CLASS COLLABORATION: COINS IN THE MUSEUM

6

CALENDAR HIGHLIGHTS

MARCH–JUNE

8

MUSEUM NEWS

A PLAN FOR THE TIMES

10

NEW ACQUISITIONS

13

ENGAGEMENT

IN THE COMMUNITY ON CAMPUS

HOOD QUARTERLY

Spring 2022

Kristin Swan, Editor

Cara Borelli, Designer

Puritan Capital, Printer

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Dartmouth College

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

All object photography by Jeffrey Nintzel, unless
otherwise noted.

(cover) Gonzales Coques, *Portrait of a Young African
Diplomat*, about 1675 (detail), oil on copper.
Purchased through the Barbara Dau '78 Fund for
European Art; 2021.24. Photo by Matthew Hamilton.

(right) *This Land: American Engagement with the
Natural World* installed at the Hood Museum of Art.
Photo by Rob Strong.

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

(back cover) *This Land* in Kaish Gallery. Photo by
Rob Strong.



DIRECTOR'S LETTER

MISSION. VISION. PLAN.

Mission statements evolve. While they may seem timeless when written, we recognize, in retrospect, that these endeavors are timebound—not just the Hood Museum's but plans across the field. The mission of art museums was long described as "conserving and exhibiting collections." This started to change in the 1970s. Over the next fifty years, "community" figured ever more prominently, vying for precious space in the notoriously compressed language of mission statements. If we look back at this progression, we can see first the increased attention to "education," soon followed by "outreach" and then "engagement." Following the turn of the most recent century, we find attention to "innovative thinking" and "creativity" entering the mix, with art museums contributing not just to the education of their visitors but to their critical thinking. Most recently, we in the field are grappling with the call to be "change agents" contributing in meaningful ways to making the world a better place and adopting mutual learning models.

This evolution is a healthy process. Museums have had to recognize the changing social environment in which they operate. They have had to acknowledge and embrace the communities in which they are embedded as well as the times in which they are operating. Art museum staff function within this milieu, not outside of it, and this has represented an essential metaphysical shift in our profession. We need to recognize that while art is enduring, our relationship to it changes and depends greatly upon the time and place of our encounters with it. Our present is unlike any other. This necessarily calls for new thinking, a new vision.

The Hood Museum has a strong history of returning to its mission and vision statements twice each decade to evaluate and update as needed. The constant for us has always been our student-facing focus, but around that core activity we perpetually need to assess and adjust. A major outcome of this process each time is an updated strategic plan. The Hood has just migrated from the five-year plan covering 2017 through 2021 to the revised version for 2022 through 2026. For the staff, this is an important moment. Our new strategic plan provides a public declaration of our shared values and goals. It offers a litmus test for our activities—that is, we can look to our plan to see how certain activities fit and if they deserve resource allocation.

We view our budget as a moral document.

And so, it follows that our decisions about where we allocate staff time or institutional funds should be read as ethical statements. The art we buy, the exhibitions we organize or host, the programs we sponsor, and the collaborations in which we participate all must occur within the context of the plan and the mission—and, by extension, with the values from which these are derived, the vision.

John R. Stomberg

Virginia Rice Kelsey 1961s Director



STAFF

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Kristie Couser, Registration Assistant
Richel Cuyler, Cultural Heritage Technical Developer to Advancing Pathways for Long-Term Collaboration
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Anna Kaye Schulte, Public Relations Assistant
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Meredith Steinfelds, Assistant Director, Digital Platforms, Media, and Archives
John Stomberg, Virginia Rice Kelsey 1961s Director
Alisa Swindell, Associate Curator of Photography
Alexandra Thomas, Curatorial Research Associate
Ashley Todt, Visitor Services Guide
Christopher Warren, Digitization Technician
Nathalia Whitecar, Business and Digital Infrastructure Assistant
Tala Wilson, Visitor Services Manager
Jayde Xu, Board of Advisors Mutual Learning Fellow

VISIT NOW



ON VIEW THROUGH JULY 23, 2022

THIS LAND: AMERICAN ENGAGEMENT WITH THE NATURAL WORLD

This collaboratively curated exhibition of over 160 works from the Hood Museum's collection explores artistic responses to the natural world by diverse American artists working from the early 19th century to the present. It features not only Euro-American, African American, Latin American, and Asian American works but also traditional and contemporary Native American works hung alongside this early-to-contemporary "American" art. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by a gift from Claire Foerster and Daniel Bernstein, Class of 1987.*

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 Shárdíín Brown '20 (Diné), this exhibition draws from the Hood Museum's collection to create a dialogue between historical, modern, and contemporary works and 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.*

Exploring *Unbroken: Native American Ceramics, Sculpture, and Design*. Photo by Alison Palizzolo.

ON VIEW THROUGH SEPTEMBER 3, 2022

IN THE MOMENT: RECENT WORK BY LOUISE HAMLIN

This exhibition celebrates the work of Louise Hamlin, the former George Frederick Jewett Professor of Studio Art and area head of printmaking at Dartmouth. Hamlin finds inspiration not in the grandiose but in the subtle, familiar, and overlooked corners of our everyday world. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Eleanor Smith Fund and the Ray Winfield Smith 1918 Memorial Fund.*

ON VIEW THROUGH MAY 21, 2022

PHOTOGRAPHS FROM HOLLYWOOD'S GOLDEN ERA: THE JOHN KOBAL FOUNDATION COLLECTION

The museum has acquired one of the world's most comprehensive collections of vintage Hollywood photographic prints, making it a critical East Coast venue for the study of film history. These images cover the gamut of studio photography from portraiture and publicity shots to film stills from the 1920s through the 1950s. *Organized by the Hood Museum of Art, Dartmouth, and generously supported by the Hansen Family Fund.*

ALSO ON VIEW THIS SPRING

Form and Relation: Contemporary Native Ceramics, Drawing Lines, and Thornton Dial: The Tiger Cat

BOARD OF ADVISORS MUTUAL LEARNING FELLOWS

MEREDITH STEINFELS

Assistant Director, Digital Platforms, Media, and Archives



The year 2020 brought a digital reckoning to museums. As the Hood Museum staff closed its spaces to the public, we sought to stay accessible, understanding that most of our outreach needed to become pandemic informed, reaching audiences in their spaces through a more digitally based practice. We also felt it was the right time as a teaching museum to be expansive both in our definition of what teaching is and in how we think about entry-level positions. We landed on creating an apprenticeship-style fellowship emphasizing on-the-job-learning and requiring no previous museum experience. Our staff would teach the disciplines of museum curation, registration, and education, and each fellowship position would then take on a digital emphasis to ensure that the work remained relevant and broadly accessible. In addition, we wanted to learn from our new employees, so we decided to name the program the “Mutual Learning Fellowship” to reflect the theme of reciprocity and knowledge exchange.

To demonstrate our sincere and deep commitment to this work, we sought discretionary funding rather than applying for a grant. We wanted to be clear that a fellowship

intended for a more just and equitable workplace was among our core values. Our board of advisors quickly and generously stepped in, providing the funds we needed.

Based on feedback from colleagues and peers who have completed fellowships intended to diversify the museum field, we recognized that before even posting the job, we needed to create a strong structure for the program with dedicated projects and support teams. We also realized that the museum’s current staff needed to work on our own internal processes. The Hood Museum engaged a series of consultants whose sessions ranged from communications training and professional coaching to the nuts and bolts of working with museum fellows. We also spent several months crafting a meaningful job advertisement that included a detailed job description, our intentions as a museum, instructions for application, salary and benefits details, a rough timeline for the applicants, and contact information. We felt that in order to create an equitable application process, we needed to eliminate any guesswork or industry know-how from our ads.

Out of a pool of approximately ninety applicants, we hired Nichelle Gaumont (Registration & Collections), Jayde Xu (Education & Public Programs), and Beatriz Yanes Martinez (Curatorial & Exhibitions). Each fellow is closely mentored by a member of staff who provides day-to-day support, training, and professional direction. I serve as a program manager for the fellowship as well as a consultant and trainer on digital work and platforms.

The fellows are using the first several months at the museum to learn the trade and have already taken on key roles on projects such as virtual exhibition tours, electronic condition reporting for artworks, and collection expansion in new directions. We are so honored to have them with us for the next three years and look forward to new and exciting collaborations. **H**

(left) The fellows’ first day on site, (left to right) Nicki Gaumont, Beatriz Yanes Martinez, and Jayde Xu, October 2021. Photo by Meredith Steinfelds.

(right) Jayde Xu helping capture the Matterport® 3D tour of *This Land: American Engagement with the Natural World*, January 2022. Photo by Alison Palizzolo.



COINS IN THE MUSEUM

RANDALL KUHLMAN
Center for Object Study Attendant and
Scheduling Assistant

This winter, the Hood Museum of Art collaborated on a special gallery installation with the Dartmouth Classics/History course Before Billboards and Twitter: Roman Coins as Text, taught by Professor Roberta Stewart and

described in the course catalogue as follows: “Nowhere else in the ancient world can we watch a discourse so systematically and comprehensively as we can on coins. Moreover, coins often bring forward communities and persons otherwise unrecorded in other ancient sources, allowing us to nuance the political narratives of the literary sources in terms of local traditions or individual identity (gender, ethnicity, religion).”

The class was held in the Bernstein Center for Object Study over winter term, giving students the opportunity to closely study coins from the museum’s collection at every session. As a culminating experience, students researched and



wrote about coins that were installed in the museum this spring. Kylie Romeros '22, a Conroy Intern and member of the class, spoke about what she learned: “I’ve always been fascinated with museums, but now I truly understand how unique they are in their responsibility to provide objects with context. A lot of work goes into making sure that everyone can view a coin and take away some meaning from it that extends beyond a purely material understanding.”

In sharing our ancient Mediterranean coinage publicly through this exhibition, we hope to teach our audiences how a numismatist might view coins and use them to study history. The exhibition also includes example of coins and currency from different times and regions throughout the world, asking visitors to consider how currency is defined and what money actually is. The exhibition aims to offer the viewer a fresh perspective on something as seemingly familiar as money.

The students’ research on objects of their choosing adds to the Hood Museum’s scholarly archive and provides new narratives and deeper insights into the collection for our public audiences. This extended content is available through a website that allows visitors to explore thoughts and ideas beyond the space constraints of a gallery label. The website also expands our audiences by sharing the exhibition content virtually. As the museum navigates remote learning and virtual exhibitions, these collaborative offerings help us to bring together students, faculty, and audiences in new and exciting ways. You can see the coin exhibition in the Kim Gallery on the first floor or here at <https://journeys.dartmouth.edu/coincase/>. **H**



(left) Galba, Roman Imperial, sesterius, 68–69 CE, bronze. Purchased through the John M. McDonald 1940 Fund; 2019.27.

(above) Dartmouth students attend a lecture by Professor Roberta Stewart at the Bernstein Center for Object Study, January 2022. Photo by Randall Kuhlman.

The Hood Museum of Art continues to provide both in-person and virtual programming throughout the spring. 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. Some programs require online registration. We can't wait to see you in the galleries or online!

MARCH

24 March, Thursday

6:00–7:30 pm

MAKER NIGHT On the Edge

Special guest artist Louise Hamlin joins this Maker Night. The effects of art—emotional, metaphorical, and historical—are much discussed, but how artists actually create those effects is not. One of the less-noted aspects of art is the edge. Drawing from her current Hood Museum exhibition, *In the Moment*, as well as her new work, Hamlin will teach participants ways to manipulate edge with pencil, charcoal, and pastel. No studio experience is necessary for this interactive and free workshop. Space is limited. Registration is required.

HOOD HIGHLIGHT TOURS

Join us for in-person tours of the museum galleries. Meet in the Russo Atrium five minutes before the start time. No registration necessary.

April 2, Saturday, 2:00 pm

April 20, Wednesday, 12:30 pm

May 18, Wednesday, 12:30 pm

June 4, Saturday, 2:00 pm



APRIL

7 April, Thursday

CONVENING

Re-envisioning Histories of American Art

Panel Discussions

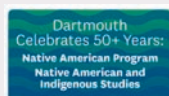
Gilman Auditorium, 10:00 am–4:30 pm

A day of public panels with contributors to the upcoming *This Land: American Engagement with the Natural World* exhibition-related catalogue.

Reception

Russo Atrium, 4:30–5:30 pm

For details and a list of panelists, see our website.



13 April, Wednesday

4:00–4:45 pm

Gutman Gallery SPACE FOR DIALOGUE GALLERY TALK

Transcendent Landscapes: Abstracting Nature

Alice Crow '22

Focusing on five monumental works by female painters, this exhibition studies the spiritual role landscapes play in painting and considers the ways in which these works evoke metaphysical experiences for both the artist and the viewer.



27 April, Wednesday

12:30–1:30 pm

TOUR

This Land and Histories of Enslavement

Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, will discuss the relationship between enslavement and American art in the United States through a guided tour of *This Land: American Engagement with the Natural World*.

28 April, 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.

(above) Exploring *In the Moment: Recent Work by Louise Hamlin*. Photo by Lars Blackmore.

(right) John Stomberg, Virginia Rice Kelsey 1961s Director, giving a presentation to Director's Circle members at the Georgia O'Keeffe Museum in Santa Fe, 2021. Photo by Laura Howard.

MAY

4 May, Wednesday

4:00–4:45 pm

SPACE FOR DIALOGUE GALLERY TALK

A DREAM Deferred: Undocumented Immigrants and the American Dream

Ylana Beck '22

Beck's *A Space for Dialogue* exhibition explores works of art that call attention to undocumented immigrants whose livelihoods are constantly in danger as they make their way to the United States in hopes of better opportunities. This exhibition focuses primarily on poster prints, a popular and effective tool for spreading the word on injustice.

19 May, Thursday

5:00–6:00 pm

Gilman Auditorium LECTURE

Seeing New Things

Louise Hamlin taught in the Studio Art Department at Dartmouth for 29 years while exhibiting her own work nationally and internationally. In this lecture, Hamlin will talk about how she finds subject matter and develops it in her paintings, prints, and drawings. Focusing mainly on her current exhibition in the Hood Museum, she will also glance back at her earlier work and forward toward a new subject.

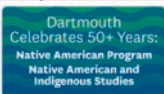
25 May, Wednesday

12:30–1:30 pm

CONVERSATIONS AND CONNECTIONS

Unbroken

Join co-curators Dillen Peace '19 (Diné) and Shárdíín Brown '20 (Diné), former Diversifying Art Museum Leadership Initiative (DAMLI) Native American art interns, for an in-person conversation about their exhibition, *Unbroken: Native American Ceramics, Sculpture, and Design*.



26 May, Thursday

6:00–7:30 pm

ADULT WORKSHOP

Unbroken: Native American Ceramics

In this interactive, discussion-based workshop, participants will explore the concepts of continuity and innovation in the exhibitions *Unbroken* and *Form and Relation*. Co-taught by Vivian Ladd, teaching specialist, Hood Museum of Art, and Jennifer Swanson, director, Ceramics Studio, Hopkins Center. Registration is required.



JUNE

2 June, Thursday

6:00–7:30 pm

ADULT WORKSHOP

Expressive Writing

This in-person workshop fuses explorations of works of art in the galleries with fun and meaningful expressive writing exercises. No writing experience required, just a willing pen and curious mind. Facilitated by Vivian Ladd, teaching specialist, Hood Museum of Art, and author Joni B. Cole, founder of the Writer's Center of White River Junction. Space is limited. Registration is required.

9 June, Thursday

6:00–7:30 pm

VIRTUAL ADULT WORKSHOP

Expressive Writing

This Zoom workshop fuses virtual explorations of works of art from the galleries with fun and meaningful expressive writing exercises. No writing experience required, just a willing pen and curious mind. Facilitated by Vivian Ladd, teaching specialist, Hood Museum of Art, and author Joni B. Cole, founder of the Writer's Center of White River Junction. Space is limited. Registration is required.

DIRECTOR'S CIRCLE TRAVEL

Members of the Director's Circle continue to engage enthusiastically with the museum's programs. In October 2021, sixteen members of the Director's Circle traveled to Santa Fe, New Mexico, with John Stomberg, Virginia Rice Kelsey 1961s Director, and Jami Powell, curator of Indigenous art. The group spent three days in Santa Fe touring private collections, exhibitions, galleries, and an artist's studio. Through this trip, Director's Circle members learned more about artists in the Hood Museum's collection, including Cara Romero, Alan Houser, and Will Wilson. Director's Circle events help Hood Museum patrons from across the country connect with the museum in memorable and meaningful ways. If you want to learn more about joining the Director's Circle, please visit the Join and Support page on our website.



A PLAN FOR THE TIMES: INTRODUCING THE 2022–26 HOOD MUSEUM STRATEGIC PLAN

NILS NADEAU

Associate Director, External Relations and Operations

Over the past year, staff at the Hood Museum of Art, working with a consultant, have engaged stakeholders on campus and beyond in searching conversations that ultimately resulted in a new strategic plan. We are delighted to share that plan's overarching mission, vision, abiding principles, and goals with you here. The plan activates the possibility inherent in the museum's new facilities and dynamic organization. It also refocuses longstanding institutional goals for experiential learning by expanding the artists and audiences with, about, and from whom we learn—through art and material culture, diverse programming, and shared curiosity.

The Tod Williams / Billie Tsien–designed building expansion opened in 2019 with a staff eager to re-embrace Dartmouth students and our extended community. COVID-19, however, sidelined those ambitions. This plan outlines the Hood Museum's optimistic reengagement with all its communities and a still-emerging, pandemic-informed cultural, social, and civic ecosystem.

The Hood Museum will proactively invite new voices into its spaces and practices. Through an array of expanded and new initiatives, the museum will place art and people at the center of its work, advancing mutual learning, care, and connections. Through transformative encounters with works of artistic and cultural significance, it will continue to advance critical thinking and enrich people's lives.

Such initiatives will feature post-baccalaureate fellowships, opportunities for visiting curators, increased funding for underrepresented areas of



the collection, and robust digital access to the collection. Buoyed by its responsible financial stewardship through the global economic crisis and with the College's steadfast enthusiasm, the Hood Museum is poised to blaze a meaningful and inclusive path for Dartmouth students, faculty, and staff; regional residents and teachers; and artists and all art-interested audiences. We will share our progress with you as we go!

Mission

The Hood Museum of Art, Dartmouth, centers art and people in teaching and learning through inclusive and robust academic, cultural, and civic engagements with art and its histories.

Vision

The Hood Museum will advance learning, care, and connections through the reach and relevance of visual art and material culture. As a nexus for the exchange of ideas, the museum will:

*Exploring Form and
Relation: Contemporary
Native Ceramics. Photo
by Lars Blackmore.*

- foster environments for mutual learning and teaching;
- embrace a model of care for art and artists; for Dartmouth students, faculty, and staff; for regional residents, teachers, lifelong learners, and visitors; and through its operational and environmental impact; and
- forge meaningful connections across disciplines, peoples, and local and global communities.

Abiding Principles

Institutional behaviors that Hood Museum staff will privilege in their decision making and through their work with peers, partners, audiences, and others include:

- promoting equitable, diverse, inclusive, and just museum practices;
- operating with transparent processes for decision making and evaluation;
- enriching student experiences in alignment with Dartmouth's mission;
- acting with humility, having a point of view that is open to others' contributions; and
- embracing experimentation, new ideas, and uncertainty, spurring organizational learning and growth.

Goals

Goal 1: Deepen the Hood Museum's educational impact across Dartmouth and the region

Establish the Hood as a central place for Dartmouth students, faculty, staff, and regional communities to generate new perspectives, imaginings, knowledge, and joy. Through academic, co-curricular, social, and civic interactions, museum users will discover and co-create opportunities for meaningful and lasting benefits. They will gain a sense of ownership of the museum through engaged scholarship and education, professional development, and more.

Goal 2: Reimagine the collection's influence and potential

Activate the permanent collections through critical scholarship, publications, and access. Develop ethical and sustainable practices for owning, cataloging, and utilizing the Hood's holdings. Bring new and multiple perspectives into the conversations.

Goal 3: Enable greater access to the Hood Museum's resources

Increase and enhance access to the Hood's resources—spaces, staff, collections, programs, networks, social media, and so forth—to generate insights into our cultures and our times. Invite perspectives from outside the museum to influence decisions around programmatic conception, design, and interpretation, creating a more shared platform for the creation of content and understanding.

Goal 4: Spark imaginations and activate spaces of possibility

Promote creativity and risk taking among the Hood's staff, users, partners, and publics. Embrace uncertainty and provocation as essential stimulants to discovery, understanding, and intellectual and social exchange.

Goal 5: Champion sustainable museum practice

Infuse the museum's operations with an appreciation and concern for its impact on the people who interact with it (e.g., staff, artists, students, community members, faculty, and so forth), as well as its ecological impact. Create an environment in which the museum continues to improve, and one that promotes well-being.

The Hood Museum staff wishes to thank Tom Shapiro of Cultural Strategy Partners for his consultation throughout this strategic planning process and his contribution to both the direction and the document that resulted from it. H



Hood after 5 student event, October 2021.
Photo by Lars Blackmore.

NEW ACQUISITIONS

AMERICAN ARTISTS ON THE RIVER

MICHAEL HARTMAN

Jonathan Little Cohen Associate Curator of American Art

In William Louis Sonntag's *Boat Yard on the East River*, the factories and smokestacks looming above New York's waterways replace the mountains and lakes of the natural world. Presented in a vertical format, Sonntag's industrial scene upends our expectations of nineteenth-century American landscapes to highlight the environmental impact of rapid industrialization. The sun's orange reflections, muted by an overcast and polluted sky, imbue Sonntag's scene with a sense of romanticism, reflecting his early training in the Hudson River School tradition. However, Sonntag's looser brushwork and focus on light and atmospheric effects are borrowed from the latest French Impressionist and Barbizon styles.

Sonntag began his career in 1850s Cincinnati, where he developed a close friendship with African American painter Robert Duncanson. The two artists had studios next to each other and even sailed together for a Grand Tour of Europe in 1853. While Duncanson would return and make a career in Cincinnati, Sonntag relocated to New York City and began experimenting with the atmospheric possibilities of industrialized cityscapes. Given its modest size—measuring roughly 12 × 10 inches—Sonntag's *Boat Yard* may have been painted on the spot. He lived just a few blocks away from the East River on East Twenty-Second Street.



Working further west, James Bolivar Needham became known for his Chicago River scenes at the end of the nineteenth century. Heavily layered and quickly applied paint in his *Untitled (River Landscape near Chicago)* suggests that Needham painted from life, as does the painting's small size at just 12 × 8 inches. He also inscribed the date, September 3, 1898, on the back of the canvas. On this day, weather forecasters reported cloud-covered skies and temperatures topping 92 degrees. The heat suggests why Needham, unlike Sonntag, sought respite away from one of Chicago's notoriously smelly and polluted waterways.

Born on the Canadian side of Lake Erie, Needham began working on merchant ships in the Great Lakes as a teenager, an occupation that eventually brought him to Chicago. He was one of the earliest-known Black artists working in the city and became renowned for his river paintings. Needham exhibited throughout the 1890s, and reporters lauded his ability to find beauty "in the mud" of Chicago's rivers. Amid increasing industrialization at the end of the nineteenth century, both Needham and Sonntag embraced modernist styles to portray rapidly changing cityscapes—whether a tree growing in the mud or an eerily beautiful smoky haze.

(left) William Louis Sonntag, *Boat Yard on the East River*, c. 1870–74, oil on canvas. Purchased through the Robert J. Strassenburgh II 1942 Fund; 2022.6. Image courtesy of Vose Galleries, LLC

(above) James Bolivar Needham, *Untitled (River Landscape near Chicago)*, 1898, oil on canvas. Purchased through the Miriam H. and S. Sidney Stoneman Acquisition Fund; 2022.5.

NEW ACQUISITIONS

INTIMATE EXCHANGES BETWEEN AFRICA AND EUROPE IN THE SEVENTEENTH CENTURY

ELIZABETH RICE MATTISON

Andrew W. Mellon Assistant Curator of Academic Programming

This small painting represents an exceptional portrait of a man of African descent living in Europe in the seventeenth century. The man's elaborate aristocratic-style dress, elegant coif, and direct gaze mark his high status and suggest his place in a northern European court. Antwerp, where this portrait was painted, was a key international hub, at the crossroads of Atlantic exchange, Iberian rule, and northern European courts in the sixteenth and seventeenth centuries. This intimate portrayal, represented here to scale, speaks to the diplomatic and social exchanges between Europe and Africa in the early modern period.

While European painters often made character studies of people of African descent in fantastical garments, paintings called *tronies*, this portrait was completed from life. That this miniature is a portrait and not an imagined representation is indicated by the specificity of the man's face and his courtly, rather than exoticized, garments. Although archival evidence records the lives of pre-modern Black Europeans, images documenting their presence are today incredibly rare. Portraits of diplomats and traveling African rulers comprise the surviving representations from the sixteenth and seventeenth centuries. While the name of the portrait's sitter is currently unknown, he was possibly an African diplomat to the Spanish court based in the Southern Netherlands (present-day Belgium) in the 1670s. Many of these diplomats came from the Kingdom of Kongo, the powerful central African state with strong trading ties to Iberia and the Netherlands. Only about five comparable paintings of people of African descent remain from this period, almost all diplomatic portraits. Until the Hood Museum's recent acquisition, this painting was entirely unknown by scholars and represents significant evidence of the lives of people of color in northern Europe.

The high quality of this portrait demonstrates the authority that people of African descent could hold in seventeenth-century Europe. Choice of a prestigious medium, oil painted on copper, gives the portrait a gentle glow and further indicates the man's power. The sitter himself likely commissioned the portrait to give to one of his European contacts. Painted by Gonzales Coques (1614–1684), the court artist to the Spanish governor of the Southern Netherlands Juan Domingo de Zuñiga y Fonseca (1640–1716), the portrait exemplifies the artist's sensitive style. Coques was best known for his portrait



miniatures of Antwerp's noble networks, an elite group that likely included this man. Even as this man could take part in courtly life in Antwerp, Europeans were increasing their colonization of African nations, their proselytizing mission, and their enslavement of Africans. Made to be held in the hand, such miniatures were collected to be viewed privately or in small groups. They were objects of prestige for the patron and the recipient. These diminutive paintings enabled intimate portrayals, while participating in important gift-giving practices that formalized personal, political, and social relationships. With his likeness sensitively rendered in oil, this man could forge intercontinental relationships by engaging in such traditions. This portrait materially captures the ongoing exchange between African and European courts, at a moment when hierarchies of race were in the midst of transition and definition.

Complementing the Hood Museum's collection of American portrait miniatures, this painting allows the museum to represent the diversity of people living in early modern Europe. With this miniature, the museum can tell a fuller story of race, power, and cross-cultural encounters.

Gonzales Coques, *Portrait of a Young African Diplomat*, about 1675, 2³/₁₆ x 2³/₁₆ in. (actual size), oil on copper. Purchased through the Barbara Dau '78 Fund for European Art; 2021.24.

NEW ACQUISITIONS



WINFRED REMBERT, *SUNSHINE II*, 2012

JOHN WILSON, *MARTIN LUTHER KING JR. (MAQUETTE)*, 1982

CHLOE JUNG '23

Class of 1954 Director's Intern

Winfred Rembert was a self-taught African American artist best known for creating vibrant works of art using hand tools and shoe dye on tanned-leather canvases—a technique he learned in prison. Born in 1945 in Cuthbert, Georgia, Rembert grew up in the rural Jim Crow South and began laboring in the cotton fields by the age of six. While imprisoned, he also learned to read and write from other incarcerated people. Most notably, he acquired the skill of fashioning and dyeing leather products, such as wallets and purses, the technique he later repurposed as his iconic art style. He spent most of his adult life living and working in New Haven, Connecticut, with his wife and children, creating art and lecturing at Yale University.

This work portrays a richly colorful and dynamic scene of cotton-field laborers. Having worked in a cotton field himself for much of his childhood, Rembert drew from his own experiences to create works of art. The curving lines and figural forms create an energetic, diagonal composition across the canvas. With alternating orange stripes and stretched figures, it has a rhythmic organization. Incised marks and impressions reveal the tactile surface of the leather itself, defining strong lines that distinguish the individual motifs.

John Woodrow Wilson was an American sculptor, painter, printmaker, and art educator best known for creating powerful portraits of African American figures and for addressing political issues in his artwork more generally. Born in Roxbury, Massachusetts, in 1922, Wilson was the son of immigrants from British Guiana (a former British colony now called Guyana.) Trained early by various art instructors, he was a capable painter by the time he entered the School of the Museum of Fine Arts, Boston, in 1940. After finishing his degree, he traveled to Paris, where he extended his studies with modernist artist Fernand Léger. Later, he spent five years in Mexico, where he studied the political art and graphic style of the Mexican muralists such as José Clemente Orozco.

Wilson created this 30-inch bronze bust of Martin Luther King Jr. in 1982 as a maquette, or study, for an eight-foot version he realized in 1985. With a calm and serene face, King stares slightly downward, making intimate eye contact with the viewer. Despite his outward peacefulness, King's inward struggles and worries can be seen and felt behind his stoic facial expression. Wilson favored creating large works with the intention of taking up space and establishing a monumental presence for his African American subjects. His use of scale makes it impossible to ignore or dismiss Wilson's sculpture. The confronted viewer, assuming a more deferential position, must look upward, acknowledging King's presence, power, and significance. **H**



(left) Winfred Rembert, *Sunshine II*, 2012, dye on carved and tooled leather. Purchased through the Mrs. Harvey P. Hood W'18 Fund; 2021.29. © Winfred Rembert / Artists Rights Society (ARS), New York

(above) John Wilson, *Martin Luther King Jr. (Maquette)*, 1982, bronze. Purchased through the Evelyn A. and William B. Jaffe 2015 Fund; 2021.28. © John Wilson / Artists Rights Society (ARS), New York

ENGAGEMENT

IN THE COMMUNITY

NEELY MCNULTY

Hood Foundation Associate Curator of Education

Museum education practice at the Hood Museum of Art continually evolves in response to changing K–12 curricular needs and in partnership with curatorial practice.

Under the leadership of Vivian Ladd, teaching specialist, the Hood Museum recently offered a four-part teacher workshop series that focused on respectful approaches to teaching with Indigenous material, beginning with our Native American collections. For the first time, together with Castleton University, the Hood offered graduate credit for this series.

Through a teaching-lab model, curatorial presentations, readings, and open dialogue, teachers were challenged to envision what teaching about Native American culture and history should look like. Curatorial presentations helped teachers critically reframe how they see art made in North America, an important step in developing a curriculum that centers Indigenous culture and history. They were also encouraged to gain comfort as facilitators of conversations about this material through practice using art from the collection as catalysts for exchange.

Cannupa Hanska Luger's *(Be)Longing* was an ideal resource for this work. Comprising a video, poem, and sculpture, this poignant installation pays tribute to the reciprocal relationship between Plains cultures, the bison, and the land. It also points to the consequences of colonial settlement in the American West, including, among other impacts, the destruction of this ecosystem. This work inspired nuanced conversations about how and what we can learn from Indigenous ways of knowing.

Additionally, in the spirit of transparency and mutual learning, staff from our Cultural Heritage team shared the history of museum collecting and the Hood Museum's current efforts to be a better partner with the Indigenous communities whose cultural heritage it stewards. This important work is ongoing, as are our efforts to elevate voices and center Indigeneity in our teaching practice.

With tech support to connect teachers from home, Teaching Specialist Vivian Ladd facilitates a workshop about teaching with Indigenous art in *Form and Relation: Contemporary Native Ceramics*.



ON CAMPUS: AUGMENTED REALITY— IN THE GALLERIES!

ISADORA ITALIA

Campus Engagement Coordinator

Visiting the galleries soon? Make sure to bring your smartphone with you! The Hood Museum has partnered with Augmented Dartmouth to let viewers discover hidden details in works of art through augmented-reality technology.

Developed by Professors Nicola Camerlenghi (Art History), Mikhail Gronas (Russian), and their students, the Augmented Dartmouth app is easy to use. Once downloaded, simply open it in front of a work that has been digitally augmented and click on the dots that appear. These dots will lead you to information written (and thoroughly researched) by Dartmouth students, in consultation with curators and faculty.

Several works in the exhibition *This Land: American Engagement with the Natural World* will feature the Augmented Dartmouth icon near their labels, including Thomas Cole's *View on Lake George* (1826) and T. C. Cannon's *Taos Winter Night* (1977).

"We are excited to bring student-created content into the galleries through the Augmented Dartmouth application," says Jonathan Little Cohen Associate Curator of American Art Michael Hartman. "Giving students a voice while providing additional content will help create a more dynamic and engaging visitor experience."

But don't delete the app after you finish exploring *This Land*! You can use it to learn more about other works of art on campus, including Perugino's *Virgin and Child with Saints* (about 1450–1523), as well as José Clemente Orozco's *Epic of American Civilization* (1932–34) and several other works in the libraries.

The Augmented Dartmouth app can be downloaded for free through the App Store and Google Play.

HOOD MUSEUM OF ART

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